

ATLAS OF CENTRAL ASIAN
ARTISTIC CRAFTS AND
TRADES

Volume I
UZBEKISTAN

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Introduction

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Situated at the heart of Central Asia, Uzbekistan is a land of ancient and rich artistic culture. Its original folk decorative and applied arts are closely connected with the Uzbek people's traditional way of life and customs. At the same time reflecting its artistic taste and aesthetic world perception formed over centuries, they are an integral part of its cultural identity and a special source of pride.

Today, hundreds of craftsmen are reviving and developing the traditions of the age-old crafts of Uzbekistan, not only those connected with the production of household utensils but also with the exterior and interior decoration of buildings. The magnificent architectural monuments of Bukhara, Samarkand, Khiva and other historic cities bear eloquent witness to the skill and inspiration of the *ganch* (stucco) and wood carvers, the *naqash* (ornamental painters), and the ceramics masters who made the beautiful glazed terra-cotta tiles and mosaic work with which they are decorated. However, the main value of Uzbek folk art lies not only in the making of splendid things and architectural decorations but also in its extraordinarily rich vocabulary of artistic images, constituting a kind of embodied poetry.

The majority of preserved traditional handicraft pieces belong to the nineteenth and twentieth centuries. During the last century a great deal of scientific research was dedicated to studying this phenomenon, and many articles and books were written on the subject by historians, ethnographers, museum and art critics. Nevertheless, until now there has not been a full systematic picture of the development of various types of traditional applied arts incorporating the full body of information available today on the centres of handicraft production. Such an informative cartographic work is greatly needed, and the compiling of the Atlas meets the practical requirements of handicraft development as well as the theory of folk art. The Atlas materials will contribute to further data-gathering on establish a sound methodology for carrying out analogous work in other Central Asian countries.

The difficulty of compiling the Atlas in Uzbekistan consists in the unusually high quality of the various types of handicraft and the abundance of craftsmen working in almost every town, small village and hamlet from the end of the nineteenth to the beginning of the twentieth centuries, and who represent quite a large group even today.

In the first half of the twentieth century a number of handicrafts products which had a primarily utilitarian application and were then turned into souvenirs were eliminated, owing to dramatic changes in the way of life and consciousness of the people of Uzbekistan. For instance, the appearance of porcelain production in Uzbekistan in the early 1950s and the mass use of porcelain in everyday life caused a sharp drop in demand for the traditional handmade pottery; the decrease in the production of copper-embossed utensils had the same cause. The absence of demand for expensive gold embroidered work greatly influenced the art of gold embroidery in general, which acquired a mainly souvenir character. The impact of the Soviet ideological doctrine, backed by the corresponding economic methods, presented another important factor that influenced handicraft development. At that time many types of traditional trades were extirpated as part of the pro-

claimed struggle against the feudal past and private production in particular. In sum, during the last century the dynamics of the development of traditional handicrafts was constantly decreasing and, as the Atlas materials will demonstrate, many crafts completely disappeared together with the secret of their production. The maps and reference materials in this work illustrate how the number of traditional trade and craft centres and the variety of handmade articles sharply decreased in the space of one century.

In spite of these sad statistics the power of tradition is strong, and many crafts have been revived and continue their development owing to the hard work of hereditary craftsmen and enthusiasts, and at present craftsmen in Uzbekistan are practicing more than twenty types of traditional handicraft including ceramics, metal chasing and embossing, knife-making, stone carving, *ganch* (stucco) and wood carving and painting, jewellery, silk and gold embroidery, silk weaving, rug and carpet-making, block printing, leather work, wood turning and decorated papier-mâché work.

The attainment of political sovereignty and independence by the Central Asian countries brought about changes in the general social-economic and ideological doctrine of all branches of the national economy, including the sphere of traditional trades and crafts. The transition to a market economy resulted in changes in the forms of organization of handicrafts work and, in consequence of the revival of many customs and traditions, traditional holidays and rituals after independence, many types of traditional artefacts formerly forbidden on the ideological grounds were revived. Thus, the traditional gold embroidered wedding gown and the wooden cradle (*be-shik*), banned during the Soviet period as survivals of feudalism, again became widespread.



In Uzbekistan the state itself began to provide substantial assistance to artisans. A number of official documents and Presidential decrees directed to the further development of trades and crafts and socio-economic stimulation of the handicrafts sector.

The openness of the new countries to the world community is also of great importance. The opening of embassies and different international representations gave the new resources to help folk craftsmen. Various crafts support funds were founded. The Folk Craftsmen Associations of Samarkand and Bukhara were founded and the First Republican Fair of Uzbek handicrafts was held with the assistance of UNDP and UNESCO.

Under these conditions the idea of compiling the Atlas acquired a special topicality. The UNESCO representation in Uzbekistan and the newly-founded International Institute of Central Asian Studies took an active interest in the work, for which the authors express their sincere gratitude. The Atlas consists of three main parts:

- the textual part which gives a general idea about the development of different types of traditional crafts on the territory of Uzbekistan during the last hundred years;
- an inventory of existing crafts production centres, including information on location, types of products, ornamentation, techniques, raw materials used and data on the craftsmen themselves. This information was used as the source for compiling the maps;
- an informative-illustrative section consisting of black and white and coloured photographs, and eighteen trades and crafts location maps, compiled on the basis of such essential factors as chronological stages, specification, area of spreading and organization forms of traditional crafts and trades.

The Atlas includes the materials on the traditional crafts of the last hundred years. This period is further divided into three stages which defined the contents of textual material and the structure of the maps.

First Stage

The first stage, from the end of the nineteenth to the beginning of the twentieth century, covers the period of the conquest of Turkestan, the beginning of military and economic changes and the foundations of ethnographic research on the country. The materials presented in this part are based



on the collections of a large number of museums, together with information taken from the research work of Russian ethnographers who devoted great attention to the study of local handicrafts. This was a period of natural and intensive development of Turkestan handicrafts, when the craftsmen's produce perfectly matched the demands of the local population for household utensils and ritual objects. Craftsmen worked in all towns and villages and different districts of the towns were divided according to craft specialization. Such specialization also existed in the traditional Central Asian bazaars, where the handwork was made and sold at the same time in the many small workshop-stores. The corporate structure of craft guilds, developed over the centuries, served as the basis for preserving artistic canons and traditional craft techniques.

Russian factory production negatively influenced the development of local handicrafts. Its cheap mass-produced goods forced out of the market the labour-consuming handwork and forced the local craftsmen to compete by increasing their production at the expense of quality. For instance, craftsmen began to use the cheaper synthetic aniline dyes instead of natural ones. The result was a sharp drop in the quality of locally made woven fabrics, embroidery, block printing and all kinds of textile products. Nevertheless this stage of handicraft development left a wealth of examples of fine quality work which show that the negative influence of Russian industrial products touched only the top layer of traditional craft production, leaving its essence intact.

Study of the maps in the Atlas illustrating the first period will confirm this observation. Comparison with the material of the following periods makes prominent the quantitative and qualitative advantage of handiworks of this time.

Second Stage

The second stage covers the period from the 1920s to the 1980s, when the policy of Uzbekistan, as part of the USSR, completely changed the state of the folk trades and crafts. In the early 1920s craftsmen were gathered into workmen's cooperatives. Under the new socio-economic and ideological order the traditional workshop system was transformed and broken up. Individual craftsmen and small craft businesses, which represented a unique layer of traditional crafts, were gradually dying out. Criticism of the former feudal system and the struggle for a new way of life led



to the disappearance of many traditional crafts, techniques, and the craftsmen themselves who were the living repositories of age-old skills.

In the early 1960s another government action directed at the handicrafts - their partial transference into the state industry sphere - aggravated the already critical state of the traditional trades and crafts of Uzbekistan. Folk craftsmen began working for the Ministries of Public Service, of Light and Local Industries, whose administrative requirements were aimed first of all at increasing gross product without considering the specificity of handwork. This policy resulted in a lowering of the general standard of quality of traditional handmade products, as many craftsmen went to work in the state art industry to earn their living.

Introduction

From the end of the 1960s to the beginning of the 1970s the critical state of the traditional crafts on the territory of the whole USSR was a cause of serious concern among art critics and the craftsmen themselves. The disappearance of many unique crafts and the lowering of artistic quality of handmade products became a general fact all over the Soviet Union. In Uzbekistan such original crafts as block printing, papier-mâché and hand-woven silk disappeared, and production centres of traditional ceramics such as the well-known blue-and-white ware of Rishtan and Gurumsaray were threatened with disappearance. It was under these conditions that a major scientific conference gathering all the specialists and scientists of the country was held in 1973. As a result of attention attracted to the ceramics of the Ferghana Valley they were revived, and under the pressure of criticism from the scientists the authorities adopted a number of measures directed at the development and revival of traditional crafts.

In the late 1970s the *«Usto»* association of master craftsmen was founded within the framework of the Artists' Union of Uzbekistan. It resulted in a marked development of the folk arts. Block printing was revived, traditional papier-mâché lacquer painting took a new lease of life and the tradition of Kokand metal embossing was restored. Another creative association of folk craftsmen, founded in the late 1980s, *«Mussavir»*, also had a positive impact on the development of the folk crafts.

Thus, the second stage is characterized by three distinct forms of structural organization of the craftsmen. Firstly, cottage industry represented by the creative work of individual craftsmen working at



home, getting their raw materials through mediators and selling their produce themselves. The embroidery, carpet-making, jewellery art craftsmen working mostly in rural areas are included here. The second group are also home-workers, members of the 'Usto' or 'Mussavir' associations which provided them with raw materials, tools and assistance in the realization of their produce.

The third form of organization is the development of traditional types of craft in the industrial sphere. This group is divided into piecemeal home-workers and folk craftsmen involved into industrial production. The enterprises of the Ministries of Light and Local Industries and Public Service, namely ceramics and porcelain, carpet-weaving, souvenir, gold embroidery factories and public services belonged here.

The materials of this stage are based on information taken from ethnographic literature, art criticism, manuscripts and archives, as well as the results of field research works and expeditions by the Fine Arts Scientific Research Institute of Academy of Arts of Uzbekistan.

Third Stage

The third stage, the 1990s, the gaining of Independence by the Republic of Uzbekistan and the realization of autonomous policies in all spheres of society including culture and the arts. Traditional holidays, customs and rituals are being revived, and a number of forgotten trades and crafts also need to be restored. The basic Atlas material on this period includes the information gathered by the authors of this publication through surveys and interviews with folk craftsmen, as well as information about the crafts of this period from various articles and local publications.

Ceramics

by S.Alieva, A.Khakimov

Decorative ceramics is one of the most ancient and especially interesting types of applied arts of Uzbekistan, which has preserved the vivid peculiarities of local schools and traditions up to the present day.

The study of the household ceramics of Uzbekistan started in the middle of the nineteenth century. Information about ceramics, one of the most popular folk crafts, was published in the geographical and ethnographic reference books of the period, as well as in local media, but it was rather cursory and scanty.

A number of scientific works dealing with household ceramic ware along with the other types of applied arts appeared around the turn of the century. Among them are the painter N.Simakov's "Central Asian Art" sketchbook containing fifty colour plates of examples of Central Asian decorative art. R.Martin's album presents the diverse ceramics of three cities of Uzbekistan - Kokand, Tashkent and Samarkand, while N.Burdukov's "Central Asian Pottery" album has many drawings and twenty-two coloured reproductions of ceramic ware from the villages of Rishtan, Kattakurgan, Vardanzi and Bakhauddin.

Out of the pre-Revolutionary literature dedicated to the description of pottery production it is necessary to mention the book "An Investigation of Ceramic and Some Other Handicrafts in the Turkestan Area" by V.K.Rozvadovsky, and an article on the household pottery of Samarkand and Kattakurgan by N.N.Sherbin-Kramarenko.

The study of the local decorative handicrafts including pottery production became more active in the 1920s to '30s. Decorative ceramics,

preserving its vivid originality up to the present day, roused a great interest of historians, ethnographers and art critics. In all the works concerning the decorative art of Uzbekistan can be found more or less detailed descriptions of the household decorative ceramics including local styles, artistic traditions and information about craftsmen.

In 1956 the work of S.I.Ibragimov describing the technological process of pottery production and giving a linguistic analysis of numerous special terms used by Ferghana potters was published.

1959 saw the publication of two capital monographs which were the summary of several years of scientific historic-ethnographic research on Central Asian ceramics production. In the first of these, by E.M. Pesherova, alongside detailed description of the production process of unglazed handmade ceramics which are still preserved in the mountainous regions of Tadjikistan one can find complete information about pottery production in seven Central Asian cities (Kattabag, Rishtan, Shakhrisabs, Gijduvan, Tashkent, Samarkand and Kattakurgan), on the characteristic forms of household ceramics, as well as details of the organization of workshops and of the craftsmen working there. The second book, published in 1969, is a collection of articles written by the members of the Khoresm expedition of the Institute of Ethnography of the Academy of Sciences of the USSR. The last two chapters contain information about the contemporary ceramics of Khoresm, a brief characterization of the methods of the artistic utensils design and the historic facts about production organization.

The several years work of M.K.Rakhimov - an Uzbek ceramist, engineer and scientist - pub-

lished in Tashkent in 1961 became a kind of encyclopedia of the industrial-technical condition of Uzbek utensil decorative ceramics. It contains invaluable information about the local artistic characteristics and technical methods of different Uzbek ceramics centres. The book also gives an in-depth analysis of the ornamentation, principles of design, recipes for pigments and glazes and different types of clay. For several years M.K.Rakhimov worked on the organization of ceramics production enterprises. He produced not only traditional ware but also original creations. Special attention in his book is paid to the description of the preserved ceramic art traditions of the second half of the nineteenth and the beginning of the twentieth centuries.

Another noteworthy album is "Contemporary Ceramics of Central Asian Folk Craftsmen" published in 1974 in Moscow, covering the historically formed ceramic art centres of Uzbekistan, Tadjikistan and Turkmenistan. The principal centres of ceramic art in Central Asia being situated on the territory of Uzbekistan, the greater part of the edition is dedicated to the ceramics of this Republic's craftsmen.

The history of the development of decorative ceramic in Uzbekistan is described in various works by archaeologists, historians, ethnographers and art critics. But the subject is so broad that it constantly attracts the attention of new investigators. Some critical works (monographs, albums and articles in scientific magazines) dedicated to the applied arts of Uzbekistan and to the decorative ceramics in particular appeared in the 1970s-80s (N.A. Avedova, S.M. Makhkamova, M.A. Nekrasova, M.K. Rakhimov, A.A. Khakimov, D.A. Fakhretdinova et al.).

In the 1990s a new generation of investigators started to study the decorative ceramics of Uzbekistan. A number of articles dedicated to the investigation of different Uzbek ceramic schools and regions were published during this period. Two candidate theses - one dedicated to the study of ceramics and embossing in Khorazm in the nineteenth to the early twentieth centuries by O.Khodjanliyazova, the other connected with the study of the process of Uzbek folk ceramics development in 1960-80s by S.Alieva - were maintained. This is a brief outline of the history of the study of Uzbek traditional decorative ceramics.

Principal centres and types of traditional ceramics production

The main Central Asian pottery centres which have preserved their ancient traditions: Samarkand, Bukhara, Gijduvan, Bakhauddin and Vardanza villages, Shakhrisabz, Kattakurgan, Rishtan, Urgench, Khiva, Madir village, Tashkent and Khodjent, were formed in the nineteenth century. Each centre's ceramics, while sharing some common characteristics, preserved its incontestable local traits. Craftsmen produced mostly kitchen utensils.

Uzbek handmade utensils are divided into two broad categories according to shape - bowl-like (*kosa*) and jug-like (*kuza*). This division is explained by the different specialisation of the craftsmen. *Kosagarlik* potters produced *kosas*, *shokosas*, *pi-alas*, *lyagans*, *tavoks*, *toqoras*, *tubs*, etc.

Kuzagarlik potters produced jugs and *kor-chags* of different shape, capacity and function. Utensils were turned on the potter's wheel; very rarely they were punched or modelled by hand. The shapes of their ware were notable for their utter simplicity and functional design. Behind the well-studied proportions and harmonious forms one could feel the inherited skill and selection of many generations of master potters.

Together with the high quality of crock, pigments and glaze this utensil was notable for its remarkable decorative qualities: clarity and thoughtfulness of the painted decoration, rich and co-ordinated colour and variety of ornamental motifs. The craftsmen were very particularly skillful in one of the most wide-spread methods of glazed ware decoration, brush painting (*kalami*), and had a wonderful technique in engobe engraving (*chizma*).

Owing to its high technological and artistic qualities the Rishtan ceramics took the leading place in the pottery industry at the end of the nineteenth to the beginning of the twentieth century.

The Rishtan craftsmen worked out their own style of painting, deeply imbued with lyricism. *Usto* (craftsman) Abdulla's works present the characteristic features of this style. The most significant piece in this regard is his Rishtan *tavok*. The concentric painting design includes

a light figured pattern over an overall background of transparent variegated blues. Here one can see the classical design balance, restricted palette and lightness of pattern characteristic to Rishtan ware. But by the end of the century this manner of painting becomes more laconic, schematic and almost disappears in favour of polychrome painting with large-scale motifs, drawn with broad brush strokes.

At the same time - at the end of the nineteenth to the beginning of the twentieth centuries - Russian dinner crockery of the *chinni* type was famous in Central Asia. The mass import of Chinese porcelain from Kashgar to Central Asia in the 1830s also influenced the development of the local tradition. Interestingly, this tradition has continued up to the present day in regions of Tadjikistan near to Rishtan in the same Ferghana valley, especially the village of Chorku.

The wares of other ceramic centres such as Vardanzi, Gijduvan, Kattakurgan, Madira, Shakhrisabz and Tashkent were notable for their

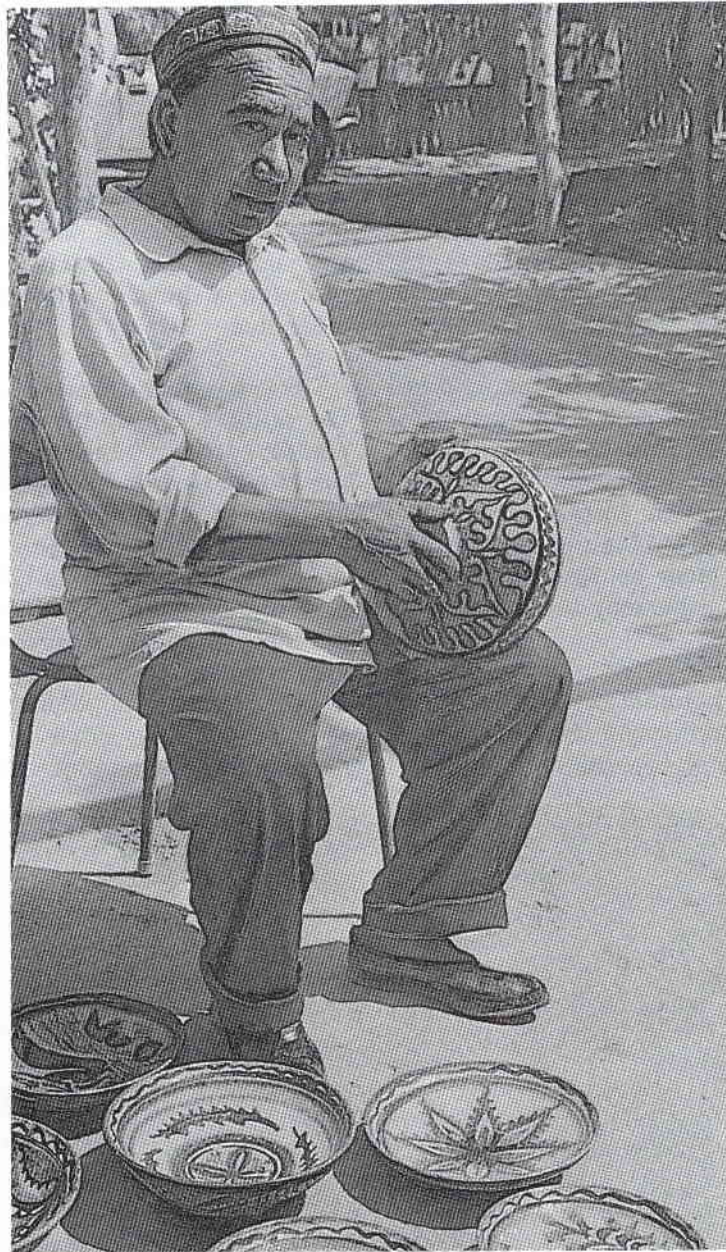
decorative originality, reflected in the shape, design, colour, typical ornamental motifs and in their general emotional atmosphere.

According to their contents many ornamental motifs of nineteenth century ceramics are close to those found in ganch and wood carving, textile patterns and other types of decorative applied arts. This fact testifies to the wide diffusion of these designs as the accepted norms and rules.

Some stylistic changes could be found in the potter's art by the end of the nineteenth century, with a tendency to move away from the strict abstract patterns in their painted decoration. In some centres such as Rishtan and Madder, this tendency was manifested strongly. In other areas, such as Gijduvan, Shakhrisabz and Kattakurgan, it was less visible. Another tendency was a monumentalization of the general image system used in ceramics as well as in other types of applied arts, particularly in the style of painting. Small flower motifs cede to large, subtle ornament elaboration to general-



Ceramists stores. Samarkand. Late of XIX century.



Master-ceramist Gurum-Saray, Ma'sudali Turapov. 1980s.

ised. Figurative motifs, of teapots, jugs, musical instruments, guns and knives, were introduced into ornamentation.

A distinguishing feature of the ornamentation of Gijduvan ceramics of this period was an abundance of zoomorphic elements. Moreover, a great many motifs were unusually geometrical, and only their names allow us to deduce their zoomorphic origin, such as *moraqi duka-*

tor - double snake's trace. The Gijduvan craftsmen: Bakijon-chinnisoz, usto Abdukadir, usto Abdu-Gafur, usto Abdu-Sattar, usto Rustambai, usto Abdul-Aziz, Shamsutdin-Kalta, Sharafutdin-Chinnipaz and others were famous all over the country.

From the end of the nineteenth to the beginning of the twentieth century the craftsmen of Samarkand used *ishkor* vegetable-alkaline

glazes along with lead with blue and green underpainting. The examples painted in blue-green colours resembled Rishtan ware. Of a number of famous *chinnisoz* craftsmen it is necessary to mention the names of usto Abdugafur and usto Fazil (nineteenth century), usto Abduvakhid, usto Gulyam, usto Kadir-Kuzagar, usto Mukhamed Turdiev, usto Turakul Ashurov, usto Karabaev and usto Tair (beginning of the twentieth century). Usto Bobo-Nazar and usto Turdi produced the decorative turquoise green Kattakurgan ware under *ishkor* glaze in the second half of the nineteenth century.

Shakhrisabz ware was distinguished by its rich, warm colours and a free picturesque design. Among the famous Shakhrisabz craftsmen of the end of the nineteenth - beginning of the twentieth century were Khatam Kadirov, usto Rustam Igamberdiev and usto Khazratkul Igamberdiev.

The voluminous produce of the Tashkent *kulols*, manufactured in the nineteenth century, was not distinguished by its artistic quality. It was mainly sold at the city market and exported to the neighbouring rural regions. In the middle of the nineteenth century there had been some craftsmen producing beautiful, high quality *chinni*, and other wares. By the end of the nineteenth century the ceramic industry in Tashkent was greatly reduced in volume and worsened in quality because of the need to compete with factory-made ware imported from the central regions of Russia. Mukhammad Turap Muraliev, usto Alim-ata Arifkhanov and Tashpulat Nurmukhammedov were among the Tashkent craftsmen.

The Khorezm potters of the nineteenth and early twentieth centuries were producing household ceramics and creating the elements of architectural decoration. This tradition is still alive. The Khorezm ceramics' decoration, affected by the relatively reserved cultural development of this region, is restrained and noble. The classical ornamental arabesque and abundance of plant ornamentation is still preserved in the decoration of Khorezm ceramics. Among the leading craftsmen of that period were B.Voisov, A.Palvanov, V.Ataniyazov, I.Kalandarov, M.Madaminov, and K.Samandarov. The components of the Khiva ceramics' design were affected by the images of imported factory wares from Russia - porcelain, faience and textiles.

The bowl from Khorezm with the painted *rubab*, *tuncha* and rifles can be taken as an example of the general intensification of the depiction of objects in ceramics.

The introduction of industrial pigments resulted in an enlargement of the colour palette. Along with the classical cold spectrum of turquoise blue and lilac, which under the *ishkor* glaze looks like crayon painting, the bright new style of polychrome painting under the brilliant leaden glaze became widespread.

In the nineteenth and early twentieth centuries ceramic ware was usually sold by merchants, but the craftsmen themselves and their apprentices also sold their produce at the market.

Different craftsmen's associations, courses and schools were organised in many ceramic centres at the end of the 1920s. During this period potters produced traditional utensils - *lyagans*, *tovok*, *tugs*, *kosa*, jugs. For decoration they used brush painting, engraving and punching.

The ceramics of the famous centres preserved the originality of their local decorative features. But at the same time portraits and other subjects were introduced into the decoration of ceramic wares in the 1930s under the influence of general tendencies. The pottery of this period is characterised by the vast difference in painting of habitual plant patterns and newly introduced images, which led in most cases to eclecticism.

One of the most famous potters of that period in Tashkent was Turab Miraliev. He had a bright individual manner of painting, acknowledged as the "Tashkent style". He combined harmoniously two traditional types of Uzbek ceramic decoration - painting and engraving.

Very popular in the 1920s was the potter Usto Ishbabaev from Kattakurgan. He preserved and used the traditions of the local ceramics that was famous for its bright decorative expressiveness and ornament originality. His works are distinguished by their original style and virtuosity of painting. The colour of his best works is quite unusual - with terra-cotta, green and lilac relief ornament rising from a deep transparent blue background.

In the 1950s to '60s the pottery of Rishtan, Gijduvan, Shakhrisabz, Samarkand, Kattakurgan, Tashkent and the cities of Surkhandarya, Kashkadarya and Khorezm provinces still preserved the peculiarities of shape, distinctive ornamental style and original colour of painting. The pottery of that period was represented by the traditional household utensils: *khumas, togoras, kosas, shokosas, lyagans, tovoks*, bowls, etc. At the same time, however, craftsmen tried to find new forms of glazed and unglazed ceramics. The traditional ornamentation, represented by the large variety of plant and zoomorphic-geometrical images and interpreted in a conventional manner, dominated in patterns. But the depiction of subject and portrait images resulted in a breach of the image system of the traditional wares.

The potters of Tashkent occupy the leading place in the ceramics of the 1940-50s. The works of T.Miraliev and his successors M.Rakhimov and A.Aminov reflected the elated spirit characteristic of the whole of Soviet art in the first post-war years. Large-scale colourful ornament was executed in rich natural touches shining with blue, green, terracotta and yellow hues against a light background, creating picturesque compositions full of spontaneity and freshness. By the middle of the 'fifties the 'Tashkent style' of decoration had lost its artistry but continued to exercise a certain influence on the ceramics of other centres.

In the 1960s local ceramic schools represented by the great craftsmen appeared. A predilection for traditions is successfully combined with artistic innovations and the search for a personal style in the works of the leading craftsmen from Gijduvan (U.Umarov, I.Nazrullaev), Shakhrisabz (A.Nazratkulov), Samarkand (U.Jurakulov), Rishtan (M.Ismailov, A.Khudainazarov), Urgut (M.Ablakulov), Andijan (Khojaamirov brothers), Khiva (R.Matchanov).

In due course the traditional schools of Samarkand and Tashkent glazed ceramics completely disappeared. By the middle of the 1970s to '80s the traditional aesthetics and style of Samarkand (U.Jurakulov, S.Rakova, A.Mukhtarov) and Tashkent ceramics (M.Rakhimov, A.Turapov, etc.) were completely modified. A new Samarkand school of fine terra-cotta plastic art, completely different in artistic principles, emerged. But the appearance of a Tashkent

experimental creative centre of applied art with a limited output of original pieces, which became the centre for the production of a new style of monumental decorative ceramics, unfortunately didn't become the basis for the further development of traditional Tashkent ceramics.

The development of Tashkent ceramics developed a new course under the impetus of the creative and experimental work of M.Rahimov from the end of the 1950s to the early '60s. M.Rahimov created through his work a virtual encyclopaedia of Uzbek ceramics inspired by the traditions of different schools of folk ceramics of Uzbekistan from the ancient glazed ceramics of the Kushan period, the medieval ceramics of Afrasiab and the blue and white Timurid ware up to the folk schools of the end of the nineteenth and early twentieth centuries. He gave new life to these unique specimens of the Uzbek potter's craft by subjecting them to a new artistic interpretation. His son Akbar Rakhimov and grandson Alisher have continued to develop the traditions of his art since the second half of the 1980s-'90s. Their works, as well as those of the craftsmen of the Samarkand school of fine terra-cotta sculpture were founded mainly on the individual creative researches and were only indirectly connected with traditional ceramics art.

From the beginning of the late 1960s the very survival of traditional ceramics of Uzbekistan was threatened. Over the last twenty to thirty years a number of unique centres of traditional ceramics has disappeared, from the distinctive pottery of Shahrisabz and the clay toys of Kasby. The school of Gurumsaray, represented by its last surviving practitioner, M.Turapov, is under threat of disappearance, as are the ceramics of Madir settlement. The reasons for the steep decline in the state of traditional ceramics were mainly socio-economic, such as the lack of sufficient demand for the folk potters' production, their low social status and the indifference of the local authorities to their fate. This situation worsened in the second half of the 1980s and early '90s during the total economic crisis which took place in the former USSR, but improved from 1993 with the stabilisation of the socio-economic situation in Uzbekistan.

By the style of artistic decoration we can distinguish three main ceramics schools on

the territory of modern Uzbekistan: the Fergana school (Rishtan, Gurumsaray), the Bukhara-Samarkand school (Samarkand, Urgut, Gijduvan, Shahrisabs, Denau, Uba) and the Khoresm school (Madir and Kattabag settlements).

From the 1970s Rishtan craftsmen started to revive the main traditional forms and now two main types of ceramic products are produced there: flat (bowls and dishes) and vertical (jugs, etc.). Earlier craftsmen who made flat products were called *kozagarlik*, masters of flat high forms (bowls, etc.) and those who made high, stretched up ones (I.Kamilov, U.Ashurov, I.Kamilov, Jr). In our time a great many craftsmen, both middle aged and young, are making and decorating *lyagans* (flat dishes): Sh.Yusupov, A.Tairov, R.Usmanov, etc. The technology of pro-

ducing *ishkor* alkaline plant glaze has been revived in Rishtan and is being used in the decoration of their products.

The local artistic peculiarities of Rishtan ceramics are determined mainly by the character of their ornament. The ornamental repertoire of Rishtan ceramics is the richest and most meaningful, including the entire vocabulary of ornament used in the pottery of Uzbekistan: geometrical and plant patterns, symbols, elements of zoomorphic and anthropomorphic motifs. In the 1990s some craftsmen, such as A.Nazirov and A.Isanov, began to include Arabic calligraphy into the ornamentation of flat dishes. From the early 1970s until the mid 1990s Rishtan craftsmen moved on from the intricate and detailed recreation of traditional forms and orna-



Master-ceramist from Rishtan, Ibragim Kamilov. 1980s.

ment to the most active display of individual artistic initiative, and a wider spectrum of techniques and ornamental patterns.

Another recognised centre of Ferghana ceramics is Gurumsarai, where in the 1970s to the 1980s only three craftsmen worked there: M.Rakhimov, M.Turapov and S.Khokimov. In the early 1990s only one of them, M.Turapov, was still practicing. Gurumsarai ceramics are distinguished by a marked conservatism and devotion to tradition, and by the fact that the whole production process was carried out by one craftsman. The known exclusiveness of this centre was conducive to the definite conservation of traditions.

Ornament is confined to a rather restricted range of motifs: jug, four-leafed or rough cross-shaped coarse patterns and star-like figures. The formal vocabulary of products, represented by the large *lyagans* (0.5m. in diameter), medium-sized and flat dishes for everyday use and shallow bowls with a pair of small handles, is not very varied but extremely distinctive.

The main centres of Khorezm ceramics are Madir settlement, near to Khank district centre and Kattabag settlement, near to Yangiarik district centre. Their unique character stems as much from the forms of products as from the principles of their decoration.

The most commonly produced type of ceramic product was the *badiya* - a large dish with vertically raised sides. As a rule the inside surface of the *badiya* was decorated with a geometrical pattern developing into plant shoots. Another wide-spread kind of product was the *guppy* - a vessel intended for producing butter from milk; the craftsmen did not decorate them with ornament taking into consideration the purpose of this vessels.

The repertoire of ornamental motifs of Khorezm ceramics was limited, consisting mainly of geometrical and plant ornaments. Figurative subjects were used less often in the 1970-80s than in preceding decades and geometrical patterns were preferred. Madir and Kattabag ceramics both use a common turquoise-blue colour but with some differences. R.Matchanov (from Madir) used mainly cobalt blue, and darker blue tints are dominant in his works. S.Attadjanov (from Kattabag) used cobalt blue less and often applied white engobe to the decoration, adding flour to the glaze compound,

giving a predominance of lighter tints in Kattabag ware. Of the four methods for outlining patterns which existed in preceding decades only one was used in the 1970s to '90s: the brush technique known as *kalami*.

The main characteristics of the Bukhara-Samarkand school ceramics derive from technological factors such as the use of lead glaze, and green-yellow and brown pigments. In the 1990s the masters of this school began to revive and develop the traditions of preceding decades. Plant ornament played an important role in the decoration of the ceramic products of all centres of the Bukhara-Samarkand school; geometrical motifs are less common, occurring mainly in the form of stylized small rosettes and medallions. Zoomorphic elements were less common, occurring mainly in Gijduvan.

The technique of outlining the pattern had a specific character in different centres of the Bukhara-Samarkand school; while Gijduvan and Shahrizabz craftsmen used mainly brushwork, the craftsmen of Urgut and Denau also used an engraved ornament.

The Bukhara-Samarkand school, unlike those of Ferghana and Khoresm, was characterized by its many centres of production of ceramic whistle toys. These toys have deep historical and social roots. The most famous centre was Uba settlement near Vakbent, where skilful artisans such as F.Sagdullaev and H.Rakhimova were still working in the 1970s. These artisans can be regarded both as traditionalists and at the same time unique, extraordinary artists with a readily identifiable style. F.Sagdullaev was also making glazed vases and jugs with relief decoration of various kinds. The toys produced by these masters, mainly brightly coloured figures of riders, fantastic animals and birds decorated with reds and yellows, are typical of the Samarkand and Bukhara tradition.

Another important centre for toy production was the settlement of Kasbi, where only one woman artisan has been working: Ambar-opa Sattarova, who has created unique toys in a form of animals and birds on wheels. The traditions of that type of toy are traceable to remote antiquity.

The third centre for toy-making was Denau, where the brothers Zukhurov have been manufacturing toy whistles decorated with a yellow-brown glaze with green spots in the form of



Hereditary master-ceramists from Gijduvan -- children of the famous master Ibadulla Nazrullaev. 1990s.

bird and animal figures, their chests covered with a light blue glaze. Although not so impressive as Kasbi and Uby toys, the Denau toys demonstrate their archaic origins.

The generations changing, the traditions of toy manufacture were also altered in the '80s and '90s, especially after the death of F.Sagdullaev, which marked the end of the tradition of sculptural ornamentation of vessels. The tradition of his exotic toy whistles has been also broken, although rare examples of his works have been preserved by collectors. The same destiny has confronted the toys of Kasbi, and Ambar-opa Sattarova's death has marked the end of that tradition. The traditions of Hamro-bibi Rakhimova were continued by her son and her apprentice Kubaro Babaeva. The latter

has attempted to introduce innovatory features in the traditional shapes of the toys, their composition and shape has become more complicated, they have grown in size and the colours have changed. As for Denau toys, their production has been discontinued due to the drop in demand according to one of the masters, R.Zukhurov.

Therefore the dynamics of the development of traditional ceramics indicate a significant decrease in production, as well as in variety of choice and quality. Nevertheless, the measures currently undertaken by the government of Uzbekistan and international organizations give some hope that the best traditions of Uzbek crafts will undergo a period of revival and reconstruction.

Copper Embossing.

by Z.Alieva and A.Khakimov

Copper embossing is regarded as one of the most ancient applied arts of Uzbekistan. It is younger only than the art of ceramics, while metal work has always been popular all over Central Asia. It supercedes other crafts in the number of articles as well as in variety of motifs.

The data regarding the embossing in Uzbekistan at the end of XIX- the beginning of XX centuries are contained in the manuscripts and documents of that time. During the Soviet period some scholars had paid attention to historical evidence of Uzbek embossing of that time. Apart from the general works on applied crafts of Uzbekistan where embossing is treated separately from others (B.Weimarn, L.Rempel, G.Pugachenkova, D.Fakhreddinova, etc.) there are also some special works by B.Sergeev, T.Abdullaev. In 1975 a book dedicated to the art of chasing in Bukhara was published in Germany by Z.Westfal- Helbush and I.Brune. In 1986 in Tashkent an illustrated book on chasing and jewellery in Uzbekistan was published by T.Abdullaev, A.Khokimov and D.Fakhreddinova. The main characteristics of Uzbek metalwork and jewellery from ancient times to the present day were presented in the work, although attention was concentrated on the embossed work of the nineteenth and twentieth centuries.

The largest collections of copper embossed work are in the State Museum of National History of the Peoples of Uzbekistan, the State Museum of Art and the Hermitage, St. Petersburg. Interesting examples of Uzbek embossing of the nineteenth and twentieth centuries are also preserved at the Museum of Applied Arts in Tashkent, the Museum of History of Culture of the Peoples of Uzbekistan named after A. Ikram-

ov in Samarkand, and in the regional museums of ethnography at Khiva, Bukhara, Kokand, Fergana, Nukus, Karshi and Termez, as well as in private collections in Uzbekistan and abroad.

The canons of art were developed and techniques of execution perfected over a period of many centuries, and although mainly eighteenth century embossed work can be seen in the museums, the style of their design is close to the traditions of embossing of the previous centuries.

The main centres of manufacture of engraved articles were located in Bukhara, Khiva, Kokand, Samarkand, Karshi, Shahrizabz and Tashkent. Goods from the end of the eighteenth and early nineteenth centuries are harmoniously proportioned, with plastic and expressive lines and ornamental pattern. From the middle of the nineteenth to early twentieth centuries the tastes of consumers was influenced by imported Russian goods, and the demand for these luxury articles increased. But the embossed and chased metal object of that time was valued not only for their decorative qualities - they were displayed on open shelves built in to the walls of reception rooms and played an important role in the everyday life. They were indicators of social status and wealth.

The articles of the nineteenth to early twentieth centuries varied according to fashion as well as function, graceful and richly decorated jugs for water and tea being particularly appreciated. They had different appellations and distinctive silhouettes and forms, including various bowl-shaped vessels for water, milk, fruit juices and syrups, sweets and fruits. Trays, fruit-stands, beakers, tea kettles, buckets, vessels for transporting grain, water scoops, wash-ba-

sins, basins, as well as everyday goods from storage-vessels for coins, caskets, smoking-sets to snuff-boxes, writing articles such as pencil boxes and ink-pots, lamps, and also ritual articles - begging bowls and water pipes and hunting-drums had formed part of the spectrum of household utensils of the period.

Copper-embossed articles were created by the masters of three professions: the copper-smiths beat their articles and also tinned; the founders cast vessels and accessory parts (knobs, covers, small cupolas, tips of spouts); and the chasers decorated them with engraving. The enumeration of techniques was almost the same in all centres - embossing, engraving, piercing masters started to use a background processing by puncheon and net in order to attain a certain expressiveness of design.

The motifs of chased patterns are typical and can be met in ornaments of other types of Uzbek decorative applied art. The widespread *islami* climbing-plant pattern has a multitude of versions. As a rule medallions, rosettes, geometrical figures, various milling cutters and framed strips were designed according to this pattern. Geometrical ornament bears a mainly auxiliary character. Zoomorphic motifs are seldom met except in a stylised manner, and in general only parts of animals are represented: *chashmi bul'-bul'* (nightingale's eye), *kuchkorak* (ram's horns), or *pushti balik* (fish scales). There are volumetric plastic pictures of animals and birds depicting parts of their bodies in a design of handles, spouts, which were created by founders. A great meaning was assigned to astral themes, and also to calligraphic inscriptions. By the end of the nineteenth to early twentieth centuries in the embossing of Ferghana and then of Bukhara and Samarkand there appeared pictures of architectural monuments, and representations of fantastic creatures were introduced in the metalwork of Kokand.

The local schools of artistic embossing were established in Uzbekistan in the nineteenth century. These schools are distinguishable from their ornamentation, form and function, as well as the utilisation and application of certain technical means. The technique was the same though there was some difference in the intensity of embossing and the use of different techniques of decoration. The most profound embossing was called *kandakury*, the least pro-

found, *chizma*. Besides engraving a kind of cut embossing, *shabaka*, was used.

The wares of Bukhara and Khiva chasers were famous and widely used in the nineteenth century. They were characterised by plastic impression of their shapes, the classical balance of their proportions the stability of their ornamental motifs and the technique of engraving by profound embossing. In the eighteenth century people from all over Central Asia came to Bukhara to learn the craft of metal chasing from the famous masters Shadi Mukhammad and Baratbay.

Though various types of items were manufactured, Bukhara embossing was remarkable for its simple and reserved shapes. The comparatively free background was shaded by hatching. In the eighteenth century the craftsmen of Bukhara took over the background colouring method from the chasers from Karshi, but unlike other schools they used this popular method rather moderately and with taste. The smooth wide outlines and bands, the so called *kundal* method, lend a special expressiveness to the Bukhara patterns. The plastic and distinctive vegetable ornament of the Bukhara makings were much bigger but at the same time more graceful than patterns of other schools.

FROM the nineteenth to early twentieth centuries the Bukhara master-chasers used to decorate some parts of their work - body, neck, jug handles or wide trays - with calligraphic inscriptions, sometimes using vegetable motifs. During that period a great variety of embossed items was produced in Bukhara. The most widely spread were water vessels - *oftoba*, *yakhob*; tea-pots - *choydish*, *choynak*; vases - *guldon*; water jugs and pails - *satil*; ritual vessels - *kashkul*, *chil-kalid*; bowl-cases - *chinnikop*; hunters' drums - *dovul*; and cosmetics vessels - *surmadon*. The richly embossed pieces of armour produced at that time are represented in the museums of Uzbekistan: helmets, breastplates, knee pieces, shields, horse's metal armour, bridles, stirrups and swords.

In the nineteenth century the Karshi style of manufacture acquired a certain popularity in Bukhara. For instance, *oftoba* replaced the local ancient shapes. In its turn, in the beginning of the twentieth century, the Karshi *oftoba* was replaced by the Khiva variety.

Copper Embossing.

Masters such as Salakhitdin, Mirza, Sharaf, Khakim Bukhari, Dostmukhammad Riza, Gulom worked in Bukhara in the nineteenth century. At the beginning of the nineteenth century the Bukhara craftsmen developed new shapes and products imitating imported factory-manufactured articles such as silver vases for fruit, sugar bowls and tea-pots. But the Bukhara craftsmen's devotion to the traditions and their art of improvisation smoothed the impression created by the stylistically eclectic handicraft, and among the best-known of these highly efficient metal chasers practicing in Bukhara from that period were the masters Alim Abdusalyamov, Gulyam Khasanov, Abloyar Yuljiev, Norsalikhov, Kori Sharif.

The embossing school of Khorezm, often referred to as the Khiva school, has preserved its original and unique character as well as its variety of forms and ornamentation. In the nineteenth century the technique of deep embossing, and sometimes shallow embossing which

is rather close to engraved carving, was popular among Khiva craftsmen. The peculiarity of the Khiva technique is a smooth background without decoration. Background colouring was not used there, but black and red lacquers were sometimes applied.

The favourite vegetable pattern of the Khiva masters has been an *aylanma-islimi* in the form of the sprout's tendrils with tightly spiralled five- to six-petalled flowers. The *turunj* medallions, the intricately configured nets, the *savr* cypress design pattern were frequent in the Khiva production of the nineteenth to early twentieth century period. Another specific feature of the Khorezm ware was the shapes of the items themselves. The *selobcha* wash basins are very extraordinary. They are normally higher and deeper than elsewhere, and some have stands. The *nosshisha* copper snuff-boxes and water vessels, *tung*, *tungcha*, *kumgan*, are also specific to Khiva.



Blacksmiths-grinderes. Samarkand. Late of XIX century.

At the end of the nineteenth and beginning of the twentieth centuries many of the Khorezm chasers studied in Bukhara. This fact drew the two artistic schools and their styles closer, and the result was felt in the ornamentation of Khorezm embossing. At the beginning of this century a number of talented copper-smiths and chasers worked in Khiva, notably the founder of the well-known Matchanov dynasty of masters, Mukhammad Pano, a chaser, founder and engraver of the Khan's arms workshops. His son Khudaybergan was a chaser, musician, calligrapher, seal-carver, cannon founder and the best watchmaker in Khiva. The last representative of this dynasty was the famous musician Matpano.

In Kokand the copper embossed work of the nineteenth to early twentieth centuries was more varied in form but less perfect in proportion than the traditional production of Bukhara and Khiva. For instance, many tea-pots, or *choy-dishes*, manufactured by the Kokand craftsmen of the period had disproportionately wide necks and high stands.

Water-jugs were distinguished by their complicated forms. For instance, some examples of *oftoba* had the shape of a duck. Kokand candlesticks also had interesting forms unlikely to be encountered in other local schools. The Kokand chasers preferred a relatively shallow but sharp chasing technique, and the Kokand and Margilan *islimi* vegetable pattern was very refined and extremely intricate in small elements.

In the nineteenth century the Kokand chasers used all the known methods of background and surface pattern decorations: punching, hatching, various nets and figured hollows. The Kokand as well as the Bukhara craftsmen took over the printing technique from the Karshi masters. An essential role in the development of the Kokand school of metal chasing at the end of the nineteenth to the beginning of the twentieth centuries was played by the Ataullaev family of chasers, consisting of six brothers. The head of the dynasty, Ataulla Mukhammad Radjabov, was a chaser and seal engraver employed in the palace armour decoration workshop. He became famous for his depictions of Khudoyarkhan palace on copper trays. Besides traditional objects, the Ataullaev brothers decorated new products with embossing: samovars, tea-pots, small basins and other mostly factory-made

objects. The techniques and ornamentation of one of the brothers, Rakhamatulla Ataullaev, are noteworthy for their original character. Embossing is used moderately, two types of pattern alternating: vegetable ornamental bands and a graceful oval locket ending in a triangular *madokhil*. The works of another brother are richly decorated with fine patterns and applied rosettes, with turquoise eyes and a big coloured stone in the centre. The third Ataullaev family representative, usto Siddik, worked in a different style, incorporating depictions of fabulous creatures inspired by the illustrations from Turkish and Indian books into his ornamental compositions. The Kokand school of embossing belongs to a large group of Ferghana regional schools that had common traits of the artistic style. In the Ferghana region at the turn of the century lived and worked the craftsmen-chasers Ataulla Mukham Madrajab, mullah Kholik, Mussavir Kashgari, Farikh Kholikov and Mashrab.

The Samarkand embossing school managed to preserve the traditions of the last century more completely. As was the case with other schools it was influenced by folk artistic trends but nevertheless managed to preserve its original style. The preservation of the old traditions is connected with the names of the Samarkand craftsmen Tagay and Mukhamad.

In the nineteenth and early twentieth centuries the coppersmiths of Samarkand made jugs with a wide round body, slightly waisted; the originally formed *choidishes*, water vessels and vessel knobs that are not met in other regions of Uzbekistan; the original *dulcha* milk jugs with long thin spouts; *sarkhumi* water scoops; and copper cases for *misgilof* bowls.

The Samarkand school of the last century remained conservative and not as susceptible as other schools to the influence of new technical means and methods. Before the beginning of this century they used puncheon and net patterns for the background decoration distinct from that used by the craftsmen of other schools, and employed the technique of *shabaka* figured carving. The big plain vegetable pattern of the Samarkand craftsmen differed noticeably from the graceful and conventional patterns of Bukhara, Khiva and Kokand. In the ornamental compositions of the Samarkand school we find the *chorbarg* four-petalled flow-



Bench of a copper-smith. Samarkand. 1900.

er that characterised many other types of ancient Samarkand ornament. Outstanding copper-smiths still working at the beginning of this century in Samarkand included Akhmad, Salim Misgar, Akhunjon and Khaidar Khoja.

The embossed pieces of the Karshi and Shakhrisabz craftsmen are very close to each other stylistically. At the same time the simple form and decorum of the Karshi and Shakhrisabz school of the nineteenth and early twentieth centuries differs markedly from the embossing of the other Uzbekistan schools

The forms of the Karshi *oftoba* (jars for hand-washing with a wide body, long spout and plain wrought handle) are very original. These water vessels as well as the Karshi spittoons and wash basins were made with concave sides with the lid in the form of a cotton flower that opened automatically when taken up.

The Karshi and Shakhrisabz schools differ also by design features unlike those of other regions. The elegant bases of the vessels' handle, spout and the top part of the body were decorated by large applied rosettes and lockets made by the stamping technique and encrusted with turquoise and glass. In Karshi and Shakhrisabz the chasers' craft was not considered as a separate profession. At the end of the last century and the beginning of this century the Karshi craftsmen Abdukodir and Saidi Sharafi Asad were the universally acknowledged masters, and the famous chasers Alim Sharafi and Jalol Sabir was working in Shakhrisabz.

The Tashkent school of copper-smiths developed in the middle of the nineteenth century. The large types of household utensils - various types of vessels for water and food (*satil, choidish, kumgan*) - belong to this period. At that time craftsmen from Kokand and Samarkand moved to Tashkent, and the Tashkent

copper wares of this period bore the features of these schools and were not original. However, the stable local artistic traditions dictated their rules to the guest craftsmen and made them adapt to the consumers' taste. The big and simple pattern of nineteenth century Tashkent embossing was made by the *kandakori* method; the background was left plain or sometimes hatched.

By the beginning of this century the quality of workmanship had deteriorated and the embossing became deeper. The Tashkent ornament consists of various forms of hexagonal hemispheric lockets and multiple object patterns. The vegetable ornament of Tashkent that imitated the Kokand and Samarkand motifs are less elegant, bigger and without the small details.

In the nineteenth and early twentieth centuries the famous master chasers Aziz and Khamid worked in Tashkent. At the end of the last century the craftsmen Abdukodir together with his two sons and a daughter who inherited the father's craftsmanship moved to Tashkent. In the beginning of this century the craftsman Mumin Ataullaev and his son Yusupjan Kadirov also moved there from Kokand.

In the 1920s to '40s the Uzbek art of embossing suffered great changes. At that time the Art Industrial colleges, the craft learning centres, the craftsmen's co-operatives with the copper embossing workshops were being founded. This process was especially active in Bukhara and Tashkent. An important part was played by the teachers from Kokand, Bukhara, Samarkand and Khiva who were invited to work in Tashkent. Young specialists learned the traditions of the ancient art under the supervision of old and experienced craftsmen. Along with the traditional ornament the new generation of chasers also worked with the drawings of the designers from the experimental workshop. During the same period new Soviet motifs - the five-pointed star, hammer and sickle, the cotton flower - were widely used in many types of Uzbek applied arts, including ceramics and carpet-making.

The decorative embossing of Uzbekistan escaped with difficulty its almost complete disappearance. The active process of the traditional embossing development was temporarily stopped in the 1930s because of the reconstruction of the workmen's co-operatives. The reduction of output by 1960 gradually led to

the closing of all the specialised trade workshops and by the middle of the 1970s the craftsmen-chasers had completely disappeared. The critical state of the traditional trade was solved in 1978 by the foundation of the *Usto* craftsmen's Association in the system of the Artists' Union of Uzbekistan which since then has been helping to revive the forgotten and dying crafts.

The dramatic changes in the way of life and consciousness of the Uzbek people during the several decades caused the elimination of a number of traditional branches of the applied arts, and many objects that were primarily used in everyday life were turned into souvenirs.

The general Uzbek embossing crisis of the 1950-80s was negatively reflected in the products' style and quality in all the schools. The Bukhara embossing suffered fewer changes, and preserved many ancient forms and traditional patterns. The craftsmen-chasers Mukardali Mukarramov, Mukhtar Muksinov, Abdusalam Khamidov, Mullah Mukaddam, Ablayar worked at that time in Bukhara.

There were also some innovations, often of an eclectic character, in Bukhara. A.Khamidov, the son of the head of the dynasty, *usto* Khamid, inserted along with the traditional ornaments the images of a five-pointed star, the monuments of Bukhara, and realistic depictions of people, animals and birds. His son, *usto* Salimjan Khamidov, made a valuable contribution to the preservation of the Bukhara embossing tradition. For many years he taught the ancient craft to young craftsmen in the embossing workshop opened in 1968 in Bukhara by the Ministry of Local Industry of Uzbekistan. Thanks to it the Bukhara embossing art has been preserved till today.

During the 1970s to '80s the Bukhara embossing tradition was developed by the craftsmen Salimjan Khamidov, Mukarramov, Mukhtar Muksinov, Khamso, Gulam, Abdusalom, Akhmojon, *usto* Sulaymon, Takhir Kasymov, Rahmon Roziev and others. Masters Matyakub Djanibekov, Khodjaniaz Saidniazov, Sabirdjon Khudaibergenov, Bekjan Yakubov, Atadjan Madrahimov, *usto* Khodjaniazov, *usto* Abduraimov, *usto* Khudaibergenov, *usto* Bekjanov, *usto* Boltayev and others had preserved and continued the development of local traditions of the chasing in Khiva in period between 1930-80.

The production of the Samarkand school of coppersmiths was quite eclectic in the 1930s to '40s. It was made with technical skill, but without the traits of the old traditions. The best example was chaser Kazim Akhmedov's works, in which he had depicted the architectural monuments of Samarkand. In the 1950s to '70s chasers such as Karim Gafurov and Karim Akhmedov were working in Samarkand.

The art of metal chasing was being developed in the Ferghana valley in Kokand, Margilan, Namangan, Akhsiket and Andijan. Masters Farik Kholikov, Sobir, Khasanboy and Gulomdjon Forikov; Yuldash Sabirov, Kobil, Sodik and Fazil Ataulaev, Rakhmatulla, Vakhobdjon and Mumin Ataev, Lutfulla Fozilov, usto Said Mukhammad and usto Mulla Rakhmattula have been working here.

A lot of changes took place in the field of ornamental design of Tashkent chasing in the 1930s to '40s. The art pieces manufactured by

the enterprises and workshops of the Art Fund were chased according to sketches made by professional artists in contrast to the traditional style. Such artists as Mirza Mukim Khodja and Rahim Saibov were working in the traditional style. The lack of demand for chased copper goods gave rise to a decline in the trade in many provinces of Uzbekistan in 1950-70s, and the few remaining workshops were forced to make souvenirs and limited themselves to a narrow assortment of articles.

Chasing has been developed actively in the 1980s to '90s in Bukhara, where many masters and apprentices are still working. The chasing have been revived in Margelan, Khiva and Tashkent. Generally modern masters are manufacturing souvenirs and pieces of chasing for exhibitions.

Materials for modern chasing are usually brass and bronze, and occasionally copper, aluminium and cupro-nickel. Silver, copper, nacre and enamels are used for inlaid works.



Chaydish – copper dish for water. Kokand. XIX century.



Tufdon-copper spittoon. Karshi. Early of XIX century.

Master Maksud Madaliev and his family have been developing the tradition of Kokand school of chasing in 1980s and '90s. He created pieces of chasing with elegant shapes and refined ornamental design. Madaliev has made beautiful pieces, in which the traditional style is harmonised with the individual researches of the artist. He had the gift of improvisation within the limitations of traditional means. Quite often he used ornamental elements from different schools in compositions, but successfully avoided falling into eclecticism.

At present different types of chased articles are being used in Uzbekistan, namely high vessel for tea (*choydish*), for water (*oftoba*, *obdasta* and *kumgan*), tea-kettle (*choinak*, *jag*, *kuza*, *tun*), wash-hand-basin (*dastshuy*, *selobcha*); cup-shaped vessel for juice or sherbet (*kosa*), for fruits and sweets (*miskosa*), non-traditional shapes of chasing and sets of drinking bowls (*pijala*), decorative chased panels and many other items.

The ornamental design of every school has remained within its own canons; masters in Bukhara use the traditional patterns (*bodom*, *zangira*) used in the monuments, and *aylanma-*

yislimi, *savr* and geometrical motifs are used in Khiva. Margelan's characteristic almond-shaped pattern (*kalampir*, called *bodom* in other schools) is preferred in Kokand and Margelan. Variation of the Margelan pattern (*kalampir*) and the vegetable pattern (*islimi*) are used in Tashkent.

Many masters are engaged in the chasing in present day Uzbekistan. Salimdjani Khamidov's disciples Fatullaev Rahmatullo, Khalilova Dilbar, Rahmatova Gulchekhra and many others are working in Bukhara. There are also masters who are descendants of a long line of chasers, such as Gulyamov Makhmud, Ostonov Jarif and Kudratov Furkat, Djuraev Shukhrat, Umid Sadikov, usto Takhir and others. Masters of chasing Bekchonov Musa, Bobojanov Bakhodir, Masharipov Jumanazar are working in Khiva. Masters Abdulaev Abdurahman, Jodiev Bakhodir, Bazarbaev Dilshod, Suleymanov Kobil are working in Shakhrikhan, Madaliev Abdurashid in Margelan, Aidov Fazyl in Kokand, Gafurov Zakir in Ferghana, Ismail and Alimdjani Kuchkarovs in Kasansae in Ferghana valley. Maksud Madaliev, Zulfiya Madalieva and Farukh Madaliev work as chasers in Tashkent.

The Jeweller's Art

by Z. Alieva and D.A. Fakhretdinova

The jeweller's art, one of the oldest-established in Uzbekistan, had acquired by the beginning of the nineteenth century its ethnographic characteristics in a wide variety of shapes, materials, technical methods and types of manufactured articles.

The cottage industry and handicraft arts were revived in the first half of the nineteenth century after the economic crisis brought about in the eighteenth century by internicine wars. At that time jewellers were working generally for the highest levels of society, who could afford buy or order pieces made from precious metals and stones. However, popular belief in the protective properties of jewellery allowed jewellers to sell poorly made goods made from low-quality materials.

The manufacture of jewellery had involved many types of artisans in the nineteenth and early twentieth centuries. *Zargars* (jewellers) made the filigree design of scabbards for swords and knives, details of the harness and belts with inlaid and gilt plates and pendants with incrustation of precious stones. In particular, they made a variety of adornments for women. Besides jewellery and weapons, *zargars* produced items for falconry, table ware with splendid ornamentation and small domestic objects of precious metals. Jewellers took part in the design of expensive leather book covers for manuscripts with metallic cover plates and fastenings.

Materials for the manufacture of jewellery in nineteenth and beginning of the twentieth centuries were gold, silver, and occasionally alloys such as bronze; semi-precious stones such as

ruby, garnet and beryl; coloured stones such as turquoise, cornelian and lazurite; sea-fossils such as coral, pearl, nacre and shells; and coloured glass.

There were two distinct levels of production of jewellery art in the nineteenth and early twentieth centuries, the first one was linked with traditions of folk art and the second oriented to the rich level of population. It should be noted that jewellery was manufactured with silver in the first half of the nineteenth century on the whole territory of Central Asia. Golden objects were made only in the courts of khans and generally in the court of Bukhara Emir. Jewellers worked in general for the local nobility, high ranking officials, clergy and the merchant class, who were the main customers and consumers of jewellery.

The material value of jewellery increased in the beginning of this century as a result of the spreading of golden manufactured articles imported from Russian to the local people. Imported factory-made pieces of jewellery made by Russians and Tatars became very popular among Uzbek people, and the local cottage industry had to try to compete with the foreign trade. The result was a deterioration in the quality of local production as jewellers transferred to easier and faster processes of manufacture such as punching. The labour-intensive chasing was exchanged for the less expressive stamping of the pattern on moulds. Adornments were being made in bigger sizes, quite often hollow inside and abundantly decorated with coloured glass, spangles, pieces of mirror or different coloured silk threads. As a result, the traditional art lost its artistic merit.

Uzbek jewellery was generally made for women and only occasionally for men. It can be subdivided into that worn on the head, on the forehead, forehead- temple, forehead-temple-neck, temple, occipital, situated on the bone, worn on the nose, the ear, the neck, the shoulders, the waist, wrist and foot. The names of jewellery probably came from the way of wearing, from the shape of articles, from the sound imitation, from the materials, from the nation, who had brought this or that shape. They include:

- worn on the head: *takya-tuzi, toj, jiga, sanchok, sarsuzan, bodom-oy, zulfitilla, bosh-tuzi, bibishak, mokhi-tilla, ot-tuyagi, duo-tuzi, manglay-tuzi*;
- worn on the forehead and forehead-temporal: *tilla-kosh, kanot-osma, osma-tuzi, tilla-bargak, tanga-tuzi, tulla-tuzi, manot-tuzi, kush-ine*;
- forehead-temporal-neck - *silsila, tosaukele* and *shokila*;
- temporal - *gajak, naycha, kush-duo, butun-tiznok, yarim-tirnok, chakkalik, chakka-tuzi*;
- ear rings - *khalka, zirak*; occipital - *uk-ey*; worn on the nose - *arovak, latiba, latbini, kholbini, biloki, natkhuni, natbini, natti, naticheka*;
- pendants situated on the bones - *sochpopuk, tuf, tillo-bargak, tamar savat*;
- worn on the neck and breast - *munchok, khafaband, gulband, tavk, murgak, jevak, tepish-i-dil, nozi-gardon, zebi-gardon, zebisina, khaykel, peshavez* or *bezzak-kubba, peshikhalta, kalit-bogi, buyin-tumor, kukrak-tumor, tumor, akik, duo-tuzi*, the latter amulets were also worn on other parts of costume;
- worn on the waist - *kamar, tugma, sitora*;
- wrist-bracelets - *bilak-uzuk*, rings - *uzuk*;
- worn on the foot - *khalkhol*.

The shapes and decoration of jewellery of the nineteenth century have their origins in ancient tradition, although they had gradually lost over a long period of time their symbolic meaning deriving from vestiges of ancient ritual conceptions of the pre-Islamic period. But jewellery kept its figurative treatment and some peculiar features of composition, and the jewellery of this period is characterized by vegetable ornamental pattern combined with geometric motifs, astronomical and zoomorphic patterns.

The jeweller's art in Uzbekistan had reached the level of high art. New shapes, ways of wearing and combinations of colours appeared as a result of changes in consumers' preferences. The aesthetic value of jewellery increased as jewellery was designed to harmonise with the lines and colours of the national costume. A strong sense of proportion and colour harmony in groups of adornments are characteristic of the jeweller's art in the middle of the last century.

The main centres of jeweller's art in the nineteenth century were Bukhara, Khiva, Samarkand, Kokand, Karshi, Shakhriyabz, Kitab, Chimbay, Turtkul, Urgench, Baysun, Denau, Khodjabad, Kungrad, Gijduvan, Andijan, Namangan, Margelan, Assake, Chust, Urgut, Khalkabad, Khodjeyli, Kasansay, Uchkurgan, Nurata and Shirabad. Some settlements where jewellers' families were living had names reflecting their craft, such as Zargarlik, Zargar, or Zargaron.

The jeweller's art of Uzbekistan in the nineteenth century presents a complicated phenomenon in which local bases joined with foreign traditions. According to historic sources newly arrived jewellers from abroad had come together and were working here. For example, the Indian jewellers Shangura, Kurdali and Abduladjan worked in Bukhara in 1872 and Dilbar Marvari and Shakhan Kabli, also from India, worked in Tashkent in 1878; the silversmith Samanshel Chutmaliev worked in 1890; the jeweller Portali and also Persian goldsmiths were mentioned in 1901; jewellers from Caucasus also arrived in the end of the nineteenth century; and Daghestan masters Osman Pashaev and Badavi were working in Bukhara and Khiva. At the same time there was an increase in the amount of imported jewellery. It is surprising that, amid this melting pot of cultural influences, the Uzbek jewellers managed to adhere to the canons of local traditions and preserve the originality of the national style intact.

Jewellers adhered to a craft guild headed by the oldest member (*aksaka*). They were subject to regulations (*risolay*) along with foundry workers, smiths and chasers, and venerated the same *pir*, Khazrati Daud, the founder of metal production. Masters in the main centre were subdivided into various categories: masters of adornment, of silver-chasing, gold-chasing or design. Half of the jewellers worked in the pal-

ace workshops. The others worked either independently or for a trader, who also supplied materials. The articles were made for the local market, for export, to special order, and both for urban and rural dwellers and the semi-nomadic population.

The profession of jeweller was hereditary and passed on from father to son. *Risolya* accompanied a jeweller from the very first day of his apprenticeship. At the same time the devotion to the shop rites, production relations and the stability of the old artistic forms was being developed. Novelty was frowned on, and the apprentice was expected to copy the articles of his teacher. Thus an experienced eye was able to define the exact place of production from even the slightest variation in decoration from one centre to another.

The social position of jewellers varied on the territory of present-day Uzbekistan in the nineteenth century. In Bukhara the court jewellers possessed a privileged position compared to the other craftsmen of the court, and were given ranks and titles. In Khorezm, however, the profession of jeweller was relegated to the lowest class.

The main arbiters of local artistic taste in nineteenth century jewellery art were the craftsmen of the Bukhara, Khorezm, Tashkent, Samarkand, Kokand (or Ferghana), Surkhandarya and Karakalpak schools.

One of the main centres of jewellery art was Bukhara. The significance of this school is emphasized not only by the jewellery exhibited in the museums of the city, but also by the sixteenth century Taki-Zargaron, or Dome of the Jewellers, built as a trading and craft production centre for the jewellers.

Nineteenth century Bukharan jewellery is characterized by simple, oval forms, deliberately soft angles, amalgamated details, easily understandable decor and expressive forms. The most commonly used techniques of nineteenth century Bukhara jewellers were moulding, forging and gem incrustation, while gilding was regarded as the most important. Negative attitudes towards articles made of gold were bypassed in the nineteenth century by the introduction of gold-plated silver jewellery, while the jewellery produced in the Bukhara Emir's workshops was generally made of gold.

The best-known masters of the Bukhara school were M.Abduganiev, M.Akhmedov, usto Saeed Ayello, usto Isokkul, usto Bakhramjohn, B.Khalimov, M.Magrufov, usto Kori-Sharif. Gizhduvan, a city that may be regarded as a part of Bukhara province, hosted D.Abdullaev, usto Juma, usto Makhmud and G.Nasarov.

The Khiva or Khorezm school of jewellery art of the nineteenth century is representative of the other schools of Uzbekistan. An Uzbek - Turkmen symbiosis can be observed in some forms of Khorezm production, and is particularly noticeable in the hair ornaments known as *tak'ya-tuzi*, which resemble in shape the Turkman *kupka*.

Khorezm jewellery of the nineteenth century is characterized not only by its complex forms but also by its fine plant patterns, and multi-tiered small pendants consisting of chains, beads, gems and metal «leaves». During this period and into the early part of this century archaic forms of massive bracelets, amulets of ancient long-prismatic and cylindrical shape survived.

The stamping technique and insertion of coloured stones were very popular among the Khorezm masters. They used gold, rubies and pearls in jewellery intended for the nobility, and gold-plated silver, turquoise, coral and glass for the middle classes. The most famous jewellers of the Khorezm school of the nineteenth century were the master Davlat and his son A.Davlatov in Khiva, and the masters Kasim and M.Abdullaev in Urgench.

Tashkent craftsmen used mainly silver and gold alloys. This is proved by several pieces which have survived, which were probably intended for the middle classes. The Tashkent jewellers used the *basma* technique rather seldom. They preferred filigree work, simplified greatly and superimposed on the coloured glass which covered the whole surface. A combination of red «cut» glass and blue turquoise dominated in these pieces. The pieces ornamented with drawing, engraving and embossing techniques were more successful.

A few jewellers were working with silver in Tashkent in the early twentieth century. The masters preferred low-grade gold to silver. From this time on the Tashkent jewellers reacted to the influence of Russian and Tartar shapes of wares. It was a period of re-comprehension of traditional art, the negative result of which was the decline of artistic quality of the local jewellery art.

One of the most famous Tashkent school jewellers of the twentieth century was the master B.Akhun whose son S. Bobojonov continued his creative activity. Such jewellers as Mirkhail, Samigitdin, A. Shoislamov, B. Muslimjanov, Ismailov, F. Kasimjanov, A. Rasulov, G. Khiyamukammedov and I. Khairullaev worked in Tashkent at this period.

Samarkand jewellery art was very close to the Bukhara school, although the influence of the Tashkent school could be noticed. The usage of *bosm*, casting, embossing, drawing and gilding was characteristic of the Samarkand school of jewellery in the nineteenth century. The pieces were made of small silver rings in the form of honeycombs, often with hanging silver chains. The works of Samarkand jewellers are admirable in the lightness achieved through their skillful execution. The best-known Samarkand jewellers of that time were I. Kamilbaev and Kh. Yuldashev.

The school of the Ferghana valley of the nineteenth century was represented by jewellers from Kokand, Namangan and Andijan. The wares of this school were remarkable for their exquisite restraint of colour and subtle ornament and decoration.

The technique of drawing and embossing and the insertion of gems and glass dominated in the works of the Kokand jewellers. Medallions were made for necklaces in the technique of turquoise inlaid in the «fish scales» motif.

The favourite types of earring in the Ferghana valley were the *oy boldok*, with grape-shaped pendants, and *kashgar-boldok* - earrings with lacy filigrees. These earrings were made by filling the lower ring with a lacy filigree or pattern and stamping; sometimes in the form of the sun, a star or the Buddhist wheel of life.

Many jewellers worked in the nineteenth century in the towns of the Ferghana valley. They included the Kokand masters Makhmud, Omonkhoya, Korakhoya and Tursunkhoya, the Namangan masters Niyaz, Okhun and N. Abdullaev, in Andijan masters Atabay and Kh. Atabaev, and master R. Khafizov from Assaka.

The centres of the Karakalpak school of jewellery of the nineteenth century were Kungrad,

Khojeili, Turtkul, Chimbay, Khalkhabad. Their art, which had close connections with Surkhandarya and Turkmen arts, was characterised by its archaic shape and ornaments, by the sobriety of its lines and its restrained use of colour. Silver and gold were used only for the gilding and drawing of separate lines, and coral and turquoise were seldom seen in their works.

While the techniques used by the masters of this region were usually the same as the methods of other Uzbek schools, their choice depended on the type of piece; forging and casting were used to produce the massive archaic-shaped bracelets and rings, and stamping was used by masters in the production of breast ornaments and the large, hollow earrings ornamented with many pendants. Embossing, filigree, gilding and incising were used for the surface decoration.

Masters such as Khojiniyaz in Kungrad, Aibergen and S. Azimbekov in Khojeili, I. Khamraev in Turtkul, Kh. Korazov in Shortanbay suburbs, Arzimbet-Zerger and Bazarbay in Khalkhabad worked in this region during this period.

The Surkhandarya school of jewellery art became very popular owing to its harmonious proportions and the existence of similar elements and details. The *munchok* bead the main element used in the decoration of most pieces of this school, was made of silver in various shapes, from smooth ball-shaped and lacy ellipse-shaped to spiral-shaped. Coral beads were always used. The Surkhandarya earrings called *besh ayakli sirga* were of various shapes and kinds. They consisted of a thin hoop with five pendants. The hoop was filled with a lacy filigree pattern with turquoise and coral in the centre. The pendants consisted of threaded coral beads, different kinds of silver beads and chains. *Tug-kalka* were bow-shaped earrings in the form of a small hoop with a cross-piece.

A new stage in the development of jewellery art was observed in the 1920s. The character of jewellery changed at this period, and assumed simple and unpretentious shapes and colour. Complex multi-layered pieces with many pendants and colourful stones were exchanged for a more restrained and clearly contoured style. Nevertheless, the ancient forms of ear-

rings, bracelets, brooches and rings survived in Bukhara, Kokand, Fergana, Khorezm, Surkhandarya and Karakalpakiya.

The complex and exquisite ensembles, horses' caparisons and arms of the past disappeared. The simplest bracelets, earrings, rings, brooches and beads were a success. Earrings with three to seven light pendants made of coloured and metal beads, bracelets with embossed patterns which were also popular. One of the most complex traditional shapes, the *Kashgar-baldok* golden earring, was revived. New variations of *Kashgar-baldok* combined tiny filigree domes made of a few little eyes of turquoise and pearl.

R.Kharizov was famous for his *Kashgar-baldok* earrings in the 1920s and '40s. In the 1920s and '30s such famous jewellers as S.Podshaev, Kh.Kanaev, G.Ziyaytdinov, K.Mirakov, M.Marufov, N.Mavlyanov, M.Mukhsinov worked in Bukhara; U.Babajanov, B.Mirshalilov, A.Davletov, D.Khojaniyaz and usto Kasim in Khiva; A.Abdurakhmanov, M.Makhmudov, B.Mulojanov, Sh.Tillabaev, N.Makhmujanov and Sultanov in Samarkand; U.Azimov, U.Karakhojaev, Kh.Kabilov, K.Saidov and N.Salijanov in Kokand; Kh.Atabaev, M.Isobaev- in Andijan; Aybergen and N.Aitimbetov in Khojeili; M.Abdullaev in Chimbay; the Abdugani brothers and I.Khairullaev in Tashkent; and D.Abdullaev, G.Nazarov and Kh.Khominov in Gijduvan.

Elaborating the old and new shapes, jewellers preserved the features and peculiarities of local art in their works. The Khorezmis liked turquoise and coral and preferred the punched technique. The Bukharans preferred filigree, stamping, ruby and pearl. Tashkent citizens favoured gold; Karakalpakians, silver and sard; while the Surkhandarya citizens preferred silver and coral.

Many wares which had had a local character became wide spread everywhere, and new forms of jewellery appeared as the result of the wide circulation of gold. Pieces set with precious stones, such as the Bukhara golden earrings with a ruby in the centre surrounded by pearls, were produced. The ruby, very popular among jewellers because of its good combination with gold, was used mainly in rings. Very occasionally the ruby was replaced by a turquoise.

In the 1950s and '70s Tashkent, Bukhara, Samarkand, Khiva were the centres of jewellery art. Such jewellery as earrings, rings, bracelets and necklaces still existed as well as traditional methods of manufacturing; filigree, embossing, stamping, etc. The whole variety of shapes from the preceding period was preserved, particularly the most simple shapes: golden half-moon shaped earrings, smooth one-stoned rings, bracelets, and earrings with light pendants made of coral beads, pearls, glass, were still popular. New shapes of earrings also appeared, such as golden earrings in the shape of a five-pointed star with a turquoise or pearl in the centre.

A desire to make shapes of precious metal works more complex can be observed in the works of the jewellers of that time. Filigree became the most popular method of decoration; by this means craftsmen could achieve a wonderful finesse and complexity of pattern. During this period the Bukhara jewellery art was also marked. Types of earrings such as *kholak*, *kholka-barg* and *shibirma* were very popular in Uzbekistan and were called 'Bukharian'.

With the foundation of the jewellery factory in Tashkent in 1963 jewellery art ceased to be a branch of cottage crafts. During this period many masters continued their creative activity, such as K.Mirakov, famous for his Bukhara shapes of earrings and *tapishi dil*, as well as A.Gafarov and M.Nazirkhonov in Tashkent, Sh.Ruzumuradov in Samarkand, A.Abdujabarov in Margelan and M.Marupov in Urgut.

Reinterpretation of ancient motifs of jewellery art and the adaptation of traditional forms were characteristic of the works of the Tashkent jewellers of the '70s and '80s. We can note such artist-jewellers as M.Troshin, Korolyov, G.Tukaev and N.Kholmatov.

A great number of folk masters who worked in Uzbekistan in the 1980s and '90s continue to develop the traditions of this ancient craft, and the jewellers N.Khalmatov, F.Dadamukhamedov, G.Tashev working in Tashkent are attempting to combine the ancient traditions of Uzbek jewellery art with their individual creative researches.

Wood Carving

by K.Akilova and N.Avedova

The art of wood carving is part of the Central Asian cultural heritage whose origins goes back to ancient times. Since long ago carved wood has enjoyed wide popularity in the traditional architecture and mode of life of the Uzbek people. In architecture carved wood was used for important architectural details and constructions such as pillars, eaves, doors, ceilings and claustras. Carved wood in everyday-life, for household goods, found its application in a wide range of articles from furniture to smaller household utensils. Tables, stools, chests, closets, caskets, large wooden beds and cradles were decorated with carving. Carving was also used for extensible book-stands, pencil-boxes, book-covers, ink-pots, chess-sets, combs, musical instruments, fabric pattern stamps as well as for *arbas* (the original two-wheeled carts), riding saddles and palanquins.

Scientists from different disciplines: social anthropologists, architects and art historians, have researched nineteenth and early twentieth century wood carving art: A.K. Pisarchik, Y.A. Sokolova, O.A. Sukhareva, I. Djabbarov, T.A. Djanko, I.N. Muveren, M.A. Bikdjanova, N.M. Bachinsky, R.R. Abdurasulova, I.I. Notkin, P.Sh. Zahidov, B.P. Denike, B.P. Veirman, G.A. Pugachenkova, L.I. Rempel, D.A. Fakhretdinova, N.V. Cherkasova, I.V. Savitsky, M.K. Rakhimov, N.A. Avedova, S. Bulatova. Through ethnographic expeditions to the local production centres, meetings with craftsmen and the collection of specific terminology these explorers tried to restore the integral picture of development and formation of the craft. Many of their research works are marked by high level of professionalism which is reflected in the attribution of monuments, in studies of the origins of wood carving

ornament, the evolution of its form, plastic and technological techniques, in their development of the research methodology of the craft and interpretation of the work of the leading craftsmen and representatives of the local schools.

The late nineteenth - early twentieth century period represented by a variety of household utensils. They include wooden churns (*djuvoz*), bowls (*zarang tovok*), dishes (*korson*), plates (*lagan*), spindles (*duk*), wooden staves for wandering monks and herdsman (*govron*), whip handles (*kamtcha dasti*), wooden amulets (*tumor*) and rosaries (*tasbikh*). Mosque pulpits and gravestone fences were decorated with particular thoroughness.

The invasion of Turkistan by the Russian Empire that resulted in an increase in the number of Russian settlers led to changes in the craft of wood carving. Craftsmen had to adjust to the tastes of an urban population that displayed an interest in 'exotic' products. This was the reason for the increased variety of carved goods. Fine carving was applied to non-traditional ware: medicine-chests, intricate bird cages, boxes and cigarette-cases. High polyhedral tables with characteristic features of 'oriental style' and fine arabesque carving were designed specially for the European interior. In the beginning of the twentieth century they were in demand outside Turkistan as far as in America. The production of European-style cupboards, chests of drawers, desks and dressing tables, richly ornamented with traditional design, was another innovation.

Local varieties of trees like plane, elm, walnut, mulberry, juniper, poplar, pear, quince, not-

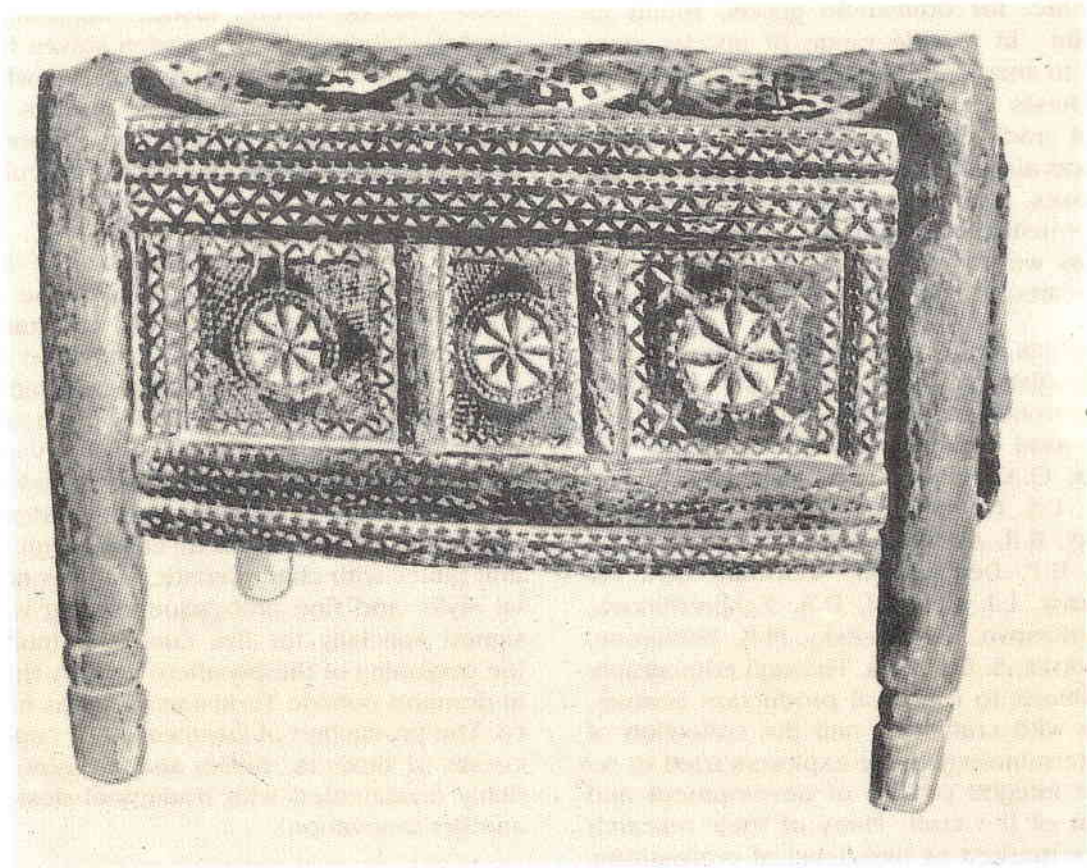
ed for their diverse texture and pattern, were used. Master craftsmen were in favour of ornamental carving, paintings and inlaid works when designing various household goods.

In the second half of the nineteenth century two main techniques of carving were widely practiced: groundwork carving, that is the creation of a flat-relief pattern by means of carving away the background, and flat carving with three-edged engraved, staple-like and nail-like curved design. These types of carving were notable for their artistic expressiveness. Groundwork carving was performed on a high technical level by efficient craftsmen and was used only for unique articles made of hardwood, such as boxes, turban-cases, bookstands, book-covers and high polyhedral tables. Plain groundless carving was favoured for household articles. It was applied to small cupboards, shelves for dishes and food, cradles, instruments, arches, saddles and roll-

ing-pins. Engraved ornament - triangles, staples or lines - would enliven smooth wooden surface by the play of light and shade.

To transfer the design they would paper stencils and powder (*akhti*) or create a pattern with compasses and ruler to sketch the geometrical grid of a composition (*pargori*). But the carving technique was similar: the outlines of the decoration were cut with chisels of different curvature. The background, covered with dotted punching, acquired a matt texture and shaded the shiny ornamental surface.

The main centres of wood carving in the nineteenth and early twentieth centuries were located in Khiva, Bukhara, Samarkand, Tashkent, Kokand, Margilan, Andijan, Fergana, Shakhri-
abz and in the highlands of Surkhandarya province: Derbent, Sayob and Kungrad.



B. Daliev. Sabayak-stand for fruits and dishes. Karakalpakiya. Early XX century. Wood.



S. Khojayeov. Decorative carved table. Tashkent 1927. Wood.

Khiva is one of the oldest centres of wood carving art in Central Asia. Its masters were distinguished by their ability to perform various skills; they were carpenters, joiners, artisans and engravers at the same time: *uimachi*, *pan-jarakor* - masters making wooden trellis; *kolibchi*, *kolibs* - musical instrument makers. When selecting the material, the Khivan masters gave

preference to local varieties of wood: *karaman* (a local kind of elm) and poplar. Carved doors for the houses of wealthy people were made of apricot and mulberry wood. The Palvanov dynasty, the eminent representatives of the Khiva school of carving, were the authors of a great number of carved pillars and doors in Khiva. The works of P. Abdusattarov and his son Ata

Palvanov are notable for their flat carving with shallow relief. They basically employed stylised plant ornament with the dynamics of smaller branches.

Another large wood carving centre of the same period was Tashkent where, alongside architectural construction, household carving played an important role in the craftsmen's activities. This was largely due to Tashkent's being the capital, where the Russian population dominated. Polyhedral tables, boxes, and other objects were covered with delicately engraved patterns set out with the help of compasses (*pargori*); the technique itself obtained the name *pargori uima*. Tashkent carved doors of that period are distinct for their three dimensional carving in low relief and plant motifs. T. Ayubkhodjaev, S. Khodjaev, A. Tursunbaev and N. Zakiryaev were well-known masters of carved wood, who followed traditional models in their creative work. Thus, S. Khodjaev's ornamental compositions with emphasised central motif, *pargori* and distinctive carving technique follow the principles of the Tashkent school.

The Margelan carvers U. Akhmedov and Yu. Magrufjanov were very popular. The most famous Kokand master at the turn of the century was usto Nadjmetdinov. Working in Kokand, Samarkand, Bukhara, Tashkent and other towns, he was familiar with the techniques of each school, and mastered over 30 ornamental varieties of deep relief and fine patterned *pargori* carving to decorate furniture and household walnut and elm utensils. Master Narzulla and his son N. Nurulla from Shurbi village near Samarkand were also famous.

There existed a continuous artistic communication between the representatives of the different schools. Thus some Ferghana engravers are known to have worked in Tashkent. A famous Margelan carver Master Maksim Hodji, who died at the end of the last century, had produced the carved elm gates for Sheikhan-taur cemetery, and Tashkent craftsmen such as Azimjan Babajanov worked in Kokand and Andijan during 1903-1904.

From the 1920s to the 1980s, in spite of the reduced number of functional applications for carved wood, the artistic traditions of the existing local schools were continuously developing and the innovations in the ornamental system have been emerging, and Khiva, Samarkand, Tashkent, Kokand, Margilan, Andijan, Fer-

gana, Shahrissabz were still considered to be centres of wood carving.

The Khiva school was one of the largest wood carving centre of this period, where A. Palvanov and S. Baibekov reached the top of their creativity. Doors and columns carved by them are made in the traditions of Khiva wood carving. They use the typical Khiva design *ailanma islimi*, spiral tendrils with flower and leaf motifs. Their work is characterised by masterly relief and a distinctive scaly embossed background, emphasizing the play of light on relief and background. Their works are distinct by their monumentality, dynamic rhythm and specifically Khivan designs.

The Tashkent school of this period is represented by the works of such craftsmen as S. Hojaev (in his latest works), M. Kasymov, H. Kasymov, Sh. Gulyamov, A. Faisullaev, H. Kasymov, E. Nuraliev, N. Ibragimov and Sh. Agzamov. For woodcarving they used mostly beech and walnut; and poplar and lime for pandjaras (screens).

The doors carved by M. Kasymov for the Navoi Opera and Ballet Theatre in Tashkent are made in best local school traditions. Their compositions are distinctive by a single manner of execution and frame design, and in their masterly combination of carving techniques with additional relief embossing.

In domestic items M. Kasymov, unlike his teacher S. Hojaev who preferred compasses, used only *ahra* (powder). He experimented with making originally shaped cutters himself. Following traditional plant ornament motifs (*islimi*) the master introduced innovative motifs into his works: hammer and sickle, five pointed star, grapes and cotton flowers. The peculiarity of his manner lies in a combination of *pargori* style harmonized with *islimi* motifs resulting in a play of contrast between plane relief and the rough background entirely covered with dots. His worthy successors were A. Faizullaev, N. Ibragimov.

The most outstanding representative of the Kokand School of that period was K. Haidov, son of usto Haidar. His works are of high artistic quality and range from doors, panels and friezes to tables, chairs, bookstands, pencil boxes, cupboards and armchairs. His favorite material was walnut. His carving techniques evolved from the *pargori* style in the 1920s and '50s to

a combination of *pargori* and *islimi* styles based on a smooth rhythm of sprouts. He combined large geometrical motifs with smaller plant designs, actively introducing epigraphy. He took part in the design of the interior of the Sport Palace Hall and the doors of the State History Museum. During this period other Kokand craftsmen began their work: K.Haidarov's pupils G.Ahunov, R.Ganiev, J.Tahirov, U.Tashmatov, I.Isakov and Y.Umarov. The Margelan school of this period was marked by the work of A.Umurzakov and Y.Magrufjanov.

The Samarkand school was distinguished by the more refined character of its carving, a peculiar combination of geometrical, plant and flower motifs and non-standard techniques. Among materials preference was given to plane, oak, beech and poplar. Typical representatives of the Samarkand school were Asatulla, M. Ju-

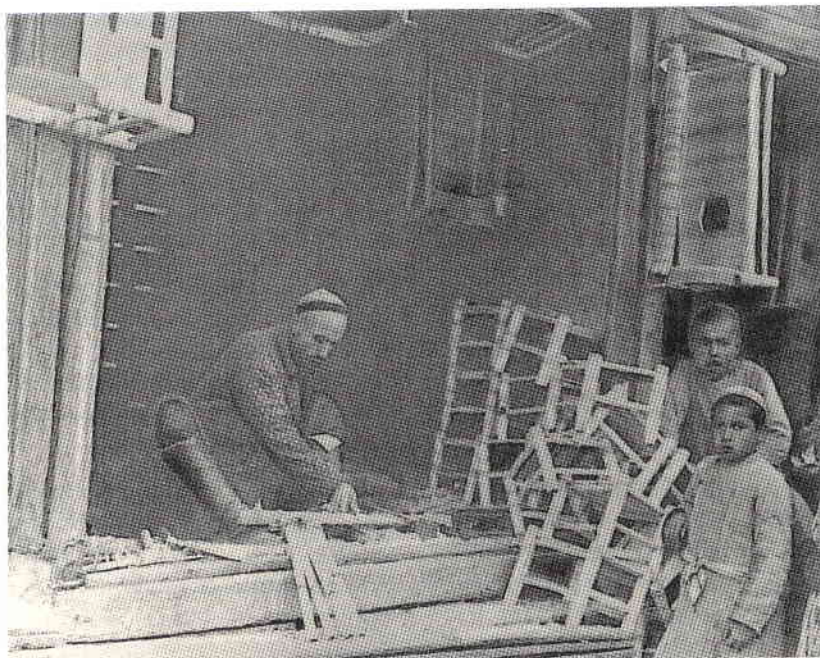
maboy, A. Jalilov, usto Nasrulla and N. Narsullaev. N. Narsullaev achieved popularity as a door-making master. As a rule, he used plane-relief techniques with a punched background and traditional plant designs, sometimes combined with modern epigraphy. In Bukhara in the 1940s and '50s extremely popular masters were P. and S.Gafurov, who followed local traditions.

In the 1990s wood carving is still one of the traditional and most popular types of applied arts, and nowadays it is possible to define traditional woodcarving schools with centres in Kokand, Khiva, Samarkand, Tashkent, Andijan, Namangan and Djizak.

The artistic principles of the Tashkent woodcarving school of the last decade were defined at the beginning of the twentieth century by S.Hojaev and M.Kasymov. These principles were continued in 1950s and '60s by A.Faisullaev.



K. Khayadarov. Decorative carved table. Kokand. 1973 Wood.



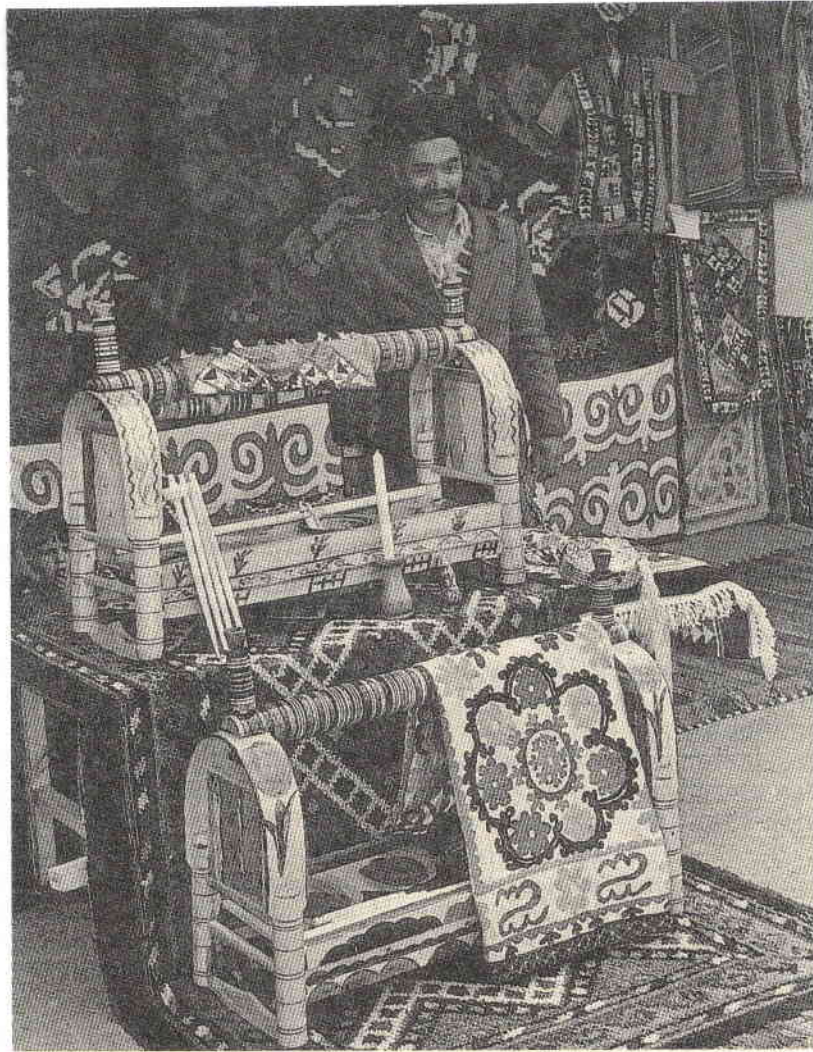
Manufacturing of wooden everyday utensils. Samarkand. XX century.

At present he shares his skills and knowledge with the young generation, and among his scholars are such talented craftsmen as G.Yuldashev and S.Rahmatullaev. Another representative of the Tashkent school of wood carving is A.Azlarov, whose specialities are *lyauch* and *lyagan*. This master works in the technique of plain carving with extracted ornament and deepened background. Usto Khodjaev was also an expert in this technique, and has produced a variety of *lyauchs* in *pargori* technique.

The first National Fair of Traditional Crafts, organized in Tashkent in October 1995 on the occasion of the 50th anniversary of the UN, demonstrated the contemporary state of affairs in this specific field of folk crafts as well as new names of local masters of different local schools of wood carving. Noteworthy are the representatives of Khorezm: O.Yakubov, U.Masharipov, H.Bagibekov, Q.Kurbanov; Andijan: Y.Utolonov; of Namangan: N.Muidinov; Djizak: Sh.Mametov; of Kokand: M.Djalalov, O.Umarov, A.Abdullaev, H.Umarov; of Tashkent: H.Adilov, A.Abdurakhmanov, S.Rakhmatullaev, A.Ashirov, B.Ganiev and Z.Isamukhamedov. Following the ancient traditions of the folklore art, the new generation of Uzbek masters significantly contributes to the preservation of the unique craft of wood carving.

The art of wood carving has been known since the nineteenth century in its two techniques: with the deepened background and flat-relief ornament and plain with triangular extracted, engraved and chased ornament. The Tashkent school of carving has always been recognised for the development of the former which requires high technical skills as well as professional maturity. Tashkent engravers were always particular about carving of the ornaments on two or three layers. The background moderately deepened, the most popular motifs were *islimi*, geometrical, *gulli girikh* (*girikh* flower) and even transformed symbolic motifs. All methods of *pardoza* framing were applied. The most popular species of wood were walnut and beech. One more specific feature of the Tashkent school of wood carving was dyeing and varnishing of the relief.

Artykh Faizullaev uses the traditional species of wood: walnut and beech. His pieces of art are also traditional: boxes, *lyagancha* dishes, *lyauch* bookstands, intricate tables, *kalomdon* pen-cases, *panjara* claustras. Masters of drawing utilise paper stencils with powdering (*akhta*) sometimes combining this technique with drawing in *pargori* technique (compasses and ruler). Besides, O.Faizullaev's disciple Maksud Kasimov was the first to combine these



The craftsmen made beshiks (baby cradles). Djizakh. 1995.

techniques. The following step is chasing the contours of the drawing. As the result, the ornament looks like a silhouette, its smooth surface rendering the wood texture. A.Faizullaev often applies dyeing of the relief surface that not only renders the texture of the wood but also adds a specific colourful air.

Ornaments composed by A.Faizullaev harmoniously entangle plant and geometric motifs applied to a particular piece of art. Thus, if the functional shape of a dish (*lyagan*) manufactured in 1993 determines the symmetrical composition of the ornament, then the octahedral table (1991) manufactured in the *islimi* technique offers a vast variety of ornaments, both vegetable and geometric, which compose an intricate, dynamic and impulsive decoration. One of the most unique pieces of wood carving is the *lyauch* (book stand) that has recently re-

gained its traditional functional significance. The *lyauch* by A.Faizullaev (1994) is not merely technically perfect but also a well-proportioned and skilfully composed piece of art.

Apart from pieces of furniture and utensils, A.Faizullaev also took part in the decoration of various architectural monuments such as the Museum of the History of the Peoples of Uzbekistan, The Blue Domes cafe, GMI and Hotel Tashkent. The analysis of his works reveals the traditional character of his art rooted deep in the past and yet bearing a special appeal to the spiritual world of a contemporary human being. What is important in the craft of wood carving is a sense of harmony which crowns various components of material, technique, well adjusted forms and proportions, ornamental decoration, composition and colouring. This is equally true of other forms of folk art.

Wooden Household Utensils (*Sogutaroshi*)

by K.Akilova and N.Avedova

Hollowing out, carving and shaping wooden utensils on a lathe has always been one of the most ancient and important home crafts spread over the territory of Uzbekistan. The wood carving crafts have never been completely researched, although brief references thereto can be found in works by ethnographers O.A.Sukhareva, K.L. Zadykhina and I.M.Djabbarov. Some archaeological reports mention wooden utensils among the pieces found at excavation sites. The collection of the State Museum of the History of the Peoples of Uzbekistan includes a number of wooden utensils, and others are exhibited in various local historical museums within the Republic as well as in the State Museum of Art of Karakalpakstan.

The craft had retained its significance up to the end of the nineteenth century and in some areas of Karakalpakstan as late as the mid-twentieth century. At that time wooden utensils were still used in the everyday life of local peoples along with ceramic dishes, plates and traditional utensils (*sogu, tovok, zarang kosa, korson, lyagan, chumich, koshuk* and others), that were later replaced by porcelain and metal utensils.

While the craft was widely popular, the main centres of production of wooden utensils by the end of the nineteenth century included Bukhara, Samarkand, Ferghana, Kokand, Khorezm, Surkhandarya, Nukus and Kungrad. Decline in demand resulted in a decrease of production. Thus at the turn of the century a wide variety of new products was introduced under the old name of the craft, *sogutaroshi* (derived from Uigur word *sogu* meaning a bowl). The main items produced were functional objects such as wooden rakes,

spades and sieves. There is still a location in Bukhara known under the name of *Sogutaroshi*, with the artisans' shops situated along its narrow streets.

From the 1920s to the '80s the craft of wood carving completely lost its significance, although in the remote areas of Khorezm and Surkhandarya it is still alive. K.L.Zadykhina, an active participant of archaeological expeditions of the Academy of Science of the USSR in 1945-48 noticed that along with the traditional sets of modern pottery there were also various metal and wooden utensils manufactured locally. Dishes, mugs and bowls of different size were among the wooden utensils used for different purposes: to serve meals, to keep dough, to wash clothes etc. as well as various spoons and scoops used to serve liquid meals.

In the '60s there were masters of wood carving in a mountain village nearby the city of Baisun (Surkhandarya province). Only on bazaar days they used to descend into the valleys to sell their goods. Their products, wooden vessels skilfully wrought on a primitive home-made lathe such as dishes, bowls (*lyagan, korson*) and plates (*tovok*), were in great demand and therefore quickly sold out. Brand new, this well-proportioned ware, of a slightly yellowish white hue, manufactured by unknown masters, was extraordinary attractive with its austere and simple shapes and the natural beauty of the raw wood. In the course of utilisation the utensils eventually grow brown and their surface becomes polished and acquires a natural murky patina. These masterpieces of folklore art were moreover easily available in price almost for everyone, and had been widely used in everyday life of local people alongside the ceramic

dishes and plates. It was strong, comfortable, practical and had a long life cycle.

Obsolete crafts survive only in the remotest, peripheral areas, where they are preserved in a traditional way by long-forgotten skills. Masters of wood carving have successfully survived up to date in the village of Maidan (in the Sherabad district of the Surkhandarya province). There they manufacture sieve rims, bowls and spoons to meet the demand of the local market. Due to these masters (*sogutaroshi*) the ancient art of wood carving has been preserved to the present day despite its obvious decline.

Wood Turning (*Charkhchilik*)

Wood turning had been widely spread over the territory of Uzbekistan from the most ancient times up to the 1930s and '40s. Some types of wood turning still exist in such forms as *charkhchilik* or *kharroti* (manufacturing on a lathe, turning of various parts), *gavkhorasozlik* (wooden cradle production (also *beshik*, *gavkhora*, *belanchak*), *tarokchilik* (wooden comb production), and *sogutaroshi* (production of wooden utensils).

Wood turning has not been a subject of special research. Fragmentary data on the craft are given in the dictionaries published at the beginning of the century by A. Divaev, N.I. Gabbin, N. Golovin as well as in the ethnographic works by O.A. Sukhareva, I.M. Djabbarov, K.L. Zadykhina and others. These data indicate that turners' workshops were extremely active at the turn of the century. Thus in 1901 A. Divaev located more than ten qualifications within the field of wood processing craft on the territory of Tashkent alone. These qualifications were regarded as specific branches of the industry. According to V.K. Rozvadsky's statement fifteen turneries (*charkhchi*) were registered in Samarkand in 1914. Some turners had apprentices. Khodjent had ten turneries, old Margelan - eighteen, Ura-Tube had five and Tashkent eleven turners' workshops. Normally a store was constructed alongside the workshop in order to sell manufactured goods. Noteworthy was the Tashkent master M. Musaev, who produced not only various wooden utensils but also special lathes (*charkhchi dukon dastgokh*), special turning tools for shuttles (*dukchi dukon*) and ginning tools (*chigirik*) and various parts for traditional weaving tools. There were locations in Bukhara inhabited by turners and their families.

Ethnographic researches have identified a logical connection between turning and weaving; turners provided weavers with special tools including main parts of weaving tools. The wood turners of Khorezm (*kharrot*) supplied various everyday tools to the population, as well as specific tools to the weavers. Skilful turners worked in Durgadyk village (Yangiaryk district). Their shuttles (*yig*), distaffs (*charkh*), cradles (*beshik*) of willow wood, ginning tools (*jik*) of mulberry and apricot wood and other things were always at great demand with the population. Wood turning craft was also developed in Surkhandarya province, at Baisun, Denau and other districts, and in Kashkadarya province, at Shakhrisabz, Karshi and Kitab.

According to the researchers' reports, at the turn of the century the master turners of Tashkent, Kokand, Samarkand, Fergana, Murgelan, Andijan, Shakhrisabz, Karshi, Kitab, Urgench and other cities and towns of Uzbekistan could manufacture a wide range of utensils decorated by different patterns or dyed by women and children. Experienced masters used to produce rather complicated parts of turning tools, distaffs (*charkh*), turning tools for shuttles, ginning tools (*chigirik* is a Tashkent name, *khalloji* that of Bukhara, *jik* of Khiva) as well as wood turning lathes (*charkhchi dukon*). Mulberry, apricot and willow wood was the most popular for turning. The most frequently used tools were hammer, hacksaw, lathe, axe, plane, drills, chisel and hand saw.

The range of the turners' production was wide and versatile. It included architectural elements (balusters, turned pillars for balconies), handrails, furniture parts, various utensils, inventory, cradles, toys and chessmen. The most usual business of turners was manufacturing various handles: for razors (*ustara dasta*), chisels (*iskona dasta*), axes (*tesha dasta*), spades (*khakandos dasta*), reels (*galtak*), various pillars for furniture (*ustuncha*), large platforms for sitting (*takhta*), racks (*kozik*), shuttles (*yig*, *urchuk*, *duk*), sticks (*tayok*, *tayokcha*, *kultayok*), poles (*hassa*, *hassa-tayok*), crooks (*govron*, *chub*), beads (*tasbih*, *munchok*), rolling pins (*yovuch*, *uklov*) as well as knife handles and benches. Some pieces required a smooth surface and scanty decoration whereas cradles, prams, sticks and pipes were often decorated with sophisticated patterns, incised ornament, and brightly coloured painting. Several pieces such as shut-

tles, rolling pins, sticks and toys are preserved at the Museum of Ethnography in St. Petersburg, at the State Museum of History in Uzbekistan, at the Museum of History of the Peoples of Uzbekistan under the Academy of Science and at large provincial museums.

The craft has gradually declined since the beginning of the twentieth century. The demand for the wood utensils drops, the number of masters significantly decreases and qualification goes into recession. Quite often a single master handles several once separate crafts: *charkchilik*, *beshtikchilik*, *tarokchilik*, and *sogutaroshi*. However, in the large cities of Bukhara, Samarkand, Tashkent, Denau, Khiva, Kokand, Ferghana and Shakhrisabz the craft of turning has retained its significance despite the general decline of the industry. The production of colourful cradles (*beshtiks*) and prams (*beshtik arava*), toys (*yogoch uinok*) and other items is still going on there. The village of Bagdad (Ferghana province) is famous for its beshik manu-

facturing which also involves masters of wood painting from Kokand.

During the '90s there has been a strong growth of the national identity of the Uzbek people that has resulted in the revival of traditional crafts and cultural traditions including that of wood turning. Tashkent, Ferghana, Samarkand, Shakhrisabz, Karshi, Andijan, Margelan, Bukhara, Khiva, Namangan have become the main centres of the craft as well as small towns and villages - Bagdad (Ferghana province) and Baisun (Surkhandarya province).

At present there is a turnery in Tashkent located near Chorsu Hotel - an open tent equipped with electrical lathes. Here masters proficient in the traditions of Uzbek turning craft manufacture details of architectural ornaments such as attachable flat patterns for plywood ceiling, door panels, and window shutters, to order for private house owners and builders.

Stone Carving

by N.Akilova

This craft has not been studied separately; only fragmentary information can be found in the works of D.A.Fakhretdinova, S.Bulatova and Kh.Ishankulova.

As some sources tell, stone-carving was not wide-spread in people's everyday life. But there existed marble-carving craftsmen (*sangtaroch*) who produced not only architectural details but also flat dishes decorated with carved ornament, such as small mortars and jugs. The main instruments used by the *sangtarosh* were different chisels and hammers made individually by blacksmiths. In the nineteenth to early twentieth centuries three centres of stone-carving craft functioned in Uzbekistan: in Khiva, the Nurata mountains (near to Gazgan deposit) and in Bukhara. However, stone-carving was also practiced in other centres: Samarkand, Shahrisabz, Kokand and Tashkent.

In Khiva marble-carving craftsmen worked together with wood carvers in one division and there were common features to their crafts. Stone carvers mainly specialized in the decoration of rich tombstones and the bases of wooden columns, ornamental planks and *lyagans*. Stone column bases of Khiva differ greatly from those of Bukhara and Samarkand by their artistic qualities. The most famous craftsman in Khiva was K.Rakhmanbergenov, a hereditary stone-carver whose grandfather Khudaibergen Panaev and father Rakhmanbergen Khudaibergenov were very famous in their time.

The second centre of artistic stone decoration has appeared in the Nurata mountains, near to rich stone deposit known as Gazgan. Because of the difficulty of transporting stone local craftsmen specialized mainly in half-products of architectural details, stone dishes, jugs,

lyagans, decorative samovars, inkstands, picture frames, chessmen with inlaid boards, ashtrays and rings. They specially chose one-tone marble: white, grey or black so that the texture of the stone would not spoil the ornament. Very often they produced round dishes like ceramic ones with a smooth shape from the bottom to the edges.

By the end of the nineteenth century the production of oval, rectangular and shaped dishes was increased. In the decoration of dishes different compositions were used; sometimes as simple as concentric circles and quite often dishes were ornamented with solid pattern. Plant, geometrical and epigraphic motifs ornamented carved *lyagans*. One of the most famous Gazgan marble-carving craftsmen was A.Turdiev.

A stone-carving department also existed in Bukhara. However, Nurata craftsmen were often brought to Bukhara for the most important works. Bukhara craftsmen used Gazgan marble for floor and ceiling covering and the bases of wooden columns. They also manufactured carved dishes and jugs, medicine bottles and various small household utensils made from marble. Stone water spouts, the number of which exceeded one hundred only in Bukhara in the early nineteenth century, were very often decorated with wonderful carving in vegetable, geometrical, epigraphic and ornamental motifs.

The names of the most skilful stone-carvers are now in the memory of the Uzbek people: Khiton Bobo who worked in the second half of the nineteenth century, Abdurakhim Turdiev (1874-1940), the great Gazgan master carver

who worked in Bukhara. Another famous marble carver of the late nineteenth century was the Samarkand craftsman Rakhim Obidov, the representative of a marble carving dynasty dating from the fifteenth century.

In the 1920s stone carving activity sharply declined. There were no state jobs then, and the carvers' traditional production and methodology was very expensive and therefore out of demand. In 1938 M.K Rakhimov registered only 40 marble carvers after having examined the state of decorative and applied art of the Republic of Uzbekistan. At this period stone household utensils came out of use and only decorative marble dishes continued to be produced. The most famous Gazgan craftsman in the 1920s and '30s was A.Turdiyev, who made traditional marble dishes. The introduction of new motifs and emblems into the ornament was observed in his works.

From the 1920s until the 1980s the main centres of this craft were in Khiva, Gazgan and Samarkand. From this very period its sphere of application was being expanded. Architecture became the main consumer of stone-carved products. The first specimens were the architectural decoration of a pavilion at the Agricultural Exhibition in Moscow, of the *Vatan* cine-

ma theatre and of the State A.Navoi Academic Theatre, a genuine masterpiece of the Uzbek art of stone carving. Such famous stone-carvers as K.Rakhimbergenov from Khiva, D. and B.Juraev from Samarkand and their apprentices took part in the creation of architectural decoration of the Navoi Theatre. Such craftsmen as Kh.Yuldashev, B.Turdiyev, A.Khaitov, B.Kamilov, B.Jabbarov also enjoyed great popularity.

In the 1960s to '80s stone carving craft was developed more vigorously. In due course ornamental stone began to be used widely in architecture, and became one of the main ornamental means used inside and outside the modern constructions in Uzbekistan. Carved stone was used in the decoration of the State Museum of History of Uzbekistan, in the Tashkent Underground, in the Artists' Union exhibition hall, in the Palace of People's Friendship and other public buildings.

Nevertheless stone carving as a form of folk art has not yet become widespread to the due extent. At present only one small workshop exists in Nurata. A.Abdullaev is the successor to the rich marble carving traditions of this century. The carvers' manual labour is little used at the stone-cutting plants of Tashkent, Kitab and Nukus.

Ganch Carving

by K.Akilova

Ganch carving is one of the unique and ancient forms of artistic craft of Uzbekistan. Because of its artistic style and specific execution the ganch carving art of Central Asia and specifically of Uzbekistan forms a unique school. In the early nineteenth century V.V.Stasov, pointing out the originality of ganch-carving art, wrote 'This is Central Asia itself which can't be compared to anything else in the world in design and artistic forms'.

Ganch carving art has been an object of study of many different researchers. We can find much information about the forms, schools and craftsmen in the studies by A.A.Semenova, A.K.Pisarchic, A.S.Morozova, N.A.Avedova and S.M.Makhkamova published in different years. I.I.Notkin's research on the creative work of Sh.Muradov, I.M.Pritz and T.Arslonkulov has a monographic character. Examining the creative work of outstanding ganch carving craftsmen, the authors could display the originality of the Bukhara and Tashkent schools as a whole, the peculiarities of their technique and ornamental decoration.

The section on ganch in a collective monograph 'Ganch, Wood-carving and Painting' became a sort of summary of the artistic experience of ganch carving from the 1930s to the 1960s. First attempts at art analysis aimed at generalizing information about the development of ganch-carving of the nineteenth and twentieth centuries in the work of Z.Basithanova.

The combination of artistic material, teaching and methodical instructions is typical of the study of ganch carving in S.Bulatova's work which described the period from the middle of the nineteenth century to the 1980s. The high-

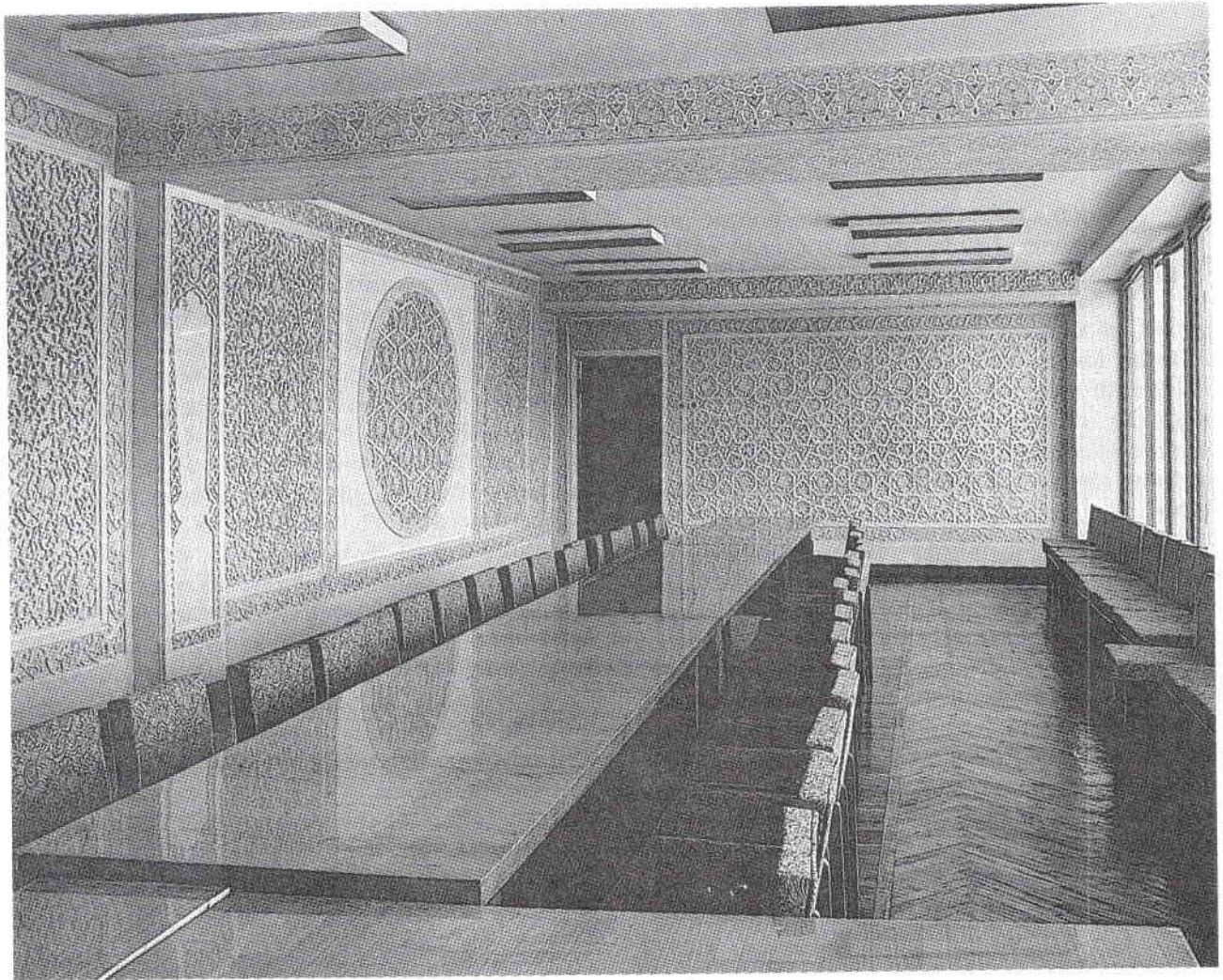
est stage of development of ganch carving art began in the nineteenth century. It was characterised by the improvement of techniques and increased variety and by the appearance of local schools. At the turn of the century such centres of ganch carving as Khiva, Bukhara, Tashkent, Samarkand and Ferghana were popular and well-known. Many craftsmen of this period, such as Sh.Muradov and M.Salikhov in Bukhara, R. and K. Jalilov, Sh.Gafurov, Y.Azizov, T.Imamov and M.Yunusov in Samarkand, U.Ikramov and T.Arslonkulov in Tashkent, A.Masharipov and A.Baltaev in Ferghana and others created outstanding work, mainly for the decoration of the palaces, mosques and traditional dwelling houses. Some methods used in the monuments of Samarkand and Bukhara of the fifteenth to seventeenth centuries as described by early travellers could still be seen in the carved panels of the nineteenth and twentieth centuries. At the beginning of this century the construction of monumental buildings was limited and architectural design was used only in the decoration of private houses.

The experienced carvers used very fine patterns to decorate the palaces, mosques and madrasas of the nineteenth and early twentieth centuries. The beginning of a new artistic system of interior decoration appeared towards the end of the nineteenth century in Samarkand, Bukhara and Tashkent. The essence of the system was the division of the walls into two parts: niche and pier. Niches were painted and decorated with carving, the edges of arches being framed in carved and painted borders. For example, a new principle of artistic decoration existed in Khiva. The surface of the walls was smooth but their front part was deco-

rated with carved ganch borders and niches. Apart from the walls carved ganch decorated columns, capitals, bases, brackets and shelves were present in large quantity and in different kinds in traditional Uzbek houses.

The specific features of ganch: its quick drying, its firm small-pored structure, its hardness

known as *ganchkors*, created a specific type of carved ornament, *tabaka pardoz*, which showed the effective elaboration of ornamental motifs against a smooth background. Preservation of the plane at the relief level was characteristic of the carving of almost all schools. Only in Margelan was the wall plane treated as the background level from which the relief emerged.



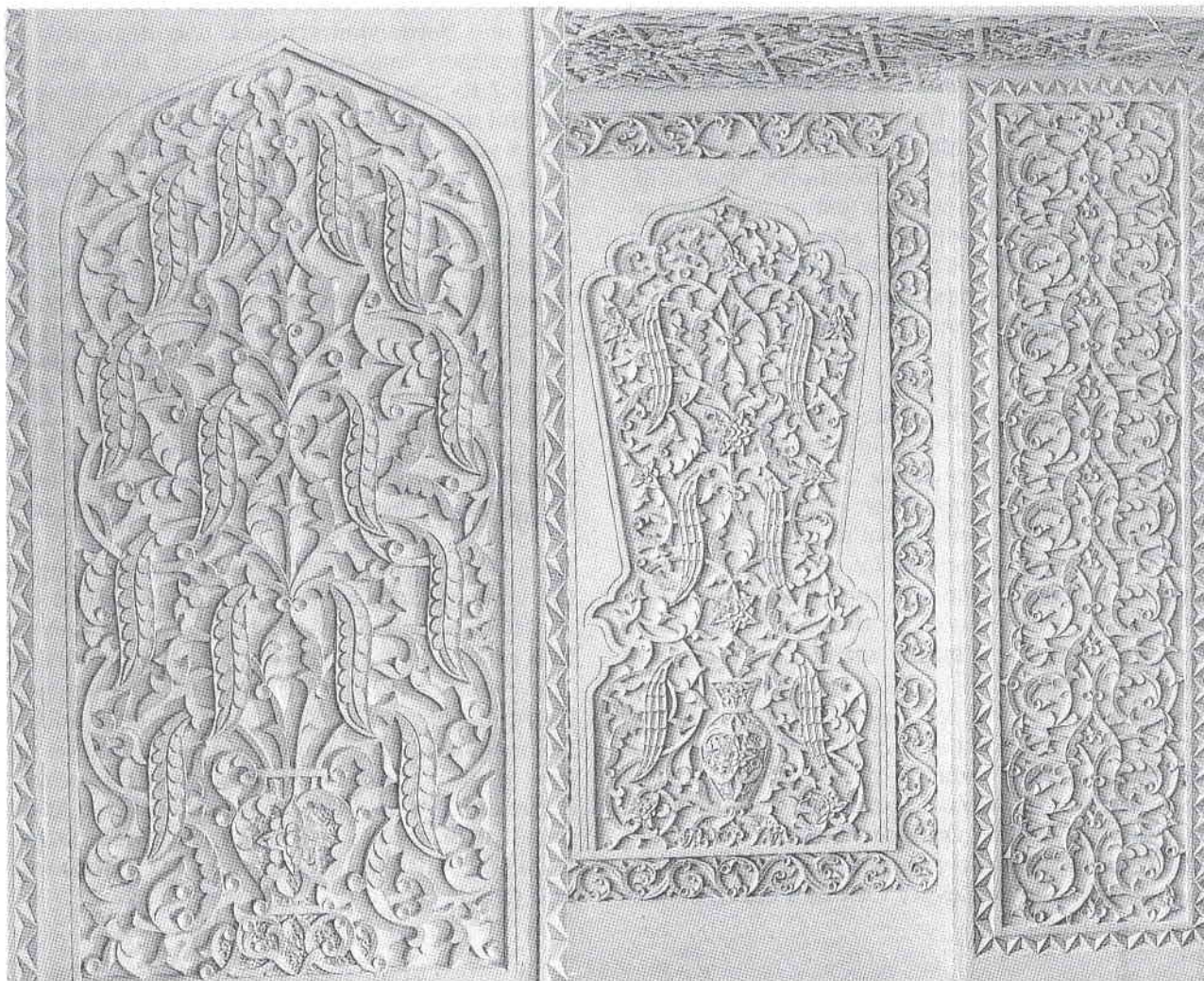
Fragment of carved ganch in the interior of Small Hall of the Research institute of the Academy of Fine Arts of Uzbekistan. Authors: M. Usmanov, Z. Basitkhanov. 1982.

and clear white colour have determined its technique and artistic qualities. Ganch, being a very malleable material, possesses a high potential for plastic expression. In the carved ganch work of the nineteenth and early twentieth centuries splendid ornamental motifs dominated the smooth surface, reaching a high degree of perfection in the work of the Bukharan craftsmen. These artisans,

In ganch carving a particular place was taken by colour elaboration. According to the kind of ganch and addition of different aggregates, ganch products assumed different tints from light grey to light yellow. At the end of the nineteenth and beginning of the twentieth centuries the use of coloured ganch, *karma* or *gaspak*, was widespread. The artistic effect of

the technique was achieved by the usage of distinct pictures made of colourful plaster. This technique is characterised by different methods. The method of carving with relief consisted of covering walls, niches and arches with ganch plaster mixed with black, silver-grey or red pigment. Clear white ganch plaster was applied over this coat, then the first pattern was

From the 1920s to the 1980s Bukhara, Samarkand, Tashkent, Ferghana, Andijan, Namangan, Khiva, Margelan and Kokand remained the main centres of ganch carving. This period marked a high point in the creative work of many craftsmen of old generation such as M. Salikhov, R. and K. Jalilov, A. Umarov, Sh. Gafurov, M. Yunusov, U. Ikramov, T. Arslankulov, A. Musayev,



Fragment of carved ganch in the interior of Small Hall of the Research institute of the Academy of Fine Arts of Uzbekistan. Authors: M. Usmanov, Z. Basitkhanov. 1982.

traced on the plaster and cut through, removing the white background to expose the coloured background. Smooth two-colour or multi-coloured plaster carving consisted in filling the recess of the background left after cutting out the contours with coloured ganch. In the ornamental structure of ganch carving art plant and geometrical motives dominated.

R. Masharipov and A. Boltaev, as well as the apprentices I. and G. Nigmatov, I. Shermulamedov, A. Kuliev, A. Abdumadjidov, M. Usmanov, F. and H. Kazimov, I. Ziyantudinov and A. Ibadov.

The main examples of ganch carving which demonstrated the evolution of this kind of art

were the ornamental decoration of the pavilions of Uzbekistan at the Moscow Agricultural Exhibition, of administrative buildings in Uzbekistan, of the Navoi State Library and the Mukimi Theatre, where masters from different artistic centres took an active part in their decoration. The interior decoration of the Navoi Theatre is one such example which demonstrates the condition of the various schools of ganch carving art. Each hall of the theatre is decorated in the manner of a different local school. But at the same time the halls' decoration must coincide with the artistic style of the theatre itself, so while the Khiva and Termez Halls were decorated in traditional style, the Bukhara and Tashkent, Ferghana and Samarkand Halls are in modern style. In the Khiva Hall the traditional stalactite systems, cornices and decorative arches were replaced by wooden corbels and beams decorated with carved ganch.

The rich traditions of the Khiva school were observed in the ornamental motifs elaborated by A.Baltaev. *Girikhs* made by Khivan masters differed in their combination of geometrical figures and rosettes with spiral shoots. In the Khiva Hall a large panel in the *madokhil* system and figured medallions on the ceilings (*turundj*) are the central features of the composition. In its decoration craftsmen used the *gukki pardoz* technique, which gave an opportunity to make a deep clear carving of small complex ornaments. Methods and motifs of carving taken from a 12th century palace near Termez were used in the decoration of the Termez Hall. Sh.Muradov made compositions in which he used the medieval manner of carving 'with circles' which showed every turn and curve of the

leaves and other motifs. In the Samarkand Hall strict architectural forms and ornaments are used, and stalactites and the ceiling decoration were elaborated with great skill. *Girikhs* with carved stars decorating the ceilings and wall panels are filled with vegetable motifs.

The Ferghana Hall, a masterpiece of skilful craftsmanship of the Margelan, Kokand, Andijan and Namangan schools, was decorated by M.Narzikuev and usto Marasulev. It is admirable for its plasticity and the variety of its ornamental motifs. The Bukhara Hall is the only place where all drawings, models and the carving itself were made by one and the same craftsman, Sh.Muradov. Harmony and artistic expressiveness are the characteristic features of the Bukharan style. Vegetable motifs used on the panels and borders were geometrically framed. Ornamental compositions were also arranged on the surface of mirrors; expressive *girikhs* decorate two big panels with a complex geometrical ornament which cover the surface with wide ribbons of stars and hexagons. The new technique of carving was also used in the artistic carving of the Tashkent Hall by T.Arslankulov.

In the 1990s ganch carving remains one of the leading forms of folk decorative applied arts in Uzbekistan. Moreover, its role in the decoration of architectural constructions is increasing. The main centres of ganch carving today are Khiva, Bukhara, Tashkent, Samarkand, Andijan, Namangan and Kokand. The most famous modern ganch carvers include M.Usmanov, Z.Yusupov, U.Takhirov, M.Karimov, N.Abdu-llaev, A.Sultanov, F.Khamdaev, A.Samadov, R.Ibadov, Y.Odilov, B.Yakubov, O.Babajanova and O.Yakubov.

Decorative Painting on Ganch and Wood

by K.Akilova

The functional scope of artistic painting on *ganch* (locally known as 'alabaster') and wood is enormous - from the decoration of buildings and furniture to various small wooden objects and household implements. In the common study of V.K.Razvadovski, N.N.Golovin, B.P.Deni-ke, A.A.Semenov, B.V.Veimarn, G.I.Gaganov and A.K.Pisarchik, ornamental painting on ganch and wood is mentioned as one of the most widespread kinds of artistic craft in Uzbekistan. Furthermore, in the 1950s and '60s special attention was paid to the study of the problems of ornamental painting, and a series of researches dedicated to the creative work of several craftsmen also took place, such as Z.Morozova's work on the Khiva craftsman A.Baltaev, I.M.Prit's work on the Tashkent master A.Kasimjanov and P.S.Zakhidov's work on the S.Narkuziev.

We should particularly note the collective monograph on 'Alabaster and wood carving and painting' edited by L.I.Rempel, where for the first time an attempt was made to set out the main lines of historic development, the specific features of the craft's functioning in the twentieth century, the peculiarities of technology and ornamental decoration were made.

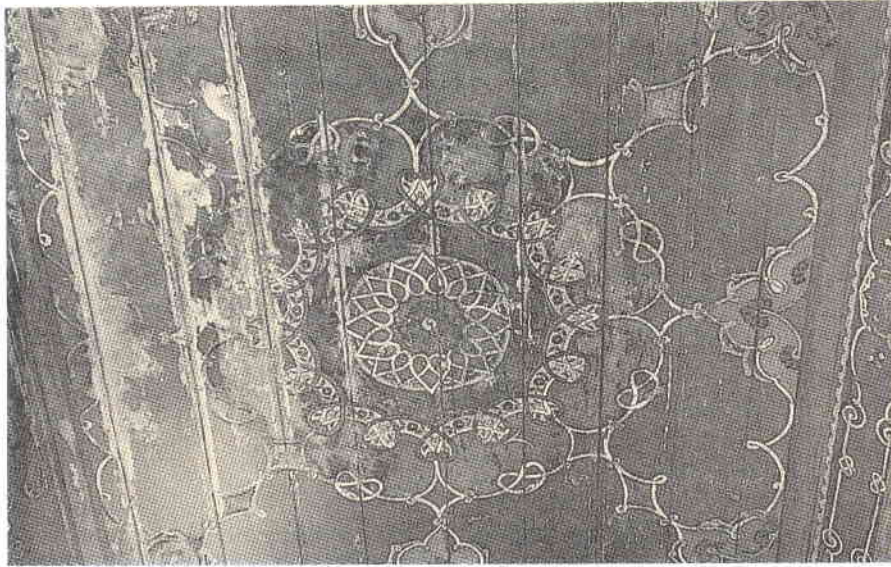
In the monograph of D.A.Fakhretdinova and S.Bulatov an attempt was made to trace the development of ornamental painting in the nineteenth and twentieth centuries, and to identify the local schools and their outstanding representatives. The most extensive material on the ornamental painting of the Ferghana valley is in I.Azimov's monograph.

In spite of the existence of this literature on the ornamental painting of Uzbekistan we

cannot find one single study where the full range of this vast and highly distinctive layer of artistic culture would be expounded.

The main centres of Uzbek ornamental painting of the nineteenth to twentieth centuries were Khiva, Kokand, Bukhara, Samarkand, Margelan, Ferghana, Tashkent, Andijan, Namangan, Chust, Kuva, Altiarik and Rishtan. The ornamental-representational system which is now used by modern alabaster and wood painters was formed during this period. In spite of their limited repertory of plant and geometrical elements these compositions astonish by the impression of variety achieved through different permutations of decorative elements, changes in the colour scheme of the background and other simple devices.

One of the most wide-spread motifs of ornamental painting is *islimi*, which consists of stylized bindweed and plant arabesques. *Islimi mikhrab*, *islimi gyul*, *islimi patnis* are also used in alabaster and wood painting. There are also several kinds of medallions: rectangular medallions which resemble a tray (*patnis*), figured ones (*turunj*) and very small motifs resembling mosaic (*koshin*). The connecting elements of the composition include the flourish (*gajak*), bracket (*kavs*) and the stream (*ob*). The ornamental painting of Uzbekistan is remarkable not only for the skilful construction of the ornament but also for the colour harmony which is reached by the strict rhythm of repeated colour combinations. The characteristic feature of Uzbek decorative painting is the absence of shading of one tone into another, and the use of mainly contrasting colour combinations of big and small patterns, and by the contrast of background and ornament.



Painting in mosque interior Boston Hudo. Altyaryk village in the Fergana region. Early XX century.

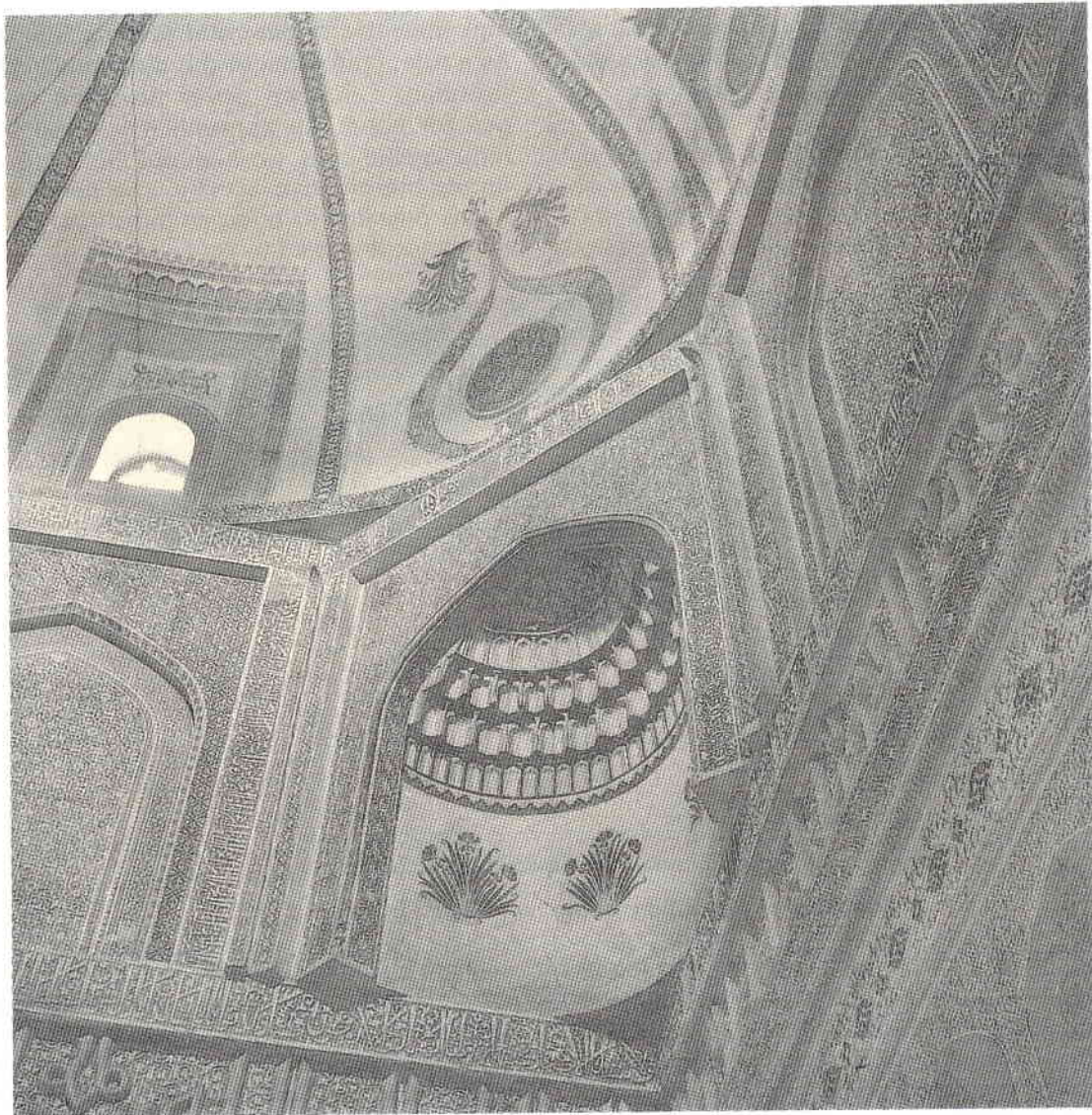


Fragment of the ceiling in the house of Akhmadbek Khoji in Andijan. 1905.

Local pigments were used in ornamental ganch and wood painting. One of the most used pigments imported into Central Asia in late nineteenth and early twentieth centuries was *jajvard* which gave a blue colour. Until the nineteenth century local pigments were applied mainly by means of glue and eggs but by the end of the nineteenth century craftsmen had begun to use dry factory-made pigments, oil and enamel paints and lacquers. The palette of Uzbek mas-

ters consists of such colours and tints as blue, green, yellow, red, white, orange, pink, dark-pink and black. For the painting fixing lacquer was used in late nineteenth and early twentieth centuries. It was made of sesame oil by craftsmen themselves.

The process of ornamental painting began from the elaboration of the design on paper. Then its contours were transferred to the surface



Fragment of the ceiling in the mosque of Khoja Amin Kabri. Namangan. 18 th century.

to be decorated by means of a stencil. The stencil drawings were made on transparent paper or tracing-paper such as the local paper *joydari*, made of clear cotton cloth, before the technology was renewed at the end of the nineteenth and beginning of the twentieth centuries and the local paper was replaced by carbon paper.

Various methods of preparing paper for drawings existed in different centres of ornamental painting of the twentieth century. In Samarkand craftsmen covered strong white paper with joiner's glue; in Bukhara the paper was saturated

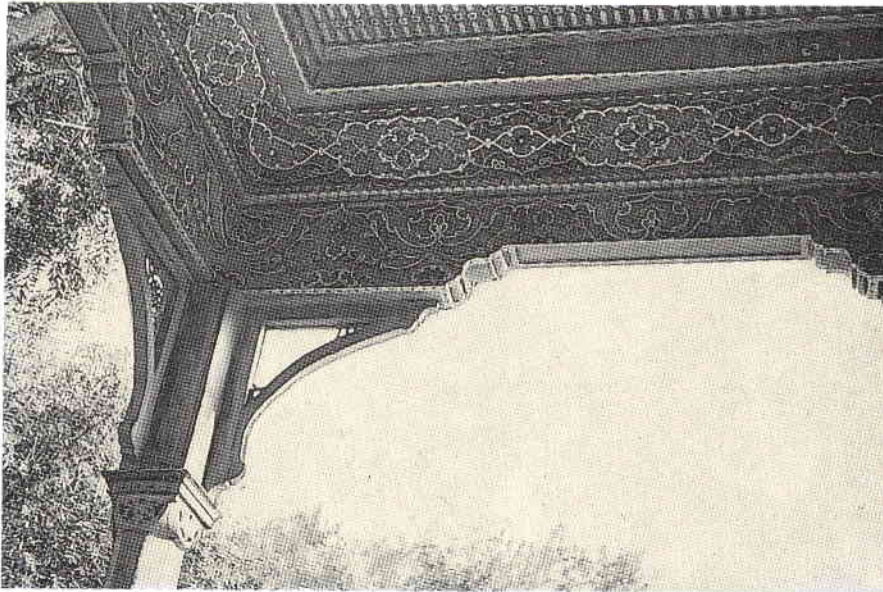
with apricot glue mixed with white of egg; in Khiva masters machined the paper; while in Tashkent transparent paper was saturated with vegetable oil.

The preparation of the surface for the decoration is of prime importance in artistic alabaster and wood painting. The plastered wall is covered with a thin layer of ganch saturated with oil and covered with a neutral paint of a light tint. Only then is the main colour of the background applied. The methods of the priming preparation which had been used in the ancient *kundal* pain-

ting were widely spread by the end of the nineteenth and early twentieth centuries. Separate elements of the composition were picked out in *kzil kesak* or *jusha* red clay, and the relief contours of the pattern covered with paint or gold leaf fixed with honey or lacquer.

The preparation of wooden surfaces for painting consists of cleaning to remove dust and oil spots and puttying with a mixture of chalk and drying oil. The masters apply a thin primer (*tag*)

the use of bronze not only in the decoration but also as a main background. In this case the surface to be decorated was covered with bronze and then the ornamental pattern was applied. As a rule, craftsmen of the nineteenth and early twentieth centuries never recorded their recipes for paint. An apprentice learned his master's recipe and worked out his own secrets during the creative activity. The result was that it was possible to bring an individual peculiarity of any local school to light.



Fragment of the ceiling in the Gishtli Mosque. Kokand. 1913.

by different methods. The prepared surface is covered with the chalk and drying oil mixture, and sometimes the smooth surface of the wood is covered with a double layer of transparent *uryuk elim* glue, or with a layer of egg-white dissolved in water.

Architectural painting is made exclusively in fabric paints with adding of enamels from time to time. Distempers are used for the artistic painting of wooden objects; dry mineral paints are mixed with gouache made of whiting to which local plant glue dissolved in water is added. White of egg is present in the components of white, cream, light yellow, blue and green colours. The yolk is a component of red and dark-yellow colours. Some masters add local *shirach* glue dissolved in water into the paints' component. For the enrichment of range of colours use *tilla khal* or *zervaki tilla* for bronze and *ak khal* or *kumush rang* for silver. A popular method for painting wooden objects was

The paints in ornamental painting are applied by *kalyam* brushes made from gopher's hair. Moreover, a separate brush and container are used for each colour. There are several special *kalyams* intended for applying the different parts of the ornament. Black, brown and dark violet lines are painted only with thin *siyakh kalyam* brush; the soft, thin *tarir-kalyam* brush is used for painting thin shaded lines, and the wide, soft *tag kalyam* brush is for filling in the background. The special brush with several tips called *taraki tarir* is intended for drawing small parallel strokes. There is a specific order for painting the different parts of the drawing. The painting of small artistic makings is covered with lacquer twice for the strength and brightness of colours.

From the 1920s to the 1980s architectural painting was widespread in Uzbekistan because of the building and reconstruction of old towns

and district centres. At this period most craftsmen, particularly of the older generation, continued to use traditional ornamental compositions. They included A.Rauphov, A.Baltaev, M.Narkuziev, A.Kasimjanov, A.Azizov and D.Khakimov. Several craftsmen combined ornamental compositions with plot painting, such as T.Takhtakhojaev, S.Makhmudov and R.Rasulev.

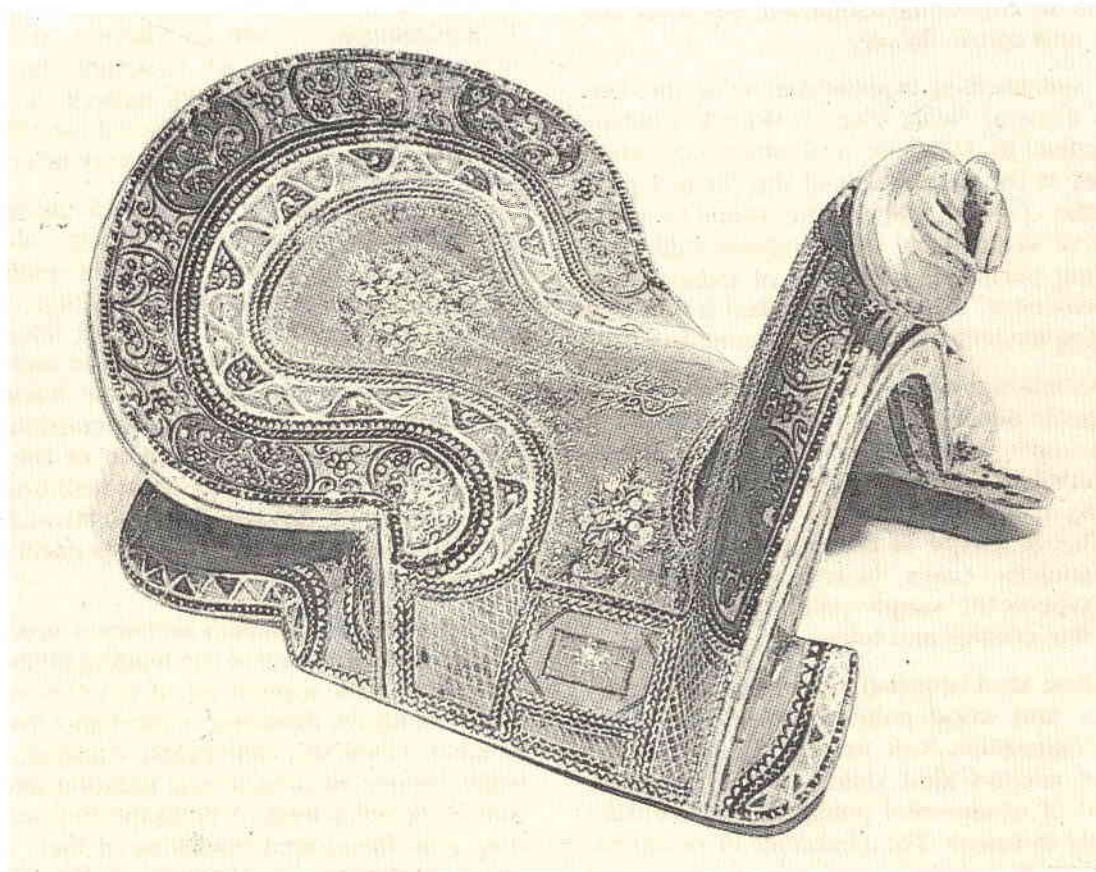
During this period ornamental painting was used mainly for the decoration of architectural details. Ganch ornamental painting was seldom met. The main centres of ornamental painting were Khiva, Bukhara, Samarkand, Kokand, Margelan, Ferghana, Andijan, Namangan and Tashkent, and the most famous craftsmen of this period included Y.Raufov, A.Kasimjanov, S.Narkuziev, J.Khakimov and T.Takhtakhojaev.

Y.Raufov was one of the thirteen adherents of the Tashkent school of traditional ornamental painting. From the 1920 to the '50s he took

part in the decoration of many architectural constructions. The predominant colours of his work were white, light-red and orange. R.Raufov's creative work was mainly connected with medallions of different forms circled by clear contours (*bodom, madokhil*). In his works we can observe the introduction of new motifs into traditional ornamental structure.

Another well-known Tashkent craftsman was A.Kasimjanov. His paintings were marked by their complex colour schemes and exquisite lines. Further he began to use more reserved colours built on the colour combination of pale green, pale blue and light grey with bright pink, blue and orange ornaments.

A.Kasimjanov and many other craftsmen of this period included the emblems of Soviet heraldry into the traditional ornament. But the main elements of his compositions were different vari-



Egar -- saddle. Taskent, 1930s. Wood, bone, painting, lacquer.

ants of *islimi* motifs and flower and leaf forms, vases with branches and so on. His apprentices were D.Khakimov and T.Takhtokhojaev from Tashkent, whose creative works differed by some peculiarities, even though both were the representatives of one and the same artistic school. The main feature of D.Khakimov's methods was that he vertically divided the wall plane into separate sections. The master arranged *madokhil* medallions and arches with ornamental painting in the rectangles. The belt which connected the walls and the ceiling was divided into several equal sections and covered with fine ornament and pictures of flowers and vases which were variants of the traditional *guvakli gul* ornament. The colour combinations of D.Khakimov's painting were built, as a rule, on the contrast of a light-green background and the bright colours of the picture. D.Khakimov used silver and bronze to enrich the painting.

The simple and unpretentious ornamental paintings of T.Takhtokhojaev were characterised by exquisite pictures and tender colouring. Like many other masters he introduced new elements in traditional ornament such as the red star and cotton flower.

The outstanding representative of the Ferghana school was the Kokand master S.Narkuziev. In 1946 he and other craftsmen took part in the decoration of the Navoi Opera and Ballet Theatre, where he made a great number of sketches of the Ferghana Hall. Skillfully using particular elements of Uzbek traditional ornament, the master created a new one combining ancient and modern elements.

When talking about ornamental painting we cannot avoid dealing with another special sphere of craftsmen's activity: the decoration of household utensils. This is divided into two types according to their technique and artistic features. The first type is the artistic painting of tables, shelves, cases, boxes or saddles. The second type is the simple painting of utilitarian objects like cradles and toys.

The first kind of artistic painting is made by alabaster and wood painters and the second one by carpenters and joiners. By its artistic level the second kind yields to the first. The first kind of ornamental painting is concentrated mainly in towns. The character of ornamentation of small wooden objects is distinguished by the extraordinary stability of its traditions. Unlike architectural painting, small object paint-

ing is characterised by the use of a fine ornament; masters cover the surface with painting so closely that the background became practically invisible.

All great masters were also busy with ornamental painting of small objects. For example, the Tashkent school of craftsmen's painting was called jewellery painting. Plant ornaments covered the surface of the products, taking their forms into consideration. Contrasting with the dark background the ornament is distinguished by its large flowers. A.Kasimjanov's works of the late years differ from his earlier works by the enriched palette, technical and ornamental skill. A fine plant pattern superimposed on the larger motifs also predominates in the works of the Tashkent craftsmen D.Khakimov and T.Takhtokhojaev. The transition from bright green to blue and then to golden brown is observed in Khakimov's works.

The influence of the painting technique of Palekh and Fedoskino black lacquer miniatures is observable in the work of T.Takhtokhojaev. Following the canon of ornamental painting T.Takhtokhojaev made an attempt to put new thematic motifs into its structure: landscape, miniature and portrait. The experts argue that his works in black lacquer technique with traditional ornamental painting are very interesting.

The decoration of household utensils had its individual peculiarities in the works of Y.Raufov. He used large elements, mainly medallions, in the architectural painting of small objects. He passed from a gold or silver background grille with openings of green and bronze tints to the covering of the whole background with orange, blue and dark-blue combined with bronze. The works of craftsmen of the following generation such as G.Atamikhamedov, Z.Riskulov, T.Rakhmatov, R.Miragzamov, A.Akramov, R.Zakhidov are just as good as their masters' works.

In the 1990s alabaster and wood ornamental painting remains one of the leading kinds of folk decorative and applied art of Uzbekistan. Such towns as Khiva, Bukhara, Samarkand, Tashkent, Kokand, Margelan, Namangan, Andijan, etc. remain centres of ornamental painting and continue its development. Among the famous craftsmen who developed traditions of local schools are A.Alkhamov, A.Akparov, A.Mukhitdinov, A.Khusainov, M.Khusainov, M.Eraliev, R.Zakhidov, Z.Saliev, O.Yakubov and E.Sapaev.



T. Tokhtahojayev. Decorative painted table. Tashkent 1954. Wood.

One of the modern representatives of the traditional Tashkent school of ornamental painting is the master A. Ilkhamov, who was first apprenticed to the famous Tashkent craftsman A. Turaev before studying in the Republican artistic specialised school under D. Khakimov, the famous Uzbek artist. From 1968 he took part in the ornamental decoration of architectural constructions under the supervision of Y. Raufov and D. Khakimov. An important artistic achievement of A. Ilkhamov's work is the organic introduction of ornamental painting into the modern architectural interior. His main works include

the decoration of the Banqueting Hall of the Peoples' Friendship Palace, Dilorom cafe, Yulduz cafe and the Textile Workers' Palace. His creative activity was continued by his apprentices T. Khusanov, S. Khakimov and R. Shayakubov.

On the whole we can distinguish two messages from the development of modern ornamental painting. The first is connected with the following of artistic standards and canons of local schools, and the second, with the craftsmen's desire to renew and enrich the traditional art of ornamental painting with a new essence.

Papier-mâché Painting

by K.Akilova

Over the last two decades an original trend of the decorative-applied arts of Uzbekistan, the artistic painting of papier-mâché objects, has been intensively developing and spreading.

At the beginning of the 1980s a special Tashkent experimental scientific production workshop of artistic painting under the *USTO* folk craftsmen's Association revived this once developed craft and renovated its pictorial vocabulary. At the same time the Lacquer Miniature Department was opened at the Republican College of Art in Tashkent.

Lacquer painting on papier-mâché, from which caskets, *kalamdon* (pen-cases), boxes of various types, plates and book covers were made, was a highly developed artistic trade. At the beginning of the twentieth century it had disappeared, and its revival is due to the efforts of a number of enthusiasts, art critics and craftsmen from the *Usto* Association to revive the once highly developed technology of lacquer miniature painting on papier-mâché objects.

The *Usto* folk craftsmen Association aimed at the revival of the poetic qualities of miniature painting, and it was through the medium of papier-mâché that the miniature as an integral part of the medieval manuscript book experienced its revival in the twentieth century after almost one hundred years of oblivion.

There is an assumption that lacquer boxes were produced in the eighteenth century in Bukhara, although unfortunately, no example of these lacquer miniatures has survived to the present day, and some authors note that papier-mâché was used as an alternative to leather for book covers.

Publications on the modern lacquer miniature of Uzbekistan are very scarce. Only Sh.Shayakubov's monograph presents a general account of the development of this art in Uzbekistan in the 1980s, and some single articles were published in various magazines. Despite of the fact that the technique of making objects from papier-mâché was known from the eighteenth to nineteenth centuries, the process of making and applying pigments, binders and solvents and the technique of gilding were no longer known to modern artists.

In the 1980s it was necessary to rediscover the lost technological secrets of the lacquer miniature. The famous Uzbek artist Chingiz Akhmarov, the honoured master of wood painting Jalil Khakimov, the then young artists Niyazali Kholmatov, Shomakhmud Mukhamejanov, Abduvosit Kambarov, Gairat Kamalov, Munira Satibaldieva and others were among the first enthusiasts. A very important fact for the organization of the workshop's creative activity was that the leading artist of Uzbekistan Chingiz Akhmarov who in his works developed the age-long traditions of the oriental miniaturists became its artistic supervisor.

In 1982 the trip of a delegation of Uzbek artists to the world famous Palekh Russian lacquer miniature centres was organised following an agreement of mutual collaboration between the Russian and Uzbek artists. The Uzbek artists shared their experience and the Palekh masters revealed many of the secrets of papier-mâché semi-manufactured production, the composition of the paints from powdered pigments and egg-yolk, the correct thermal conditions, the application of gold leaf and the fabrication of the special brushes.

Another important problem was presented by the aesthetic aspect; the mastery of the poetics of this art on the grounds of its own historical artistic tradition. The search for a personal style aspiring to the ancient classical examples and at the same time relevant to the modern world perception was going on. It is hardly surprising that the process of revival and mastery of the miniature painting by contemporary artists was difficult and caused many organizational, creative and technological problems.

Two distinct stylistic tendencies evolved during the 15 year long development of the lacquer miniature of Uzbekistan. The essence of the first tendency consists in the miniature revival in its classical form and strict observation of the artistic canons. The miniature style of painting for the artists of the second tendency was not an end in itself but only an element in the construction of an artistic image; the form and the texture of the object is equally important. The colourful decorative depiction on the lid of the papier-mâché box, the finesse of the drawing and the architectonic composition of the whole all contribute to the effect produced by the completed object. The miniature on such objects was considered not only as an embellishment; it accumulated in itself a whole world of artistic images and ideas. The lacquer miniature developed as an original variety of artistic craft. The object's shape, its application and material define its artistic effect, i.e. the drawing's theme, its composition, narration, rhythm, embodiment style and ornamental system.

Lacquer miniature art requires enormous patience, technical skill and knowledge of the artistic traditions. The main sources of papier-mâché artistic paintings are classical medieval literature, as depicted in classical medieval miniatures, and folklore. Contemporary miniaturists, like their medieval forebears, depict episodes from Firdousi's *Shah-name*, Jami's *Khamsa* and *Yusuf and Zuleykha*, Navoi's *Farhad and Shirin*, *Leyla and Majnun* and other great works of medieval poetry. They also take their inspiration from the *Rubayyat* of Omar Khayyam the 'Thousand and One Nights' fairy tales, or simply to scenes of genre and everyday life.

Shomakhmud Mukhamejanov is one of the significant contemporary miniaturists. In his

youth he was interested in the world of miniature and tried to illustrate the 'Dictionary of Turkic Languages' (*Devoni lugati-turk*) written by the famous medieval scientist Mahmud Kashgari in the eleventh century. On the 525th anniversary of A.Navoi, celebrated in Uzbekistan in 1968, Sh.Mukhamejanov presented fifty paintings made in the miniature technique. At the same time he was invited to work in the Navoi Museum of Literature. This was a good experience for the artist as there he had the opportunity to familiarise himself with examples of the medieval book miniature, to learn the paint recipes and secrets of technique. When he was invited to the Tashkent experimental production workshop of artistic painting he made experiments using the tempera painting technique with lacquer covering.

In 1983 Sh.Mukhamejanov illustrated Kashgari's 'Dictionary of Turkic Peoples' and the collection of ancient Indian fables 'Khalila and Dimna'. These works are noted for their plane depiction, decorative colour, finesse of drawing and realism of details while the whole is conventional - the action is not depicted but only indicated. The study of these works of Sh.Mukhamejanov allows us to conclude that the author artistically re-integrated the early medieval painting styles of Afrasiab, Penjikent, Varkhsha and Balalik-tepe. The psychological state of his protagonists is disclosed through their silhouettes, poses, facial expressions, gestures and also through the patterns and colour of their clothes. In accordance with the ancient canons, gestures and signs express surprise, attention (a finger near the mouth), confusion of gentle feelings (faint), ecstasy (dancing), grief or mourning (raising an arm, tearing clothes, bearing the head).

The use of colour also carries symbolic meaning in Sh.Mukhamejanov's works. For instance, in his miniatures to Firdousi's 'Shah-name' the colouring is the major way of conveying the emotional state. In his later works the artist passed from tonal painting to a decorative, colourful style.

In his series of drawings to the *Shah-name* and *Tahir and Zuhra* poems the painter employed a method developed in the miniature schools of Tabriz, Herat and Samarkand by such famous artists as Muzaffar Ali, Makhmud Muza-

khlib and others. This method consists in the sprinkling of gold drops in an ornamental pattern that repeat the motifs of the drawing. The painter sometimes employs the expressive style of the Central Asian miniaturists of the sixteenth and seventeenth centuries, but in general his works stand out by their brilliant reflection of the author's personality.

In his works the painter express an original range of feelings. Sh.Mukhamejanov's works to the Navoi's *Farhod and Shirin*, *Leyla and Mejnun in the Desert* and *Death of Khumuz* from the *Shah-name* are marked by their reserve and intimacy while such works as *Rustam's Fight with the Dragon* has a large-scale, monumental character.

Sh.Mukhamejanov was one of those enthusiasts who worked during the lacquer miniature revival in the 1980s. His creative search differs by its wholeness, originality and harmonious combination of tradition and modernity.

The talented artist Niyazali Kholmatov has made his own contribution to the development of lacquer miniature painting. He is also a master of monumental painting and jewellery. His work in the different spheres of the artistic craft enriches the artist's experience in his miniature painting. Thus the bright decorative colours in his miniatures remind one of the enamel which the painter uses in his jewellery. N.Kholmatov's artistic expressive means are characterised by the dryness of drawing, spare composition and restrained manner of painting. He tries to bring the modern world-perception into the system of traditional images.

Another master-miniaturist, Gairat Kamolov, decorates papier-mâché articles: caskets, powder-cases and decorative plates. This painter prefers folklore scenes and motifs from Navoi's poems. His works stand out due their thematic contents, colourful palette and their organic combination of miniature traditions with the methods of European realistic painting, as may be seen in the painter's work *Mukbal - the Overthrower of Rocks*.

The miniaturist Tair Baltabaev prefers themes from folk tales, legends and Uzbek classical poetry. A special place in his creative work belongs to the works dedicated to epics such as

Bungod and Parizod or *Gorogli*, characterised by their romantic image-emotional structure. At the same time he creates works that are notable for their lyric interpretation such as *Farhod and Shirin*, *Seven Planets* and *Salman and Absal*.

The composition of the painter's works is original. Quite often it is complicated, saturated as if the depicted events and people can not fit into the space of the work. Infrequently the depiction transgresses the bounds of the composition as if tearing it up. The colour range of T.Baltabaev's works consists of yellow, gold, light green, dark blue and red. His creative activity went through a marked evolution in the 1980s when the painter began to make miniatures on paper. His colouring became richer and the compositions more free.

The subjects of Khurshid Nazirov's papier-mâché paintings are inspired by the gazelles of the Central Asian classics Lutfi, Hafiz and Kho-rezmi. Typical examples of his work are the caskets *Encounter*, *Musicians* or subjects from Firdousi's epic poem *Shah-name*. Kh.Nazirov's works are highly decorative, their festive atmosphere conveyed by means of their composition and colouring. This decorative quality in Kh.Nazirov's paintings continues to characterize his work in the 1990s.

Like other lacquer miniature painters Sadik Karabaev prefers the motifs of the great Navoi's poems, which were the source of inspiration for his *Bahrom and Dilarom* and *Leyla and Mejnun* caskets. The compositional structure of the S.Karabaev's works is characterised by balance, laconic style and monumentalism. In the 1990s the painter gave up the usual black background, and his sense of colour and his drawings improved.

The mistakes of some artists who diminish the visual expressiveness of the miniatures or the compositional errors and inadequate mastery of miniature style are annoying. For example, when the separate details of a picture are not connected with the central subject and exist independently, as in Yu.Faiziev's drawing *Seven Deeds of Isfandiyar* where the main subject of the scene - Isfandiyar's fight with a Dragon - is not supported by the behaviour of two men quietly conversing over the wine-glasses in the cupola building at the left. The contents of the

paintings' subject on the sides of the casket are less interesting and weak, and this is aggravated by the worse quality of drawings at which the painters pay less attention than to the drawings on the casket's top.

In the 1980s artists became more interested in folklore and folk fairy tales, while searching their own subjects, embodiment of the images and original compositional structure. They actively and freely explored and mastered the formal and stylistic characteristics of the classical miniature of various schools and periods of the Central Asian and Iranian regions, and less frequently of the Turkish and Indian regions.

Subjects of battles, competitions and struggles, fables, lyric encounters and separation attract the painters' attention. The subjects are usually depicted at the moment of culmination.

Recently ironic and humorous trends have begun to form in the works of Uzbek miniaturists. Irony, a kind and indulgent smile dominate in them. The creation of the image of the hero of folk tales, the famous comic character Khoja Nasreddin Effendi, is very interesting in this respect. The painter Sabirov succeeded to depict some adventures of this wise man preserving the expressive characteristics of this image. Khoja Nasreddin Effendi is easily recognizable in these beautifully painted scenes.

In the general development of lacquer miniature an interest in the creation of 'portraits' of famous historic persons is noticeable, as in the *Portrait of Bekhzod* by N.Kholmatov, or *Babur in the Garden* by M.Satibaldieva. Bekhzod is depicted while working, his drawing lying on the ground. The idealised portraits of women by G.Kamalov look harmonious and attractive on the casket lids. The fine features of the eastern beauties, their graceful poses, the elegant play of colours of the ancient dresses create highly poetical images of fascinating and gentle women's beauty corresponding to the traditional ideal.

The illustrations to classical eastern literature and folk tales present examples of the re-evaluation of various levels of image forms. The historically remote form gained new life in these subjects, which were socially re-interpreted in accordance with modern ideals.

There are observed a stylistic search and the individual and analytical methods of artistic generalisation. Using the various means of emotional, allegoric and meaning expression, the painters view their life in new foreshortening, convey their experiences in a new way.

A number of painters succeed in conveying of the beauty and poetry of labour and the way of life and customs of the common people; B.Buranbaev's *Needlework*, A.Yuldashev's *Gold Embroiders*, M.Satibaldieva's *'Khalk Uyinlar'*, N.Kholmatov's *'Kurash'*, or Sh.Mukhamejanov's *The Family*. Other examples embody a lyric theme; G.Kamalov's *Spring* and *Youth* are a wonderfully heart-felt and pure songs about first love.

In the 1990s the trend of lacquer miniature painting is successfully developing. Despite the fact that this type of art started developing in different cities like Bukhara, Namangan, Andijan and Samarkand, the centre of the artistic papier-mâché painting is Tashkent, which is presented by a large number of masters-miniaturists.

New names have appeared and joined the miniaturists already mentioned, including several graduates of the Lacquer Miniature Department of the Republican Artistic College: Shomakhmud Shorasulov, Muzaffar Pulatov, Kamolitdin Mirzaev, Anvar Israilov, Jamolitdin Ashrapov and Bakhadir Nizamkariev. Some of them work in the *Usto* Association, others in the *Mussavir* workshops. Others are independent painters.

The works of the young miniaturists preserve the artistic and stylistic peculiarities of the oriental miniature such as the realism of details, the convention of the whole, symbolic attributes, decorativeness of colour, elegance of drawing, absence of space and perspective, meticulous execution, and the way in which events are not depicted so much as hinted at.

The young miniaturists keep the elaborate technology of papier-mâché and work with natural pigments mixed with egg's yolk. Medieval painters-miniaturists very often used stencils and thoroughly copied the separate elements of the compositions of the great masters in order later to create their own compositions. The contemporary young miniaturists use this principle in their practice, trying to create their own historic

and modern life compositions, but at the same time carefully preserving the artistic canons of miniature. The heroes and compositions of Firdousi's *Shah-name*, Nizami's *Khamsa*, Navoi's *Farhad and Shirin*, Jami's *Yusuf and Zuleikha* and other historic literary sources obtain a lease of life in the lacquered boxes of the young masters. The art of miniature, having passed from manuscripts into the sphere of folk applied arts, has found new applications where it now decorates and inspires people's everyday life.

Recently the young miniaturists have begun to use Arabic calligraphy in the form of Ko-

ranic suras and quotations from hadiths. Arabic calligraphy is a unique branch of medieval Muslim art which is acquiring a second life in folk art, particularly in lacquer miniatures. Not all the young painters know Arabic but the inscriptions in different calligraphic styles certainly inspire some fine lacquer miniature works.

The works of Uzbek miniaturists are known outside the state borders, in the museums and private collections in Japan, the USA, Arab countries, Spain, Germany, Canada, Austria, Holland, France and many other countries in the world.

Musical Instruments

by S.Kasimkhojaeva

The world of the Uzbek instrumental culture is very rich and varied. The first information about the musical instruments dates from very ancient times; the depiction of musical instruments on stone bas-reliefs, large and small statues, artefacts and mural paintings indicate the fact that antique cities such as Marakanda in Sogdiana, the right bank of Khorezm and the cities of Bactria were centres of musical culture. Judging by the Afrasiab terra-cottas, lutes and harps were the favourite instruments of the Sogdians, and among the wind instruments various types of flutes are represented. The depiction of the musical instruments on the cultural monuments of antique Khorezm shows the existence of the harp and an original Khorezmian two-stringed instrument. Besides the group of stringed instruments there was a two-sided drum. The harp, lute, drum, *avloe* and cymbals were popular in the towns of the ancient Bactria.

In medieval manuscripts dedicated to music by Farabi, Ibn Sina, Abdulah Khorezmi, Husain, Urmavi, Maragi, dervish Ali and others special attention was paid to the *ud* instrument and another named *barbat*. The detailed description of the *ud* in the works of medieval theorists shows that this instrument occupied a special place, and none of the other instruments attracts so a great attention of the scientists.

The artistic miniature of the fourteenth to eighteenth centuries and the classical eastern poetry and prose of Firdousi, Rudaki, Hafiz, Saadi, Jami, Navoi and Mashrab give extensive evidence of the existence at that time of all the major types of instruments that are still used in Uzbekistan.

The single mentions about the musical instruments on the territory of Uzbekistan are met in travellers' tales, records of diplomatic missions and in the diaries of bandmasters, historians and ethnographers such as Vambery, Licoshin, Eihgorn in the nineteenth and early twentieth centuries. In the collections of Khivan instruments of the period there are *tanbur*, *kobuz*, *gidjak*, *bulaman*, *urnai*, *dilli-tyuiduk*, *nagora*, *doyra* and *dutar*.

The *kobuz*, a two-stringed bowed instrument with an open resonator, was favoured by the Khivan court musicians. At present it is mainly used by Kazakhs and Karakalpaks. The *tanbur* is a three-stringed instrument with long neck and small resonator, carved from a single piece of wood from the apricot or mulberry tree. The neck has seventeen tied-up sinew frets. There is an opinion that the *tanbur* was brought to Khiva from Bukhara. The masters-makers of this instrument, now as in the past, are mainly natives of Bukhara with few exceptions. The three-stringed Khiva *gidjak* with a coconut shell body and leather fingerboard is analogous to the Tashkent, Bukhara, Samarkand *gidjaks*.

The Khivan wind instruments *urnai* and *bulaman* are alike externally but completely different in their construction. The *bulaman* has a cylindrical pipe (the bell is a decoration), while the *urnai* has a canonical pipe. While playing the *bulaman* a tube with a single-cut stick is put into its top end. The metal pin for the *urnai* was made of silver or copper. There are seven holes on the face-side of the pipe. *Dilli-tyuiduk* is a reed instrument consisting of two small parallel pipes tied together. This instrument is used by the Turkman shepherds; its

appearance in Khiva is explained by the close historic connections between the two peoples.

In the collections of musical instruments compiled in Tashkent, in the cities of the Fergana valley and surrounding villages at the end of the nineteenth to beginning of the twentieth centuries we find the *kobuz*, *dombra*, *choor*, *dutar*, *tanbur*, *gidjak*, *rubab*, *urnai*, *pushkai*, *nai*, *karnai*, *doyra*, *nagora*, *chindaul*, *safail*, *sagat* and *chang*.

is the same everywhere. The *tanbur* is the most popular instrument with professional musicians.

Great attention was paid to the external decoration of the instrument. The *tanbur*, like the *dutar* of the beginning of the twentieth century, is identical to the modern instrument. Before the 1920s the instruments that are used now on the rest of the territory of Uzbekistan were widely spread in Bukhara. However, the instruments made by the Bukhara craftsmen are



Musicians on the wedding. Samarkand.

The *choor* is a longitudinal open flute. Made from a longitudinally split umbellate plant stalk or piece of wood, it was covered outside by a small intestine for durability. By the beginning of this century the longitudinal flute went out of existence in cities, giving place to the transversal *nai*. The *dutar* is a two-stringed plucked instrument with a big pear-like body and long neck with thirteen or fourteen tied-up frets. It is widely spread all over Uzbekistan and its form

marked by their elegance and artistic decoration.

Almost all the cities of Uzbekistan were famous for their musical instrument makers. At the turn of century masters such as Muminbek and Khaidar were popular in Kokand. At the same time masters Umarali and his disciple Tashbai Sultanov were famous in Tashkent. Instruments made by these craftsmen are displayed

in Tashkent museums and also belong to some musicians.

In the 1920s to '30s the movement for the restoration of the national instrument began. New experimental instruments also appeared. Sh.Shoumarov, M.Kharratov, U.Zufarov took an active part in this process, and in 1943 the experimental laboratory for the restoration of national instruments was founded in Tashkent within the framework of the Scientific-Research

more elegant lines and intricate decoration, often using relief carving and incrustation. Wood carving was an innovation in the decoration of musical instruments; although it cannot be considered an artistic discovery and one may feel that it is an unnecessary embellishment, U.Zufarov's skill amply justifies its use. Placing the low relief on the most massive part of the instrument, he achieves a feeling of lightness in his carving, and the motifs themselves: branchlet, flower or bird, through their poetic



Nogora and sumai -- traditional folk musical instruments. Early of XX century.

Institute. At different times it was led by B.A.Us-penskiy, A.U.Petrosyantz. Masters U.Zufarov, Makhmudov, Sadikov were invited.

Efforts were made to enhance the sonority of the main types of musical instruments. In addition, master Usman Zufarov paid a special attention to the artistic decoration and plastic form of musical instruments. His instruments differed from those of other masters by their

character help disclose the meaning of the instrument when sounded. U.Zufarov used the same methods for the decoration of the restored musical instruments.

Tashbai Sultanov's disciple Usman Zufarov was one of the most popular craftsmen of the 1950s to '70s. His creative work reflected all the influences of this complicated and contradictory epoch.



National master of making musical instruments. 1995.

The Tashkent musical instrument factory produced a large number of instruments in the period from the 1960s to the '90s. They were of beech and fir-tree. Chiselling was replaced by gluing some wooden elements decorated with figured turning and carving. Along with the restored instruments traditional ones are also produced at the factory. Masters S. and M. Mirzaevs make these instruments of mulberry wood and richly decorate them with bone incrustation.

Master B. Alimov is one of the craftsmen who make the folk musical instruments. The master specialises in the stringed and bowed instruments making like rubab and dutar. He follows those artistic principles of traditional musical instrument fabrication that have developed during the twentieth century. His *dutars* and ru-

babs are characterised by their simplicity, roundness of form and restrained ornament. He creates wonderful instruments from mulberry, elm, walnut, apricot, beech and pear trees. Not infrequently he combines different types of wood. For ornamental decoration the master uses incrustation, usually with bone. These insertions take the form of simple geometric figures: small circles, stars, triangles or rhomboids. Though the incrustated ornamentation lends B. Alimov's instruments an elegant and festive spirit they are not stressed; it is subservient to the main conception of the instrument, emphasising its form and construction.

The traditional music instruments of Uzbekistan still have their direct functional meaning.

Carpet Weaving

by Sh.Baratova

Carpet weaving, closely connected to the herding of sheep, has existed since long ago in the districts of Andijan, Samarkand, Kashkadarya, Surkhandarya, Bukhara and the Lower Amudarya, where it had the specific features of women's cottage industry. Carpet makers were very skilful in various weaving and knotting techniques.

The carpets of Uzbekistan are presented most completely in the Arts Museum of the Republic of Uzbekistan, the State Museum of National History of Uzbekistan in Tashkent and the Museum of History and Culture of Uzbekistan in Samarkand, and a considerable number may also be seen in the collections of the central museums of Moscow and St. Petersburg.

Uzbek carpets were studied in pre-Revolutionary publications by Frezer, Bode, N.Zimakov, A.A.Bogilyubov, S.M.Dudin and A.A.Felkerzam. During the Soviet period the works of M.S.Andreev, M.F.Gavrilov, A.A.Semenov and V.G.Moshkova were of great theoretical importance for the Republic's carpet industry.

At the end of the nineteenth and the beginning of the twentieth centuries the mountains and foot-hills of contemporary Kashkadarya, Surkhandarya, Samarkand and Djizak provinces, the Fergana valley and Karakalpakstan were the main centres of carpet weaving.

By the end of the nineteenth century carpet making changed from a domestic craft serving the needs of households into large-scale production with stable profit. A number of carpet weaving centres counting hundreds of carpet makers working for the market appeared at that time.

The need for carpet making to satisfy market forces resulted in a decrease in the technical and sometimes decorative qualities of the carpets. They lost the former high density of knots, and the ornamental patterns were simplified and enlarged.

Researches into Central Asian carpet making mark the foundation of several original Uzbek carpet weaving schools at that period, the most significant knotted carpets being represented by Andijan and Samarkand carpets and Karakalpak yurt decorations.

Andijan carpets were produced by the Kyrgyz and Uzbek populations of the Ferghana valley. The typical Khidirshi carpet of the second half of the nineteenth century reveals the original and unique character of the local decorative principles. In the centre is a repeated cross-shaped motif, the usual motif of the border was a 'wave'. The colours scheme is restrained; two main contrasting colours, blue and red, were used. The sober language of expressive means was specific to Andijan carpets.

The carpets of Samarkand province were more versatile. Among them the deep piled fleecy carpets *julkhirses* (bearskin) stood out for their original and unique character. They had an oblong shape and were often sewn together of narrow stripes. Their ornament consisted of geometric figures. The older carpets had flower rosettes as well as ram's horns motifs. The fluctuating shapes of design were emphasised by the diffuse outlines of patterns created by the big knots and deep pile, softening the outlines of pattern and colour.

Another carpet making school unites the carpets of Uzbek tribes: *Nayman*, *Tuyakli*, *Turk*, *Yuz Kirk*, who formerly lived in the area of present-day Djizak province according to their decorative characteristics. Their carpet production was divided into long piled *julkhirses* and *juvaraks*, short piled *kilims* and plain rugs called *sholcha* or *kokhma* according to their technical characteristics.

The carpet-makers of this areas wove small rugs and decorative curtains (*kyz gilyam*); cloth for wrapping up the bedding during the removals (*bukhjomu*); carpet bands for yurt frame fastening (*kur*, *baskur*); plain woollen rugs (*tolcha*, *kokhma*); knapsacks (*napramach*) and saddle-bags (*khurdjun*).

Julkhirses were manufactured of narrow strips fasten together into rectangular widths. Their decoration included ancient symbols and signs: crosses, rectangles, squares, triangles, circles, eight-pointed stars, hexagonal and octagonal figures and intricate rhomboid motifs with stepped outline and spiral-shaped curls. Two main types of composition were used. The first is characterised by ornamental motifs arranged lengthways in rows, sometimes separated from each other by narrow bands. The other has a geometric grid with diagonal articulation. Both types of composition had a vague border, although the most ancient examples had no border at all. The ornamental motifs of *julkhirses* had a sharp graphic outline. Nine colours were used: various tints of red, brown, black and some blue, yellow, white and grey.

Short-piled carpets were similar to long-piled ones in their decorative image structure. They were also made in long narrow strips sewn together in a rectangular shape. The ornamental decoration repeated the same range of symbols and signs that also characterised *julkhirses*. They were distributed over the surface on the principle of diagonal-grid composition and framed by ornamental borders. The colours of such carpets were often based on the method of contrast: in some variations the pattern was placed on a dark background, in others on a light ground. The ground itself and the ornamental motifs were coloured in dark tints of red, brown, blue, green with only slightly occasional touches of more intense tints.

Among the Amudarya Karakalpaks' carpet articles intended for yurt decoration the most

noteworthy are those manufactured in combined technique: wall-bags, bags for clothes and woven strips (*bau*), for especially colourfully braided yurt bands. The ornament of these strips was represented by alternating elongated geometrical lockets. The pattern, carried out in piled technique and therefore protruding and at the same time graphic in tracing, colourfully stood out on the light-coloured, flat-woven *baskura* background.

At the end of the nineteenth century some changes took place in the carpet making industry. The intensification of the demand for Central Asian carpets in Europe and the commercial rush to meet the demand resulted in a significantly increased but hasty and therefore careless production. Original creativity was replaced by copying. The patterns became more schematic, the motifs simplified and distorted by uneven shear. The yarn became thicker, knotting was no longer tight, raw materials were selected and processed carelessly. The introduction of the aniline dyes greatly influenced the colours of carpets. The softness and depth of colours, the delicate harmony of their combinations and silvery lustre of the pile disappeared. The work of the carpet-makers was influenced by the taste of customers and wholesale buyers, who determined the sizes and patterns of the carpets. They ordered the carpets of enormous sizes for which the carpet-makers could not find the right pattern proportions and rhythm. Carpet making therefore started losing its traditions and entered a period of decline.

Rug textile manufacturing in Uzbekistan is rather diverse. An interesting example is the *kokhma* fabric, consisting of smooth strips of different colours, *terma* and *gajari*, woven into a pattern by various methods of 'sort out' technique and decorated with rows of small geometric or stylized plant ornaments and zoomorphic motifs. All types of rug textile are sometimes supplemented with the 'laid-on pattern' method. This complicated technique creating the impression of embroidery is called *besh-kashta*. A dark brown tint with touches of various tints of red, blue, brown and white usually predominated in this type of rug.

Another carpet making school was functioning during this period in the areas of Nurata mountainous valley among the Turkic population, most of which is descended from the an-

cient Turkic tribe of Oguz. Production consisted mainly of piled carpets, rugs and sometimes *julkhirses*. Nurata *julkhirses* were larger in size than the Djizak ones, with every imaginable variation on the symbolic designs depicted on them, arranged in rows on a field articulated into black and red strips and framed by a narrow border. The predominant colour of the *julkhirs* was deep red.

The short-piled carpets, known in this area as *khali*, were notable for the high density of their knots. The ornamental pattern *kalkan-nuskha* was usually depicted on them. However, the grid distribution of the motifs was seldom used. The decorated ground of the carpets was framed by a narrow border, and the predominant colours were a dark reddish-brown combined with bright red, or dark greens and blues.

Plain articles of this carpet making area were woven on the basis of such techniques as: *kokhma*, *terme*, *garjari*, *beskashka*. Their decorative motifs included rhomboid figures in different combinations and zigzag motifs. Their bright palette was based on the combination of deep reds and blues.

The third carpet making school was founded in the Ferghana valley at the end of the nineteenth and early twentieth centuries by Kyrgyz weavers. They wove different kinds of carpet articles in piled and tufted techniques: carpets (*gilam*), door curtains (*eshik tish*), prayer rugs - (*joynamož*) and laundry sacks (*chavadan*).

Knotted carpet articles of that period were decorated with different kinds of rosettes arranged in different combinations. The compositional arrangement of the main field was variable: in straightforward alternation of wide strips lengthways, in a diagonal arrangement, or by means of interlocking adjacent ornamental motifs.

The bright colours of the Ferghana carpets stand out from the colours of other Central Asian carpets, and their use of equal proportions of deep red and blue tints has always been a distinguishable feature. The most skilful masters of this school were: Sirgi Khakimbekova (1894), Bibi Makhamadaliyeva (1894), Jumagul Mirzaeva (1889), Jan Bibi Bigilova (1884) and Khanim Atabaeva (1889).

The fourth carpet making school was formed on the territory of Kashkadarya province among descendants of Arabs settled in this region from the eighth to fourteenth centuries. Their basic production consisted of spread rugs, thin rugs of the *kyzgilam* type, wall bags for clothes (*karchin*), bags, saddle-bags (*khurjin*), scissor cases and prayer rugs (*joynamož*).

The carpet-weaving technique of these districts is notable for its high degree of perfection. The rugs were woven on the broad beam looms in the *kokhma*, figured *terme* and *beskashka* techniques. The ornamental decoration of these rugs is based on large symbols and signs of a geometrical character: rhombuses, triangles, zigzag motifs, trapeziums and squares. Usually they were decorated with stepped outline.

We can easily distinguish some traditional compositions in the arrangement of these patterns. In some articles the ornamental motifs were arranged lengthways or in transverse strips of different width, separated by lines. In others the central ground was decorated with solid pattern forming a grid. The colour palette of the ancient *arabi* rugs included five to six colours: brown-black, orange, deep blue, dark green, white and black. The colours of the ornamental pattern and the ground were always in sharp contrast.

Among the number of outstanding masters of this school the only one mentioned by name in the works of researchers was Ruzimi Kasimova (1879). In the 1920s the production of carpets, as well as other traditional crafts, reduced in volume because of economic decline. In some districts it had completely stopped. However, it came back to life in the old carpet making *niduses* dispersed among the villages of Uzbekistan.

In order to increase the further development of this type of folk craft the first carpet making and rug weaving craftsmen's co-operatives were founded in the end of the 1920s, although domestic production still played a great role. The co-operatives produced large carpets and rugs of higher quality but extremely monotonous in decor. Handmade articles, large pieces as well as small household articles, were notable for the diversity of their style and design: saddle-bags, wall-bags and bags for clothes.

An attempt was made to revive the carpet making industry on the state level in the 1930s. Such co-operatives as *Umid* in Khiva, *Women's Labour* in Samarkand, *Mekhnat* in Andijan, *Khudjum* in Shakhrisabz, *Rodina* in Termez and similar co-operatives in Karshi and Khojeyli were organized during that period, where carpet making was conducted under the guidance of experienced Turkman masters. Carpet weavers working at the cooperatives copied the patterns of Turkman, Caucasian and Moscow carpets. Local traditions of ornamental carpet decoration were rarely used at that time; their development was limited to domestic carpet weaving.

In the second half of the 1930s the first attempts to produce carpets with figurative and imaginative patterns were made. But the traditions and techniques of decorative carpet making and rug weaving survived. Andijan carpets preserved their traditional compositions and colours and the typical many-coloured and two-coloured carpets with their restrained decorative schemes in reds and blues continued to be produced there.

The traditions of manufacturing of Samarkand knotted carpets were also preserved. They were polychrome carpets with rapport composition of many-sided lockets. The most noteworthy among them were *julkhirses*.

The craftsmen of Termez and the nearby villages wove traditional Turkman piled carpets of the *beshir*, *kyzil-ayak* and *kerki* types but they were considerably simplified in comparison with the classic examples.

The carpets of Karakalpakstan are notable for their decorative design which continued there along with the production of piled carpets. They were made in a special technique which combined many-coloured knotted patterns on a flat-woven background, and it was in the manufacture of the *bous*, long, narrow bands that fastened the yurt's frame, that the masters' creative skills and gifts could be seen most sharply.

Simple striped and decorated rugs: *kokhma*, *gajari*, *terma*, *beshkashtha* or *arabi*, traditional both in type and technique, were produced throughout the Republic. They have preserved their vernacular and unique character as well as their names: *kokhma*, *alocha*, *alasha* and

sholcha. The pattern of these rugs is based on the contrasting combination of coloured stripes, the width, colour and rhythm of which were constantly changing.

Artisans in many districts continued manufacturing the elegant *gajari* and *terma* rugs with their decorated stripes. The ornament of the usually narrow stripes had a refined and distinguished shape. Decorated stripes were alternated with plain ones, enhancing the beauty of the ornamental stripes by contrast and allowing the eyes to rest.

The Sherabad rugs were very popular during the same period. The decorated *gajari* and *terma* gilyams were manufactured there, their delicate and refined ornament formed by a two-coloured warp. Kamashi and neighbouring villages were famous for their *arabi* rugs which were made in a different technique: 'tufting with clearances', creating the pattern with a coloured weft.

Arabi preserved large-figured compositions - rapport as well as centric ones. The monochrome background was usually divided into a number of big relief forms of different colours which themselves served as a background for smaller motifs arranged spaciouly with the recognition of the beauty of a polychrome background.

The carpet making and rug weaving industry of that period developed mostly in traditional ways and remained a bright and always enriching creative craft.

In the 1950s the tendency to include figurative and portrait images into the composition of carpet articles was clearly observed. The forced introduction of themes and images was in most cases not organic but in contradiction to the principles of artistic carpet making. At the same time there was a search for a new, original style, and interest in traditional ornamental motifs and images increased.

The post-war years became the time for the reconstruction of old and establishment of new carpet making and rug weaving factories. This process was caused by the increasing demand for carpets. Carpet making workshops were organized in craftsmen's co-operatives in Samarkand, Kitab, Khiva, Andijan, Shakhrisabz, Termez and Khodjeili.

Training in Andijan was conducted by carpet-weavers from Oim, one of the most famous *khidirshi* carpet centres. Masters studied the patterns of old carpets, from among which they chose the simplest ones for manufacturing, with the use of only one motif in rapport composition of the central ground. In some carpets the *chayan* (scorpion) motif was repeated on a red

ters invited from Turkmenistan. Being skilful masters they helped greatly in the reconstruction of the carpet weaving industry in Uzbekistan. Turkman carpets were popular among Uzbek people long since and more than that some tribes who lived on the territory of Uzbekistan and were related to Turkmenians have preserved their carpet making traditions.



Carpet-making. Traditional silk carpets. Samarkand. 1990.

background; in others it was the cross-shaped *moscovnuskha* (Moscow pattern). High restraint in colour was also preserved. The combination of contrasting additional colours - red and blue - enriched the pattern. The revival of the old local carpet making traditions had started.

In most of the newly organized carpet making centres the training was conducted by mas-

The development of the traditional ways of carpet making continued mainly in the form of cottage industry. Long-piled downy *julkhires* were produced chiefly for family purposes. Due to creative patterns and their infinite variety they have retained the impression of unique freshness.

The return of Uzbek craftsmen to work on figurative carpets dates back to the beginning

of the 1950s. The lack of experience in this field could not but influence the results of those attempts.

The craft of rug weaving has preserved its high independence. Most of the regions continued the manufacture of traditional types of rugs. The decorated *koshmas* - red and grey, white and black, monochrome, simple and expressive, with bright spots of ornament on a smooth and sharp background or mosaic - were still produced in Karakalpakstan, Khorezm, Surkhandarya and the Ferghana valley.

Since the mid 1950s the search for new types of Uzbek carpet forms has intensified. The most successful in this field were Khorezm craftsmen who were not familiar with carpet making in the nineteenth century and had no traditions. As the result of that search the first Khorezm carpets have appeared. In their work the Khorezm craftsmen proceeded from the decorative applied and monumental arts' traditions of Khorezm which had been successfully developed in the first half of the nineteenth century. The traditional shape of Central Asian carpet with its enclosed composition, rapport-locket arrangement of the main pattern and many-rowed ornamental border was taken as a basis.

Andijan craftsmen produced traditional *khidirsha* carpets of solemn blue-red colours with a calm rhythm of sharp motifs. Carpets ornamented in traditional Karakalpak carpet style were manufactured in Khojeily.

In Samarkand, Karshi, Termez, Khojeili and Khiva, craftsmen continued to make carpets after Turkman and Caucasian ornament with motley pattern. In 1963, however, the largest carpet making workshops of Samarkand and Andijan were closed as they appeared to be unprofitable and the demand for carpets was insignificant. By the end of the 1960s this process has reversed, and carpet factories were organised

in the provincial centres, cities and collective farms of the Republic. New carpet factories appeared in Termez, Jarkurgan, Shurchi, Uzun and other Surkhandarya districts, so that the local carpet making traditions and carpet-weavers' skills limited before to cottage industry now became public property.

The production of the wonderful shaggy *ju-lkhirses* has continued in the Samarkand province. Their patterns and colours are infinitely variable from red-brown to blue-red, very rich and buoyant.

The results of the craftsmen's searches in the field of rug weaving at different centres in Karshi, Shakhrisabz, Urgut, Kitab and Khiva were rather interesting and encouraging. The old rug weaving traditions were preserved all over Surkhandarya, and rugs manufactured in the complicated patterned *gajari* and *terma* techniques have continued to be produced in the districts of Termez province, as well as the modestly ornamented decoratively-striped rugs.

At present the art of carpet weaving exists and is being developed in the Khorezm, Samarkand, Urgut, Nurata, Ferghana valley, Kashkadarya and Surkhandarya provinces. In their new carpet production folk craftsmen borrow from and reconstruct old traditions of technique, methods and principles of ornamentation.

Among today's most creative working masters are: Vakhida Batkisi from Samarkand, Zukhra Kosimova from Sirdarya province, Bakhriniso Turabekova, Zakhira Kulkaraeva, Mavluda Ruziakhunova from Andijan, Nukuljan Ruzmetova, Tojiboi Berdiev from Khorezm. Some of the masters collaborate with the *Usto* Association and *Mussavir* firm: master Suebaeva from Karakalpakstan, the Nurmatov family from Djizak, and other masters from Sirdarya and Ferghana valley.

Decorative Fabrics

by Sh.Baratova and S.M.Makhamova

Decorative fabrics occupy an important place among the rich traditions of Uzbek art. This branch of traditional crafts arose in ancient times and was developed from antiquity to Middle Ages. In the ninth century the main centres of production of decorative fabrics in Uzbekistan were formed. Side by side with simple cheap home-spun fabrics for mass consumption which were manufactured almost in all villages and cities, exquisite cotton, half-silk, gold brocade, silk and woollen fabrics were manufactured in special weaving workshops. Most of these traditions never died and have been kept until now; and today traditional decorative weaving occupies one of the leading places in the applied arts in Uzbekistan.

Uzbek textiles have not only historical and functional significance but also great artistic value. Long ago they attracted the attention of travellers, investigators and historians who described the organization of the masters, instruments and methods of work, as well as descriptions of the different types of fabrics, their technical characteristics and the places of their production. The first studies devoted entirely to the decorative textiles of Uzbekistan was monographs on 'Decorative Fabrics' and 'Printed Cloth' by the famous ethnographer O.O.Suha-reva, followed by works for the general public, publications on decorative art and crafts research expeditions, museum collections and specialized literature. Later the works of S.M.Makhkamova were published. The historical fine art characteristics of Uzbek fabrics were also described in the works of D.A.Fakhretdi-nova.

The main sources for close study of Uzbek national fabrics are the textile collections con-

served in the museums of the former USSR. These collections mainly reflect the stage of the art of weaving at the end of the nineteenth and the beginning of the twentieth centuries.

In the second half of the nineteenth century weaving in Uzbekistan was the most developed branch of handicraft. Bukhara, Namangan, Margelan, Samarkand, Shakhrisabs, Kitab, Karshi, Khodjand, Urgut and Khiva were famous for their fabrics. The most wide-spread received paper fabrics are: *kalami*, *alocha*, *susi*, *chit*; half-silk *bekasab*, *banuras*, *pasma*, *adras*, *durya*, *jakrya*, *atlas*, *bakhmal*; silk *shoi atlas* and *khan-atlas*. In these fabrics, besides *atlas* and velvet simple webs were used such as linen and reps. Woollen fabrics for outer-clothes were also produced. Among different fabrics important place belongs to Bukhara and Kokand half-silk velvets Samarkand and Ferghana shawls, and delicate transparent silk shawls which are called *kalgay*.

The majority of the above mentioned fabrics were ornamented with stripes and *abr* pattern. The most interesting was the decoration of *abr* silk and half-silk fabrics and very rare the decoration of paper fabrics. The method of *abrbandi* consisted of reservation of separate parts of the base by means of the web with the following dyeing according to the pattern and colours of the material. This method created a striking artistic effect, creating patterns with blurred outlines. The design of *abr* fabrics showed a peculiar broad pattern of rainbow coloured lancets. *Abr* pattern compositions were notable for their variety; geometrical, plant and object motifs, ovals, bushes, trees and stylised pictures of jewellery were combined in the or-



Spinning of cotton threads. XIX century.

nament. The colouring of the fabrics varied from two-coloured to multi-coloured.

In spite of the slow development of artistic handicrafts in general in the nineteenth century, historical aesthetic changes brought about some new stylistic traits in the applied art. In the textile arts one of the most marked tendencies was the monumentalization of the general image-bearing structure of fabrics.

Striped fabrics such as the *abr* pattern created by means of a coloured thread base were still wide-spread, and the warpers' art reached its peak during this period. By very simple means they created fabrics of great artistic interest. Operating on only the colour and stripe scales they created fabrics of different quality and emotional expressiveness, from the paper *kalami* used for the working clothes of the poor to the *bekasab* used for the robes of rich merchants. The production of cotton fabrics was

for mass consumption, and researchers of domestic handicrafts of the nineteenth century have described dozens of local cotton fabrics, such *mata*, *chosa*, *buz*, *kalami*, *jandi*, *astarchi*, *susi* and *alocha* with variants such as *damkhaba* and *misri chapanakhi*.

Already in the first half of the nineteenth century there were signs of decay in the heart of an apparently flourishing trade. The cause was the competition between manual manufacture and machine production. Central Asia was nearly invaded by more perfect factory manufactured cotton, silk and brocade fabrics perfectly imitating the traditional oriental patterns and the locally made cotton fabrics were forced out of the Uzbek market by these imported goods. The manufacture of *kimkhob* and *bakhmal* ceased to exist, and only local silk and half-silk fabrics ornamented with stripes and *abr* patterns survived the competition.

In the 1870s, the number of weavers working in Tashkent was 550. Home-made weaving was one of the main businesses in the towns of the Ferghana valley such as Margelan, Namangan, Kokand and Khodjand. In 1896 there were about 600 silk-weaving workshops in Margelan, Namangan and Kokand and in 1910 the Ferghana region was represented by 1,387 silk-weaving workshops with 3,165 workers, including 911 workshops with 2,570 workers in Margelan. In 1903 there were about 40 silk-weaving looms in Khiva, about 20 in Khanki and 10 in Durgatik; in the last of the above mentioned towns only half-silk fabrics were manufactured. There were 237 silk-weaving workshops in Samarkand in 1919, 46 in Bukhara and 19 in Karshi. At the beginning of the twentieth century the production of different kinds of Uzbek fabrics started again in private houses, and later in co-operatives and factories. The shortage of factory-made textiles in 1920 was the reason of the increase in the production of home-made cotton fabrics.

The production of textiles did not undergo great changes in Uzbekistan with its long-established traditions of weaving, and the same simple linen web fabrics such as *kalami*, *sarpinka*, *astarchit* and *alocha* were still being made in their traditional patterns and colours. The main centres of cotton textile production were Samarkand, Urgut, Nurata, villages of the Bukhara region such as Gijduvan, Vardanzi and Zandona, and Namangan and Besh-Arik region in Ferghana. Ferghana cloths, more restrained in design than those of Bukhara, were closer to the aesthetic demands of the time. The originality of their patterns stems from the combination of large and small ornamental motifs.

As for Bukhara silks, they continued to follow a monumental style for which there was no longer any use. The tradition of Bukhara silk weaving with its large-scale, broad motifs was mostly developed in the design of silk shawls and special fabrics used for *kurpachas*.

The traditional decorative methods changed according to new conditions. The changes in the colour composition of the ornament and its rhythm were determined not only by aesthetic demands but also by technical developments which increased the width of fabric and influenced the compositions and proportions of the patterns. Their appearance is also closely con-

nected with the narrowed usage of *abr* only for women's fabrics.

Of the two earlier methods of pattern treatment, with clear ornament and dim ornament with jagged outlines, preference was given in the 1920s to '30s to the latter. *Abr* fabrics with *chamandagul* (flower meadow), *kichik* (tickle) and other patterns with prolonged spots of colour which also appeared at this time represent the main decorative trends. Some changes appeared in the motifs with clear forms and outlines whereby the motif was broken by colours and interrupted by plain stripes. The outlines of the pattern were also interrupted, and fabric patterns with faintly indicated ornament turned into a play of coloured spots. Probably factory fabrics with their complex designs and the traditions of decorating fabrics in the first half of the nineteenth century influenced this tendency to complicate the ornament.

When creating new designs the craftsman used various motifs, some of which were inherited and others re-invented. We can see pictures of everyday objects such as: *patnis-nuskha* (tray pattern), *attuyak* (horse's hoof) and *bagrikaram* (cabbage leaf). The name of the pattern was very often followed by the word *tadbil*, which means 'replacement'; in other words a new variation on the original pattern. The manufacture of *bekasab*, *banoras* and other striped half-silk fabrics which kept their local originality in colour and rhythm was revived in the old centres.

In the 1930s an extensive system of co-operative production was organised in the Republic, grouping local artisans of all specialities. In 1938 a special textile union, *Uzbektekstilpromsojuz*, was formed, and the production of cotton, half-silk and silk fabrics was concentrated in its factories, and the industrial enterprises of Tashkent, Samarkand and Margelan began to work in the 1930s. The range of small private workshops was reduced and manual production of cotton and plain half-silk fabrics was curtailed. As for the *Tekstilpromsojuz* co-operatives, they continued only the production of *bekasab*, *shoi* and *atlas*.

After the liquidation of the producers' co-operatives in 1960 traditional fabrics were produced only at the enterprises of state industry. The orna-

mental technique of *abr* and striped fabrics was unique and demanded intensive manual labour. That is why it was necessary to divide their production and dedicate special enterprises to the production and weaving of silk such as *Atlas* in Margelan and silk-weaving factories in Namangan and Kokand. All these enterprises belonged to the Ministry of Light Industry.

From 1976 a great number of small home-based weaving workshops were revived by the Ministry of Local Industry. Such workshops produced *khan-atlas* in Margelan and Shakhrisabs, *atlas* and *rayon bekasabs* in Kitab and Urgench and *jandi* in Baisun. Handicraft form restored to life special artistic species of fabric known as 'presents'. New patterns of *abr* fabrics such as *The Kremlin*, *Guli Nomozshom* and *Shakhmat* were contributed to the rich fund of Uzbek artistic fabric designs. They were created before 1960, before the transition of weaving into the system of Arts Industry. The creative initiative of masters was stifled at the enterprises of the Ministry of Light Industry, where the main attention was concentrated on mechanisation and automation of the fabric production process. And as the result, the enterprises of the Ministry of Light Industry stopped the production of the effective *bekasab* with wide stripes, the production of *adras* and *shokhi* was discontinued and the assortment of national silk and half-silk fabrics was reduced to only four to eight special *abr atlas*.

In 1990s there was a great demand for decorative handwoven silk fabrics. This movement was connected with the revival of old traditions and customs and special attention was paid to the national character of cloth. A new impetus was given to hand-weaving in different regions of Uzbekistan, particularly in the cities of the Ferghana valley such as Margelan and Kokand.

Another branch of traditional decorative textile art was block printing. A wide range of different types of fabric with printed patterns developed on the territory of Uzbekistan up to the nineteenth century. This cottage industry with its rich technical and decorative traditions was one of the most developed forms of Uzbek Applied arts up to the 1920s to '30s. Uzbek printed fabrics, notable for their original decorative design and ornamental expressiveness, were famous outside Central Asia.

The colour palette of hand-printed fabrics varied from red and black to expressive bright blue, black and indigo. Antique printed cloths can be seen in many museums of the Republic, including the Art Museum in Tashkent, the Museum of Regional Studies in Bukhara and the Art Museum in Samarkand. Unique examples of Uzbek printed works are also conserved in museums abroad and in private collections.

Uzbek printed cloth as a form of folk art has not undergone serious study although several articles and publications by ethnographers and art critics have been devoted to this craft. There are also some references in general publications on the applied arts of Uzbekistan which mostly cover the development of Uzbek printed fabrics before the 1930s and '40s. The authors of these works include O.A.Suhareva, B.G.Moshkova, D.A.Fakhretdinova, N.A.Avedova, S.M.Makhkamova, E.M.Peshereva. Important work was done on collecting and research in the field of printed fabrics by the researcher from the Art Museum of Uzbekistan N.B.Rusinova, but her works have not been published.

Uzbek printed works were made only of cotton. The tradition of ornamenting cotton by the method of printing patterns with a carved stamp (*kolib*) has a very old history, and production of printed fabrics was still very wide-spread in the first half of the nineteenth century.

Bukhara and nearby villages such as Vardanzi, Remitan and Gijduvan were the main centres of production, but printed fabrics were also produced in Samarkand, Urgut, Kattakurgan, Shakhrisabs, Ferghana and Tashkent. The decorative printed cloths of Khorezm were notable for their fine pattern. Long metres of printed fabrics were manufactured by cloth-printers for table-cloths, curtains and bedspreads.

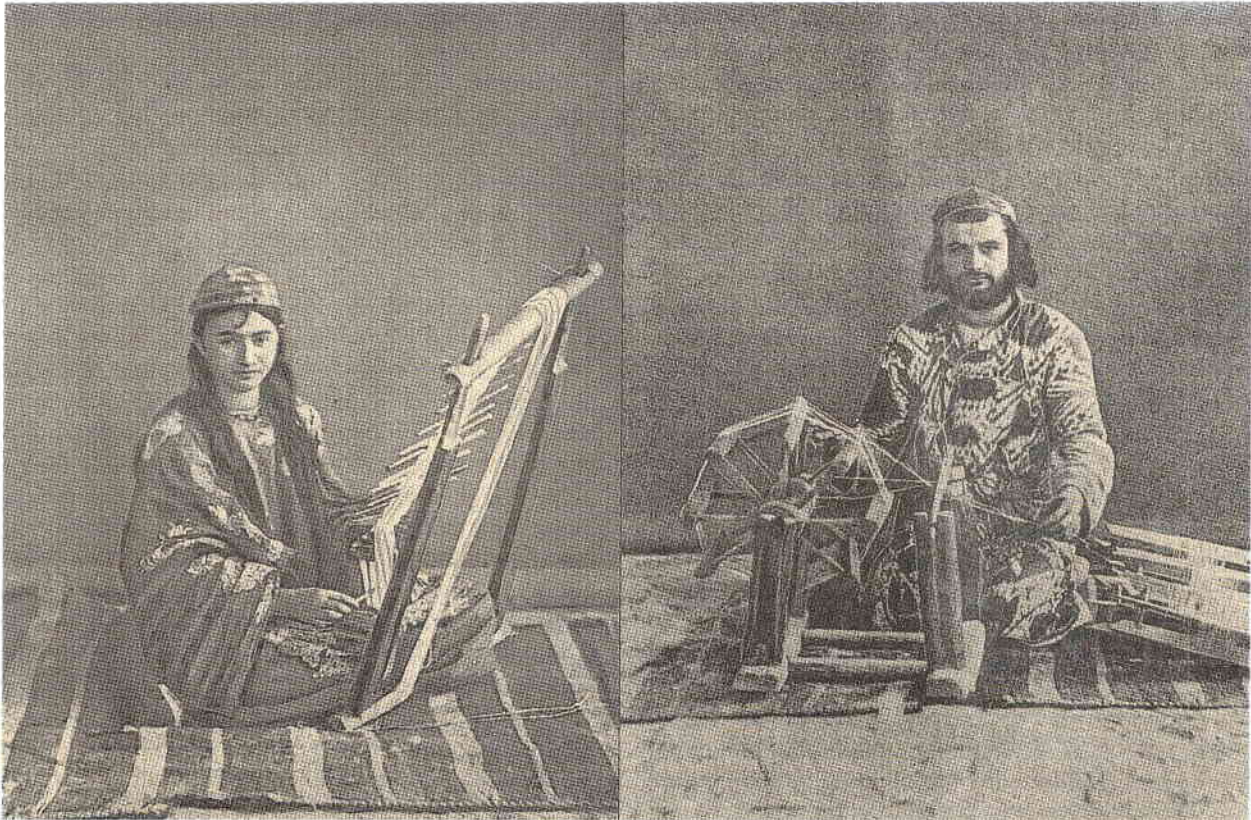
The pattern was applied by hand to specially prepared fabrics soaked with tannin solution with special wooden stamps. The main pattern outlines were given by the stamp for black colour, *bosma kolib*, which was made of pear-tree wood. The red colour, which played a very important role in the colouring of printed cloth, was applied with stamps made of poplar wood. Red, green and yellow colours were applied to the prepared cloth each with a separate stamps.

Printed cloths with a blue pattern were also produced. At the beginning of the twentieth century, however, blue and black printed cloths vanished because of the high price of indigo dye-stuffs. The same situation arose with red and black printed cloth in the 1930s and '40s, and these colours were revived only at the beginning of the 1980s. It is very interesting to notice that the process of decay of the handicrafts in some regions was followed by attempts to revive it in other regions, and this situation has continued through the second half of the twentieth century.

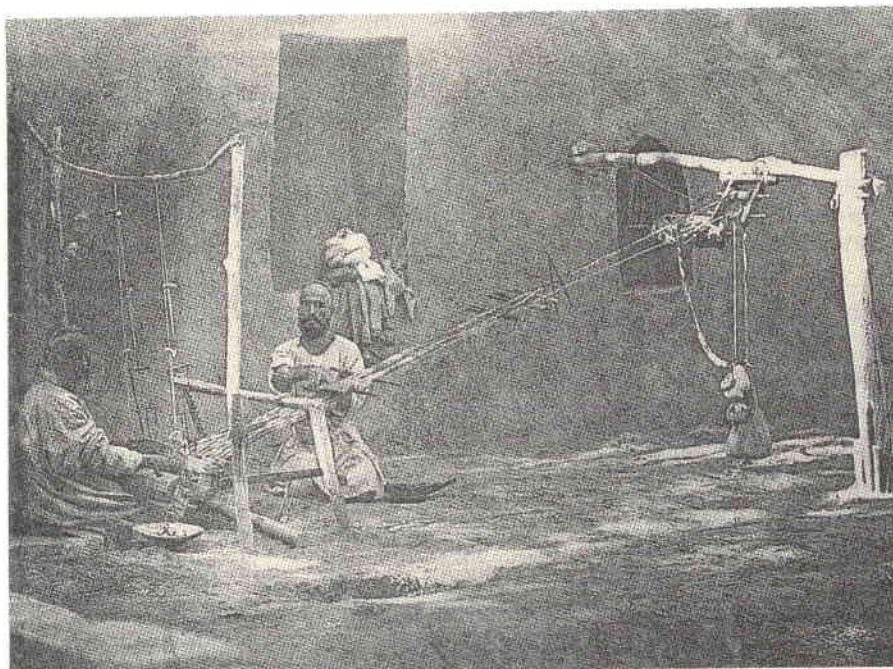
A symmetrical composition with a central rosette, a repeat pattern and wide border were used to decorate table-cloths, curtains and bedspreads. The ornamental motifs used on printed fabrics are closely connected to vegetation: *anorgul*, *tol bargi*, *kizil gul*, *bodom*, *guli-shokh* and others. One of the most popular motifs was the *palak* pattern, borrowed from the nineteenth century Tashkent artistic embroidery motif of the same name.

The second half of the last century marked some stylistic changes in the design of printed cloths, visible in some of the more elegant pieces. Some changes were made in the design of plant motifs such as the transition from concentration to generalisation, from fine forms (iris, tulip, carnation) to dim forms, from soft delicate colouring to bright and rich. The long-lived *kolib* was the reason of these slow stylistic changes. Old and new *kolibs* were very often used together in one and the same work. In general printed fabrics became more spacious and varied in design. At the same time factory-produced cotton fabrics replaced hand-woven material. The manufacture of printed cloth and its destination were narrowed, hand-printing being largely restricted to linen fabrics.

In spite of the decline of printed cloth development from the 1920s to the '60s however, new printed cloths continued to be produced in artisanal workshops, cooperatives and factories in all the old centres. Moreover, in the 1930s famous master *chitgars* were invited to



A girl at braiding ribbons. XIX century.
Unwinding of silk for weft. XIX century.



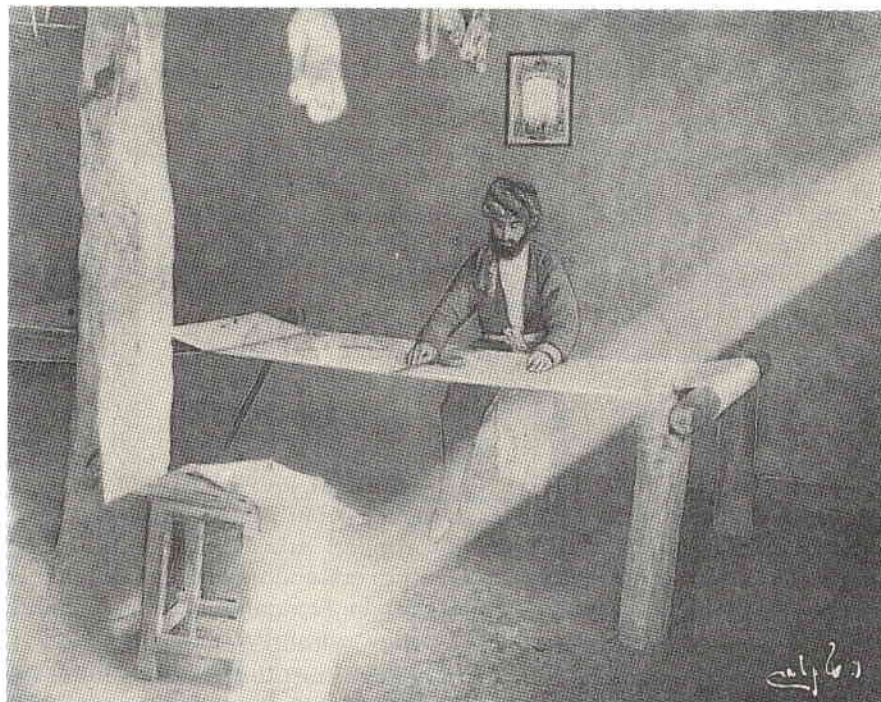
Silk loom. XIX century.

the training centre and later to the experimental laboratory of the Uzbek Art and Industrial Union. Together with the researches they worked at the revival of the best Uzbek cloth traditions in black and red, multicoloured and indigo colour schemes. New articles were produced by the master craftsmen alongside every day household goods such as table-cloths and bedspreads; they included curtains and cushions decorated in the traditional plant and geometrical styles. The works of A. Abdugafurov and I. Ikramov were the most interesting of the red and black, multi-coloured prints. Ferghana Valley, the traditional centre for printed cloth, was represented by masters K. Kuziboev and I. Tolipov with their works in indigo dyes.

A. Abdugafurov in his creative researches visited all the major centres of Uzbek printed cloth, studied their local characteristics and learned the best from all he had seen. The works of the Bukhara *chitgars* were the most interesting for him. A. Abdugafurov refused to accept the lowered standards of the printed cloth of the day and returned to the best historical traditions of printed cloth. A. Abdugafurov disliked disproportion of the pattern elements, their conglomeration and brightness. He followed the rule of traditional centric composition. By means of old *kolibs* he printed patterns in traditional black and red colouring with the following motifs: *bo-*

dom, kalampir, rosette, anorgul and others. Researches into blue printed cloth were carried out at the end of the 1930s.

The desire to create works in the spirit of the Applied Arts of the 1930s was expressed in the works of masters such as master I. Tolibov who incorporated fields, cotton and stars. At that time famous masters produced women's shawls which were called *kaygali*, a type of light silk woven by special masters known as *kaygalsozs*. *Kaygali* was manufactured only in Bukhara and Margelan. The dyeing was made by means of two methods: with or without a stamp, or *kolib*. Dyeing without a *kolib* was named *bandon* or *abrbandi* and consisted in the following procedure: the *kaygalsoz* cut out the cardboard stencil of the pattern prepared for him by the graphic artist. The pattern was then traced with a pencil on the shawl with the aid of the stencil. Then, those parts of the pattern which are to remain white after the first dyeing were carefully tied up and over-stitched by thread. Next came the turn of the *rangrez* who dyed the cloth blue, then returned it to the *kaygalsoz* who untied the knots and prepared it for the yellow dye. By this method it was possible to create patterns of three colours: blue, yellow and white. The blue colour was not spoiled after boiling it in yellow colour. This method of dyeing was called *bandona*.



Putting on outline onto the cloth before dyeing. XIX century.

The *kolib's* work was quite different. Ready made silk shawls were boiled with *ishkorash* and left to dry, then stretched on a special board to be printed with the black pattern with the aid of the *kolib*. Before dyeing all parts which were not to be dyed were carefully protected with a mixture of pitch and sheep or goat fat. *Kaygali* ornaments, as well as the ornaments of printed works, included symbolic and magic figures of ancient origin; that is why silk shawls were also used in different ceremonies. We can very often meet such plant motifs as: *chorbarg*, *kalampir*, *bodom* and *islimi*.

Other motifs are zoomorphic: *mor-pech*, *toji-khuroz* and *khush*, or astronomical, such as: *sitora*, *oyor mokh*.

The old traditions of printed cloth began to be revived in the 1980s and '90s and modern masters are creating new fabrics, making the best use of traditional motifs and techniques. Thus, for example, master A.Rakhimov creates new red and black and yellow and black printed fabrics in Tashkent, and famous masters of Margelan have created red and black printed fabrics.

Artistic Embroidery

by Sh.Baratova and S.M.Makhamova

The high artistic dignity of Uzbek embroideries of the nineteenth century, the antique origins of many of the ornamental motifs, and the complex production techniques all testify to the long historical development of this craft and the wealth of its traditions.

Because of the short life of the materials: silk, cotton and wool, used as the support for the embroidery, most of the historical pieces available for study is limited to the nineteenth to twentieth centuries conserved in the collections of the State Museum of Oriental Cultures, the State Russian Museum in Moscow, the Museum of Ethnography and State Hermitage, St. Pe... Petersburg, the State Museum of National History of the Peoples of Uzbekistan, the Fine Art Museum of Uzbekistan, the Museum of Applied Art of Uzbekistan, as well as in the historical museums of Samarkand, Bukhara, Andijan, Ferghana, Kokand, Termez and Nukus.

However, the collections of Uzbek embroideries do not fully reflect the geography of this craft on the territory of the Republic. The embroideries preserved in museums were mainly collected in the main cities and villages of the Republic among settled populations; examples from the south and rural districts of the Republic are difficult to find. The embroidery of the nomadic peoples of the past is hardly represented at all, except for Karakalpak work, a rich collection of which can be seen in the V.Savitskiy Museum in Nukus.

The unique embroideries of Uzbekistan gathered in museums and private collections have been little studied until today, and scientific literature about the embroidery of Uzbekistan of the nineteenth and twentieth centuries is rare,

although individual pieces were reproduced in pre-Revolutionary publications of the decorative-applied art. Uzbek embroidery figures among the collections of published works of applied art in Stroganov's school. In the catalogue of the 'primitive' exhibition held in 1913 in St. Petersburg there is a coloured photo of double *suzane*. In Bossert's album devoted to the decorative arts of different peoples four-coloured plates give the details of thirty embroideries of Bukhara, Nurata, Shakhrisabz, Tashkent and other districts of Uzbekistan from the collections of Berlin's folk art museum.

Scientific study of the embroidery of Uzbekistan began from 1930. The main investigators were ethnographers. O.A.Sukhareva examined the basic stages of the development of Samarkand embroidery, describing its characteristic features and the artistic and technical methods of the craftswomen. She determined some questions of dates, and studied the semantics and artistic significance of the ornamental motifs. Another ethnographer, A.K.Pisarchik made the same important work for the collection and study of the Nurata school. M.A.Bikjanova investigated the history of the development of embroideries in Tashkent.

B.H.Karamisheva published a little known and very interesting work on *ilgich* embroidered wall decorations from the collections of museums of Tadjikistan and Uzbekistan.

The authoritative study of Uzbek needlework was written by R.Rassudova, but it is also necessary to note the articles of A.N.Tarasova and G.Grigoreva; the last-named author discovered the meaning of the *bodom* (almond) motif widely used in folk art.

G.A.Chepelevetskaya in her main work examined the great decorative embroidery, revealing its significance in everyday life, classifying it according to types and species, and exposing the artistic principles of the decorative embroideries of the nineteenth century in Uzbekistan. Until now no scientific study has been made of the original embroidery of the Ferghana valley, the Djizak region, the southern rural districts of Surkhandarya and Kashkadarya and the nomadic cultures of the steppe regions.

Embroidery was the most wide-spread folk creation of Uzbek women, not only in Khorezm. The work was done by girls and women. The embroidery of the settled population was an inalienable part of the traditional interior; it decorated different accessories from small objects to monumental panels. It was wall panel like *suzane*, *zardevors*, *kurpachi*, bedspreads (*choshabi* or *ruidjo*), pray-rugs (*joynamozi*), table-clothes (*dastarkhan*), babies' cradle covers (*beshikpush*) and skull-caps.

The embroidery of nomadic and semi-nomadic people of the Republic found its most colourful expression in clothes and in small objects. Embroidery was used to decorate men's festive gowns, belt-shawls, women's wedding cloaks, sheaths for knives, tea cosies, mirrors and purses.

At the end of the nineteenth to the beginning of the twentieth centuries the investigators of this craft point to the development of artistic tendencies in distinctive schools differing in their use of ornamental motifs, composition and pattern and colour combinations, and by the nineteenth century there were important centres of artistic embroidery in Nurata, Bukhara, Samarkand, Shakhrisabz, Tashkent and Ferghana, each of them possessing its local artistic peculiarities.

Thus an original style of embroidery arose at the end of the nineteenth century in Nurata. They were decorated with coloured flowers, which is not densely covered the white background of fabric. From the point of view of wealth and variety of coloured motifs they take a leading place in artistic embroidery of Uzbekistan. Frequently plant designs are accompanied by birds, sometimes in hardly perceptible places, as well as highly stylized representations of animals and people. The most prevalent composition has an eight-pointed star in

the middle and four large aromas in the corners. This composition is named *chor-shokhu-yak mokh*, meaning 'four twigs and the moon' in Tadjik. The remaining motifs took place in the space between the main designs. Another type of ornamental composition is a rhomboid latticework of delicate leaves (*toba-doni*, meaning latticed). Its cells are filled with branches of flowers, rosettes, of birds and animals.

The embroidery of Bukhara is among the most interesting in Central Asia. A typical Bukhara design consists of flowers on thin branches evenly distributed over the surface of cloth, or round rosettes framed with long stems, in a harmonious combination of blue, grey and light yellow with red, raspberry and green.

The embroidery of Samarkand is distinguishable from Nurata and Bukhara work by its greatly simplified design consisting of an arrangement of rosettes surrounded by leafy circles and restricted palette with a predominance of lilac.

In the ornament of Shakhrisabz embroidery, like that of Samarkand, the central place is occupied by a large rosette with multi-coloured details in blue leafy garlands. Sometimes the central motif is a lyrical composition of plant motifs with a border of large ornaments and circles. Several varieties of skull-caps are also made in Shakhrisabz. The colour palette of embroidery is based on a few main tones: raspberry, green and red.

In Tashkent there are two kinds of large decorative embroideries like *suzane* from other districts: *palak* (from *falak* meaning 'firmament') and *gulkurpa*. The entire surface of the Tashkent *palak* is covered with solid embroidered symbols and dark red circles. The composition of the *gulkurpa* and *choishabov* is built with the help of central star or circle and twigs with flowers leaving a larger area of the bare ground exposed.

The embroideries of the Ferghana valley are distinguished by their thin graphic design of twigs and concentric rings leaving large areas of vacant space of the background. The work of the Ferghana craftswoman is done in a coloured background. Mainly *ruidjo* and skull-caps are produced; large embroideries like *gulkurpa* and *suzane* are more rare.

The great decorative embroideries of Ferghana with their slim, elegant lines, reminds one of skull-caps. Their colouring is built on the contrast of light and dark forms. Exceptionally gifted *kalamkoshi* women popular painters worked over the designs. Their art was surrounded by particular respect, and was often inherited from mother to daughter. Depending on the subject chosen, the *kalamkoshi* chose the shape, size and composition of the embroidery. The decorative embroidery of Uzbekistan up to

the play of light obtained by natural-dyed silk threads. Since the end of the 1890s and up to the present day silk has been dyed with aniline dyes, and the resulting harsh colour contrasts cannot be compared with the beautiful colouring of nineteenth century work.

Characteristic of the embroidery of Uzbekistan is the original sewing technique with complete seam of large surface of design, in which a small space of background is sometimes left. There



Chapan-overall for men. Bukhara. Early XIX century.

the end of 1880s was made only a special matt white fabric called *karbos*, or in matt natural yellowish shade *mallya*. From the 1880s onward primitive local fabrics of violet and orange colours were used for the background, as well as imported white and coloured cotton fabrics.

Local silk threads were used, coloured with natural plant dyes; the beauty of embroideries produced up to the beginning of this century is largely due to the soft colour harmony and sub-

are various types of one-sided smooth enclose and chain stitch, also used for filling the ornamental motifs. There are two types of smooth enclose stitch: *bosma* and *kanda-khael*.

The technology of sewing is as follows: the thread is tightened along the length of the design from one edge to the other and then gripped with a transverse stitch. The next thread lies close to the first and is also fastened with stitches. In *basma* seam stitches are small and



Suzanne-embroidered on wall-hanging. Silk, handmade embroidery. Bukhara. Early XX century.

almost perpendicular, with a slight inclination with regard to the strained length of the thread. *Basma* achieves a fine, regular execution with large intervals between the lines of small stitches. In the *kanda-khael* sewing technique the lengthwise thread, as in *basma* stitch, lies along the length of the declivity of the motif fastened thread move.

In some districts of Uzbekistan chain stitches named *urma* and *darafsh* were used for embroidering *suzane*. Chain is one of the most ancient stitches, and in Uzbek work sewn by chain stitch all the surface is covered with ornamental motifs, not allowing a shaft of light to penetrate. Sewing was done in this way: the outline of sewn ornamental motif was outlined

in chain stitch, then a second row was added inside lying close to the first and so on while the shape from the edge up to the middle will not be filled with embroidery. Chain embroidery was carried out with a needle or hook on embroidery frames. From the end of the nineteenth century the tambour machine appeared which is used up to the present time to produce decorative embroideries.

Different techniques were often used in the same piece, according to the type of rhythm required. For example, in flower motifs can alternate petals sewn with *basma* or chain, or *basma* and *kanda-khael*. Often plant stems or the bands separating the border from the central field were sewn with one-sided or two-sided stitched seam (*ilmak*). In different centres of embroidery one particular sewing style was preferred to others. Thus, *basma* was used more in Nurata, Samarkand and Tashkent, *kanda-khael* characterised works of Shakhrisabz, and Bukhara possessed the technology of chain embroidery. In Shakhrisabz and in Kitab for the big decorative embroideries *iroki* stitch was used.

The research on different districts covered the development of art embroidery from the middle of the nineteenth up to the beginning of the twentieth centuries.

At the end of the nineteenth century trade connections increased significantly with other cities and imports into Uzbekistan of cheap factory-made goods increased. This development was reflected on the decorative crafts of Uzbekistan. In some branches which could not support much competition from factory clothes they almost went out of existence, including some primitive kinds of weaving. Only those types of traditional embroidery escaped this competition which were absolutely necessary for people's everyday life. But the changes in the twentieth century are not reflected in their style.

Decorative embroideries began to be produced not only for the bride's dowry or for family needs, as they were earlier, but also by professional craftswomen for rich houses or for sale in the markets. The works made for the market gradually lowered in quality of embroidery. Mass production and the necessity of repeating the same designs resulted in a decrease

in creativity, impoverishment of designs and colouring and the disappearance of the integrity and unity of composition. But in spite of this general decay in embroidery art, at the beginning of the twentieth century craftswomen started to create new types of embroidery which have some artistic qualities unknown in the previous epoch.

Since the end of 20th in the territory of Uzbekistan began to function the whole range of embroidery cooperatives: *Khudjum* in Shakhrisabz, *Women's Labour* in Samarkand, *Shark Guli* in Andijan, *Zarbdor* in Margelan, the Chkalov Co-operative in Kokand, the Krupskaya Co-operative in Ferghana, the 1st of May Co-operative in Chusta and the Molotov Co-operative in Bukhara. The machine chain-stitch was most widely used for embroidered wall panels, *su-zane*, *kurpachi*, curtains, pillowcase, men's belt shawls.

The artistic structure of frame manufactured by these cooperatives were influenced by the Tatar style and partly by Azerbaijan frame embroidery from the end of the nineteenth century, and didn't reflect the local art traditions. It was characterised by variety of design which consisted of heterogeneous and badly co-ordinated ornamental motifs, an eclectic connection of natural and relative treatment of designs, bright colours and strict symmetry of colour. Because of the central imposition of embroidery standards in the experimental laboratory *Uzkhudojpromsoyuz* all the productions of these co-operatives became monotonous.

In 1950s to 80s a strong influence of easel-art was exerted on embroidery, as in all of the decorative applied arts of this period. The negative aspect of this process was an aspiration to the realistic representation of events and real-life subjects, superfluous animation of plot, and the introduction of portraits.

Only in the manual embroidery of skull-caps did local artistic traditions continue to develop a full-blooded life. A new type of women's skull-cap using the *iroki* sewing technique appeared in Tashkent and Andijan. The traditional types of skull-caps have been renewed with the introduction of new details into the traditional artistic-image system.



Tubeteyka (Usbek traditional skullcaps) sales. Bazaar in Samarkand. Late XIX century.

The art of traditional home needlework has disappeared in Tashkent, Pskent and Bukhara and become mainly localised in rural areas, where the masters repeat the traditional designs while introducing some new decorative motives and a more expressive manner.

The investigators of folk art have identified the most famous artists among the *chizmakosh*, who created the designs for embroidery. They include Uranoi Umarbaeva from Samarkand, Tashkandi from Urgut, Melikoi Karimova from Kaftarkhona village, Maksadoi Yuldasheva from Nurata, Toshoi Khurramova from Shakhrisabz and Kobila Musadjanova from Kitab.

Today, embroidery handicrafts continue in the form of industrial production and also as cottage industry, although modern home-made embroidery has suffered some changes. The large wall hangings like *suzane* become more and more concentrated in such cities and suburbs as Urgut, Nurata, Kattakurgan, Baisun, Denau, Sherabad, Shurchi, Sariasiya, Kitab, Shakhrisabz, Kasan, Kamashi, Guzar, Namangan, Andijan, Yalla-aral, Bakhmal, Shafirkan. The great centre among them is Urgut and some nearby villages: Gus, Ispenze, Suflen and Paishanba. The style of their embroiders followed the tradi-

tions of Samarkand embroidery at the end of nineteenth century.

Chusta, Margelan, Andijan, Shakhrisabz, Kitab and Boisun have continued to follow the big embroidery centres. The embroidery which is used for decorating other cloths and small home-made articles continues to be practiced almost everywhere.

As in the past, home-made embroidery is designed by folk artists (*chizmakash*), such as Razikova Miassar and Suyarova Tursun from Urgut, Dominova Bodom from Kattakurgan, Akhmedova Norban from Nurata, Yasakova Kholbuvi, Nodirova Sanor, Cubbaeva Anzirat and Tursunova Zuleikha from Djizak, Khimatdinova Kuramatkhon from Ferghana, Khamidova Zainab from Kitab, Dzumaeva Miskal from Kasan, and Avazova Mukaram and Charieva Ormikhol from Surkhandarya.

At present only *suzane*, prayer rugs, bed-spread for pillows and beds, belt shawl, skullcaps and ribbons for clothes are made. Especially original are the works embroidered by Sakhobat from Urgut, Rakhmatullaeva, Lukmanova Salima from Samarkand, Andaeva Nosulton from Kashkadarya, Djuraeva Inobat from Chusta and Bainaeva Salineakhon from Namangan.

Gold Embroidery

by K.Akilova

The first mention of the art of gold embroidery, dating from the fourteenth century, is by Clavijo, Spanish Ambassador to the Court of Timur, who noted the existence of a whole quarter of gold embroiderers in Samarkand. Gold embroidered clothes of the first and second centuries A.D. found by archaeologists in the environs of Tashkent, and information from eighth century Arab sources point to the existence of this craft on the territory of the Republic in early periods.

Gold embroidered wares by the people of Uzbekistan can be seen in some foreign museums, including unique examples of this art in the State Hermitage and the Museum of Anthropology and Ethnography named after Muclukho Maklai in St.Petersburg and the Museum of Culture of the Eastern Peoples in Moscow. But most of the gold sewing crafts are represented in the museums of Uzbekistan: in the State Museum of National History of the People of Uzbekistan, the Samarkand Museum of History and Culture of the People of Uzbekistan, the Bukhara Regional Museum of Local Folklore, and in the Museum of Applied Art of Uzbekistan in Tashkent.

The gold embroidery of Uzbekistan was the object of investigative works by A.A.Semenova, B.P.Denike, B.V.Veimarn, B.P.Kornilova, V.Chepelova, V.S.Zatvornitskaya, L.I.Rempel, O.A.Sukhareva. P.A.Goncharova devoted her works specially to the embroidery of Bukhara, and a number of manuscripts are preserved in the State Art museum of Uzbekistan, including *Bukhara's Seamstresses* by E.M.Pesherova, *The Terminology of Gold Embroidery* by M.Bocaeva and *The Gold Embroidery of Bukhara* by A.S.Sidorenko.

From the end of the nineteenth to the beginning of the twentieth centuries Bukhara was the centre of gold embroidery craft. It is well known from literary sources that in the second half of the last century in the residence of Amir of Bukhara existed a large gold embroidery workshop. At the beginning of the twentieth century all the considerable orders were done by the *Zakatchi Kalon* workshop, but at that time more than twenty large private workshops were functioning there. The most famous among them was usto Kori Khasanov's workshop, but other experienced masters were working there such as: usto Mirza, Usto Yusuf, Khodja Asror, Ochildi, Boidjon, Abdusalim, Mirzo Sharaf, Mirzo Akram and Barot.

In addition there were small domestic workshops, as was mentioned in historical chronicles. The historical facts testify, that in this period the gold embroidery craft was occupied only by men. But if there were a lot of orders women, if a close relative of the master, could assist him. The principal market for the sale of gold embroidery was at the suburban palaces of the Amir in Shirbudin and Sitora-i-Mokhi-Khosa.

During this period a great number of items for home use were decorated with gold and silver thread: *chimillik* (a curtain separating a room into two parts), *joynamaz* (prayer mat), (a bed cover), small wares like sacks for money, tea, stamps, sheaths for knives and some items for horses: *zinpush* (chepraki), *dauri* (blanket) and *yoipush* (bed for saddle).

Gold embroidery also embellished many details of women's festive attire: *peshonaband* (headgear), *sarandoz*, *rumol* (shawl or cloak),



Gold embroidery women's dressing-down. Bukhara. Early XIX century.

kaltapushak (headgear for married women), *kurtu* (dress), *zokhi-kurtu* (gold embroidery ribbon framing the front cut of the dress), *kaltachu* (woman's coat), *duppi* (skull-cap), *poicha zarduzi* (female trousers), *makhsi* (velvet boots with a soft sole), *kaushi* (shoes with thin bend) and *parandju* (long-sleeved cloak worn over the head).

At the head of the handicraft organizations of masters, gold embroiderers were venerable and influential persons, *bobo* and *aksakal*. The *bobo* (literally elder) mainly managed the questions of religious-moral order. The authority of the *aksakal* (white beard) were wider. He was the official functionary and the representative of the craft guild with regard to the amir's

court, mediator during the receipt and distribution of large orders, settling conflicts between workshops and between owner and master-Usto, and hired workers (*khalfa*) and pupils (*shogird*).

Only after passing the long course of study in the workshop under a master and obtaining permission for independent creation was it possible to become a fully-fledged member of the gold embroiderer's guild. For the most part the craft was handed from father to son, but it was possible for people from different professions to become a master of the craft. As a rule, boys would enter their apprenticeship at the age of ten to twelve, and the event was accompanied by a certain ceremony. During the study, which lasted from four to seven years the pupil did not receive any payment. After finishing the period of training pupil received permission to practice his craft independently, and this event was also accompanied by a special ceremony known as *ar-vokhi-piri-mion-bandon* (funeral repast of patrons of the craft), organized by the pupil himself for all members of the workshop.

Gold embroidery used a variety of supports: local and imported velvet, silk, atlas, muslin, cloth, wool, the local semi-silk *alocha* fabric, and leather. The main material for gold embroidery was different sorts of metal threads. Gold and silver threads started to be brought from India and Iran, and with the beginning of the second half of the nineteenth century they begin to come from Moscow. The gold and silver threads were called *kalebatun* in Bukhara. For indicating this or that sort, the masters often used the definition *tillo* for gold thread, or *safed* for silver. For getting the gold thread, it was covered by gilding. Another variety of threads was the *gold*, known as *sim* - the wire, white or gilded.

The technology of gold embroidery was a very complicated multistage process. The selected cloth first came into the hands of the palace cutter (*khosagi bardor*) who cut it out according to existing models and measurements. This material was then given to the graphic artist (*tarkhcashu*) who showed his own drawing to the amir and, after obtaining his approval, gave it to the embroiderers. Then came the preparation of planking for sewing.

In order, the outline of the drawing was made with Indian ink on thick white paper, pricked with a needle and transferred to the thick paper pattern with charcoal, then the transferred picture was cut out. After preparing the embroidery frames, the sewing work started on the fabric. The fabric base of the embroidery was pulled up and tacked to unbleached calico, the embroidery frames turned over and the base cut, as the embroidered fabric was only on strips of calico sewn to the lateral bars of frames. As a rule, men's and women's clothes, *suzane*, bedspreads or pillows and prayer rugs were embroidered several times on separate frames.

After the material was sewn to the base, they started fastening the cut-out paper templates for the design. The needlework began with the narrow belts (*oba*) limiting the borders from both sides, and only then started to fill in the design of the main background. The allocation of design on fabrics was the most complicated and responsible part of the process. The specialist in preparing the frames must possess a perfect understanding of composition in order of design to create a harmonious composition from the separate elements of the design. When all the designs were marked on the object to be embroidered several people began the main work, that of sewing. The most important parts to get right were the chest (*saridil*) and the ends of the sleeves (*nugi-ostin*), which were entrusted only to the most skilful artisans for embroidery.

The process of gold embroidery consists of several techniques: firstly, sewing up the design with spun or dragged gold, then the detailed division of twisted (*tofta-duzi*) or dragged (*sim-duzi*) gold, then with threads (*kalebatun djingili urusi*), by silk (*berishim-duzi*), or gold mixed with silk. Embroidered medallions imitated jewellery. Once the separate parts of clothes were embroidered they were given to a tailor who would sew together the separate parts. Bukhara embroiderers themselves chose several kinds of gold embroidery:

- *zarduzi-zaminduzi*: the complete embroidery of background by gold;
- *zarduzi-gulduzi*: sewing on drawing, cut out from paper;
- *zarduzi-gulduzi-zaminduzi*: combined tech-

nology of sewing, combined two of the first;

- *zarduzi-berishimduzi*: combined sewing;
- *zarduzi-pulyakchaduzi*: combination of gold embroidery with sequins.

In the ornament of gold embroidery mainly plant motifs were used, rarely geometric designs. The main motifs of rosettes are bushes, trees, branches, vases of flowers, almonds, pomegranates, cherries and grapes. Exceptionally the image of birds was used on women's skull-caps made to special order. Certain plant motifs such as gulli-chinni (chrysanthemum), the kashgar flower, testify to borrowings by Bukhara's embroiderers from Chinese art, brought since ancient times to Central Asia and especially popular among the Bukharan aristocracy of the nineteenth and early twentieth centuries.

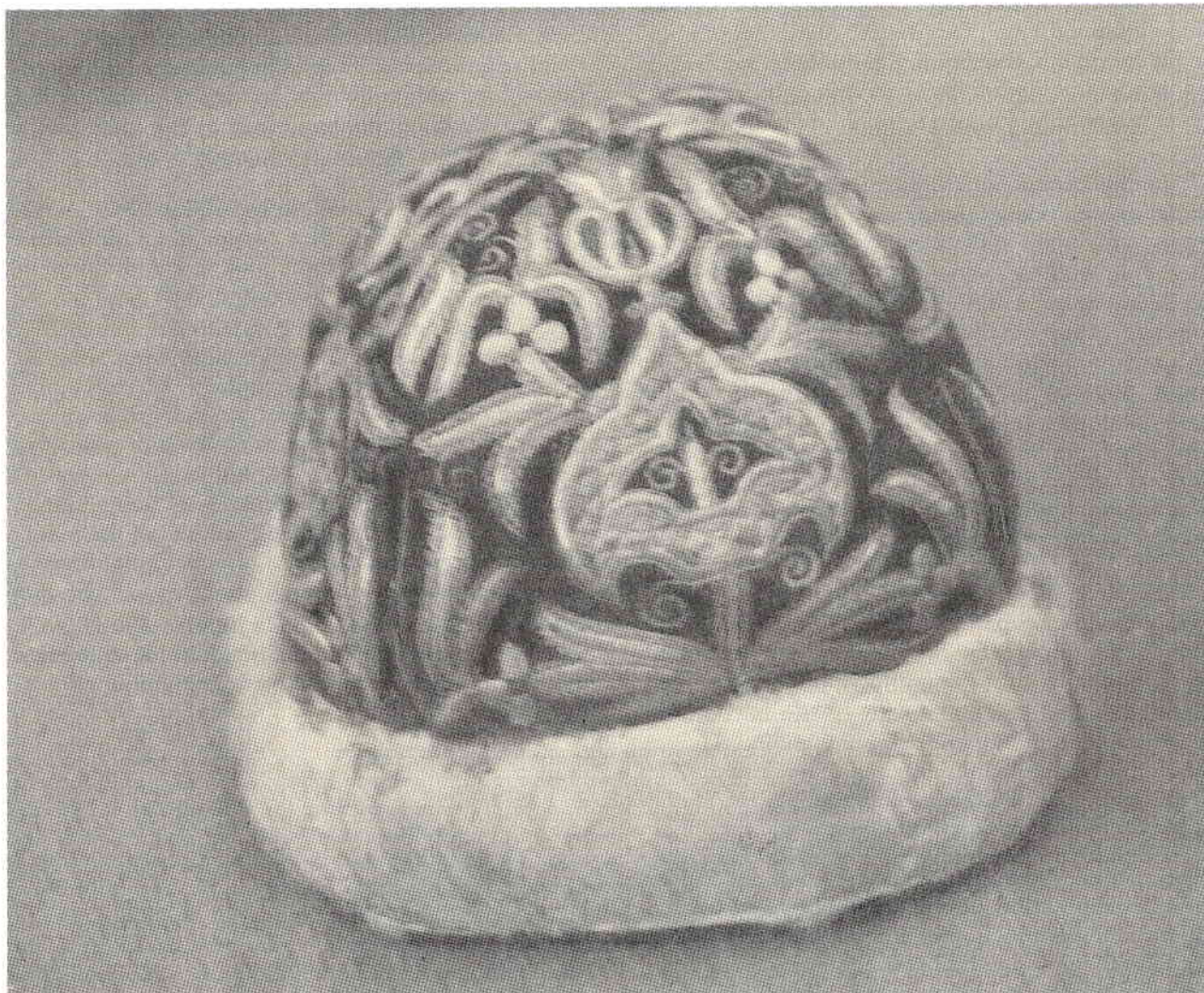
Another distinctive type of ornament used flower motifs borrowed from the designs of Russian factory-made fabrics, which also began to be brought in large quantities to Central Asia during the last three decades of the nineteenth

century. In the decoration of the gold embroidery works of the nineteenth century architectural monuments increasingly began to be employed as subjects: the *mihrab* — niche of a mosque, *kiteba*, an ornament in the shape of a horizontal inscription, or *koshin*, a tile.

During the period from 1920-1980 basic changes occurred in the forms of organization of gold embroidery craft and the functions of its products. From a traditional craft with a specific closed system for the transfer the skills, mostly relying on receiving orders from wealthy clients, it moved into the sphere of mass production, for the most part of souvenir wares. During this period the main centres of gold embroidery craft including Bukhara disappeared. In the 1920s master embroiderers were united in large craft cooperatives. First of all they decorated wares and details of traditional Uzbek festive cloth-skull caps, forehead band (*peshona*), women's waistcoats, belts and shoes. As a rule, the masters used the traditional ornamental motifs and compositions, principles of pattern and colour.



Gold embroidered high-boot. Early XIX century.



«Kulakh» hat. Gold embroidery. Bukhara. Early XX century.

After the Second World War a new kind of gold embroidery appeared of monumental proportions; big wall panels with decorative motif from modern life and theatre curtains. The design of such objects was usually entrusted to professional artists who drew the design and subjects of the composition and defined their disposition. In consequence gold embroidery art acquired new contents, enriched with new decorative motifs and images. At the same time this phenomenon produced some negative effects such as superfluous naturalism and lack of harmony with the conditional nature of tradi-

tional ornamental design. The most interesting of these monumental gold embroidery works were created according to the designs of artist Stolyarov by masters: Pakhmat Mirzaev, Pulat Khakimov, Gulyam Mukhamedov, Nugman Aminov, Nurmat Sultanov, Marsum Akhmedov, Mu-yassar Temirov and Khairulla Khamraev.

From the 1960s gold embroidery craft began to function in the system of the Ministry of Local Industry. In 1962 Bukhara's gold embroidery factory obtained new premises, in which more than 400 masters worked, the majority of

them women. The production of this factory reflected three directions of creative researches of the masters. The first direction, which continued the traditional line of gold embroidery craft, the ornamental system of which was rich with motifs and images of the last century, is reflected in some types of Uzbek national clothes. The second direction continued the creation of unique monumental panels and curtains.

The third direction was connected with the production of souvenirs in which the decorative functions took first place, such as spectacle cases and make-up bags. Unfortunately the ma-

jority of such wares do not meet the demands of modern production, and are of poor decorative and artistic quality. Such wares do not justify the effort and expense put into them.

In the 1990s gold embroidery has become widespread as an artistic craft. Besides the historical centre in Bukhara it has been developed in Andijan and in Markhamat, a district of Andijan region, in Uchkurgan and Kasansai (also in Namanghan province), Yazyavan (Ferghana region) Samarkand, Urgut and Karshi. The leading modern master embroiderers are Bakhshillo Djumaev, Saida Akbarova, Tabassum Sadikova, Gulshod Bozorova and Gulchekhra Pirmkulova.

Leather Craft

by S.Alieva

Decorative leather processing, the main component of the urban handicraft, was deeply rooted in the traditions of nomadic and semi-nomadic ways of life of the peoples of the mountain and steppe regions, where many years ago craftsmanship was formed. In the middle of the twentieth century there was a succession of local traditions for manufacturing leather goods and the artistic processing of leather on the territory of Uzbekistan. There has not been any special study of this craft, only some publications and articles in general historico-ethnographical and art works dealing with this or that aspect of decorative leather processing, or the local characteristics of this trade on the territory of Republic in the works of V.V.Stasov, B.V.Veiman, N.Y.Bichurin, I.Heyer, V.K.Balkov, L.I.Rempel, G.A.Pugachenkova, D.A.Fakhretdinova and A.A.Khakimov.

Decorative leather processing was closely connected with the ancestral way of life of the Central Asian peoples: nomadic mode, long journeys across arid deserts and splendid hunting ceremonies. Clothes, footwear, travelling and household objects were all made of leather. Different kinds of leather were used: shagreen, yuft, chamois, chamois, made of the hide of the goat, sheep, calf, horse, bull or camel.

The rough leather (*saur*) was prepared according to an original method of tanning. It was decorative and solid, that is why it was used for making those parts of the goods which need solidity, such as saddles, galoshes and shoe soles. It was also used for decoration. Because of these qualities, the *saur* was able to compete with factory-made goods for a long period.

Towards the end of the nineteenth and beginning of the twentieth centuries some of the main manufacturing and leather processing centres were Baisun, Shakhrisabz, Karshi, Kitab, Samarkand, Urgut, Bukhara, Ferghana, Nukus, Urgench, Khiva, Tashkent, Andijan, Namangan, Kokand and Margelan. The development of the leather processing art was witnessed by the numerous methods of decorative design worked out by the local masters.

Different leather goods were decorated with stamping, chain stitch, *bahya* stitch, coloured leather and metal appliques. Handmade goods were trimmed by bright velvet, sewn with metallic wire, or decorated with glass beads, tassels and bells. Sometimes the leather was dyed in different colours or painted.

Trousers and *djubs* were sewed of chamois leather. *Chembari* trousers were decorated with big multicoloured stamped rosettes. The art of embroidering on leather was a business for men. Sitting in their workshops in bazaars, in the customers' presence, they would decorate the *chembari*, cushions, footwear and velvet and cloth *shabracks*, working without drawing a tracery beforehand, because of their skill and the play of creative imagination.

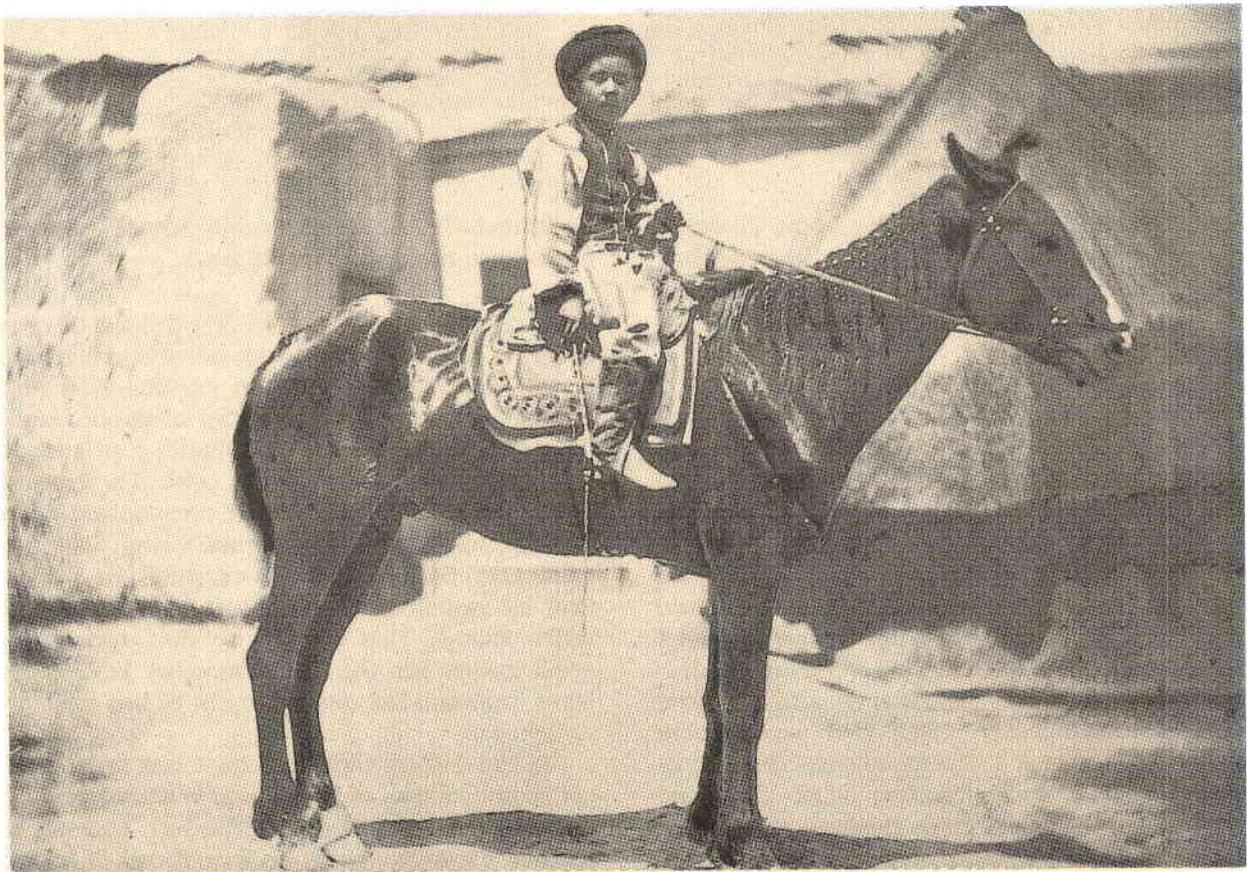
Traditional men's costumes were supplemented with a leather belt with metal pendants, on which there were ornamental scabbards, purses, etc. The rich horse decorations, with harnesses ornamented with copper pendants and precious stones (turquoise, cornelian) were very elegant. High riding boots of *saur* and *yuft* were made with the toes turned up and thin metal heels, and the sole was decorated with round-headed nails.

Masters made a great number of portable objects for travelling, necessary for many days' moving. The light and solid suitcases (*yakhtans*) were made of heavy leather. The *yakhtan* of gold-brown leather was decorated with stamping, appliqué or brightly-coloured stitching, to form an open-work pattern. The large ornaments based on geometrical, plant and zoomorphic motifs differed according to the plastic lines of the pattern. Leather flasks or churns were decorated with stamped ornamental patterns and the *etui* for china *pialas* and cups (*chinni-cuppi*) was often decorated with stamping, leather and velvet appliqué work.

At the beginning of the twentieth century enamel and niello started to be used in decoration. There was a great assortment of traditional footwear for men, women and children: *ichigi makhsi*, high boots with soft soles, without backs and heels, original leather galoshes, *kavush*, *ichigi* of black patent leather, *amirkon makhoi* with patent *kavushes*, *amirkon kavush* and the high-heeled boots or *etiks*. Men's *ichi-*

gi-mardona makhsi were made of more solid leather and were higher than women's (*zifona makhoi*), but children's (*bachkana makhsi*) were sewn from the softest leather. Country people wore *choriks*, rough half-opened footwear without tops made in one piece of raw leather. In winter they wore a round fur hat (*telpak*) over the skull-cap (*tubeteika*). In the Bukharan oasis the full cone-shaped hat had an upper part in astrakhan fur with a border of otter. In Tashkent and Fergana valley cloth was used for the upper part of the hat, and the top of it was made of a sable or fox furs. The people from the Ferghana valley wore a hat lined with fur, the *tumm*. A large round flat hat made of sheep skin with long wavy wool, the *chugirma*, was typical for the Uzbeks of the Khorezm oasis.

Book-covers and folders (*djuzgiri*) ornamented with a stamped design, sometimes with gilding, were very popular at that period. Figurative medallions and borders of fine plant motifs were used to decorate book-covers dyed in brown, green, black or purple. Sometimes the pattern



Saddle-sets or harness. Samarkand. Early XX century.



Leather scraping. Samarkand. Early XX century.

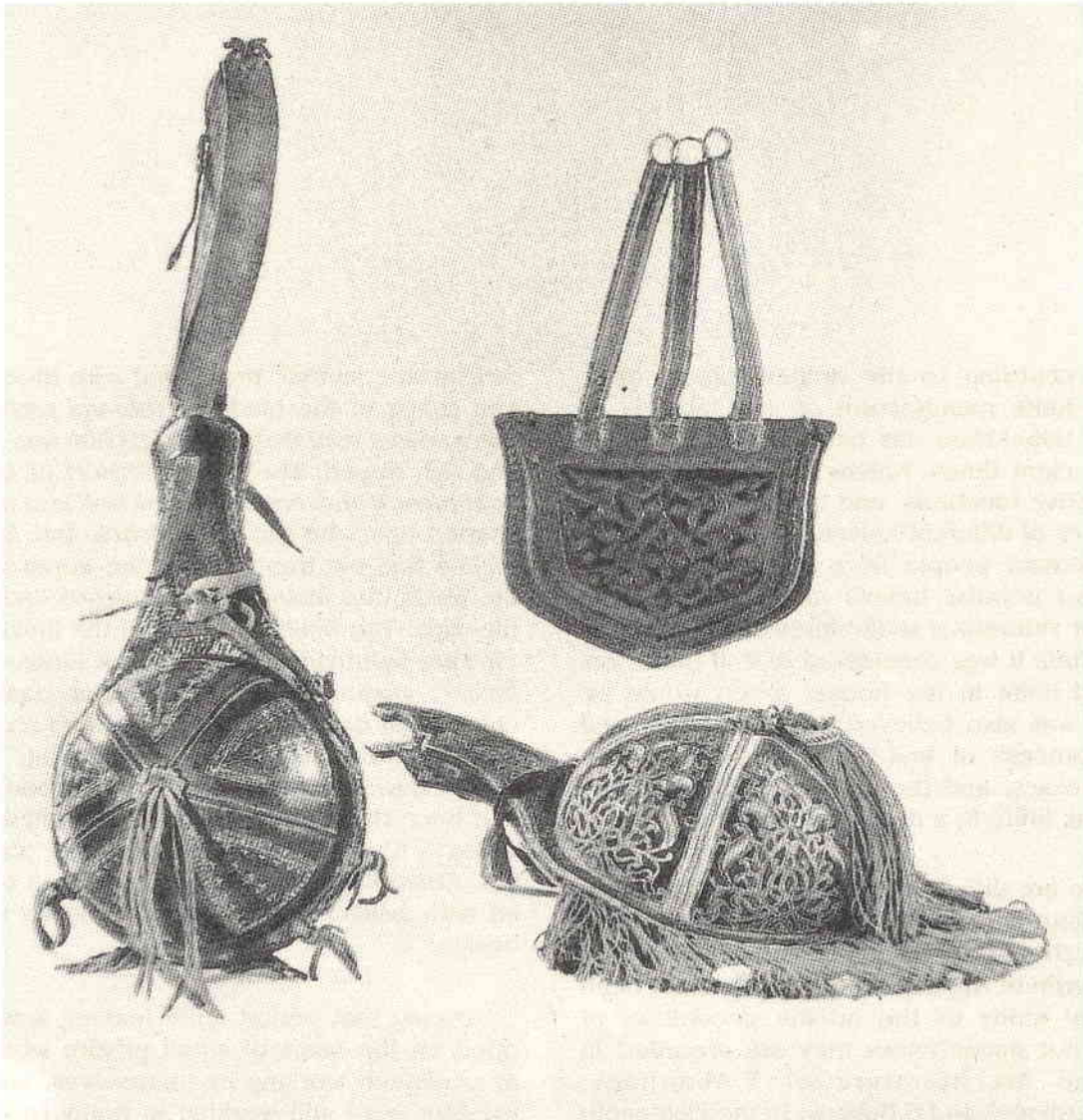
occupied the whole cover of the book. Towards the end of the nineteenth century the tendency to decoration was becoming more developed, and various methods of decorative design were used simultaneously.

In the 1920s and '30s the art of ornamenting leather objects endured drastic changes and developed in two main directions: industrial and home-made goods. Nevertheless the traditions of artistic decoration of leather goods were kept alive in the masters' art and in 1930, in the Tashkent Training Centre, masters were trained under the leadership of the famous master U. Alimbayev. He continued his work on the decoration of unique objects such as suitcases and folders in traditional styles and techniques: stamping, appliqué and embroidery. This master had a deep understanding of his craft and feeling for the material. His designs, composed of simple plant and abstract motifs, was distinguished by its fluid lines, emphasising the quality of the material itself. Like all other masters,

he introduced new motifs and Soviet emblems in the ornamentation of his work.

From the 1960s to the '80s the art of ornamenting leather goods underwent further great changes, but kept its main centres and local characteristics. A great number of goods, closely connecting with the peculiarities of the old way of life, belonged to the past. Their range of decorated objects became narrow and it was difficult to find new utilitarian forms. The contradiction between skilful ornamental decoration its logical connection especially with utilitarian things. This inability to find appropriate applications for the decoration of leather objects impeded the development of the craft.

In the 1980s and '90s there has been a fall-off in production of traditional leather goods, in spite of the growth of the modern fashion for leather. From the traditional methods of leather decoration, the trimming of scabbards with coloured leather strips and embroidery of children's



Purse and chinnikap -- small leather cases for porcelain and ceramic bowls. Karakalpakiya. Early XX century.

shoes have been preserved to the present day. However, chain-stitch has been replaced by machine stitching. The traditional type of national footwear (*ichigi* and leather *kavushes*) have also been preserved. For the last ten years a positive process has appeared. In the system of the people's masters' associations *Usto* and *Musa-vir* successful steps were taken to revive the

best traditions of this craft. Using the old technology and artistic methods modern masters are making different traditional leather goods. Great attention is paid to the production of leather book binding as souvenirs. Because of the revival of miniature painting a new use for leather has been found, and it is now used as the background for its compositions.

Knife Making

by Z.Alieva and A.Khakimov

TAccording to the archaeological data, knife manufacture on the territory of Uzbekistan has been known since ancient times. Knives had different magic protective functions, and this is witnessed by the names of different knives, which were called on to protect people from evil spirits. There were also popular beliefs about the antidote effect for venomous snake bites of the touch of a knife *haft*. It was considered that, if there was a sacred knife in the house, a son would be born. It was also believed that the water used in the process of knife grinding was able to cure illnesses, and the masters of the craft referred the knife to a number of sacred things.

There are different models of artistic knives at the State Museum of the History of the People of Uzbekistan, the State Art Museum and the Museum of Applied Arts. There has not been a special study of the artistic decoration of knives, but nevertheless they are recorded in the Fine Art literature of T.Abdullaev, D.Fakhretdinova and S.Bulatov. In the eighteenth century the features of the different local styles of knife-making had appeared which would lead to the formation of the various local schools on the whole territory of Uzbekistan in the nineteenth century, and by the turn of the century the main centres of knife manufacture had developed in Khiva, Bukhara, Chust, Tashkent, Kokand, Shakhrikhan, Karasu, Samarkand, Kashkadarya and Surkhandarya.

The knives differed in their shape, material, system of decoration and technique of manufacture. There were different knife blades (*tig*). The blades were forged from high-quality steel

or iron, the surface processed with blue vitriol. The shape of the blade of *tolbargi pichok* was like a willow leaf; that of *tugri pichok* was straight and flat-tipped. The knives *khisori pichok*, *kozoki pichok* and *bodomcha pichok* had almond-shaped tips; and the *soili pichok* and *komalak pichok* had the trench along the upper edge of the blade; the *kushakamalak pichok* had a double-edge. The *havts* (handles) of the knives (*dasta*) were subdivided into different kinds: *sukma dasta'*, *yurma dasta*, *nakhshikor dasta* and *chikhmighul dasta*. The haft of *sukma dasta* was made of horn, wood, bone or metal; that of *yurma dasta* was assembled from wood, metal and bone rings. *Nakhshikor dasta*, called *guldor dasta* in Khiva, was ornamented with plant motifs. *Chilmikhgul dastabhad* has its haft decorated with pewter nail heads forming an original design.

During that period knife making was developed on the basis of small private workshops of craftsmen working by themselves, and such masters were still working in many towns and settlements up to the 1920s. At the end of the nineteenth and the beginning of the twentieth centuries important centres of knife trade grew up at Khiva, Chust and Karasu. The Khivan knives of the period were distinguished by their graceful shapes and the abundance of carved pattern stretching from the knife handle to the steel blade. Among the masters of the Khivan school were the very popular usto Atadjan Madraimov (1884-1916) and his sons Madraim and Jumaniyaz Madraimov.

In the twentieth century in Chust a special shape of knife has developed; long with turned-

up blades and turned-down hafts. Among the great number of knife masters of Chust the names of usto Aziz (1893), Khaidar Abdullayev, Miraziz Karabayev and Ubaidulla Sattarov stand out. Karasu knives differed from the knives of the other schools of Uzbekistan by their horn, wood, and ring handle shapes. At the end of the nineteenth and beginning of twentieth centuries the masters working in the town of Karasu included usto Tokhtasin, usto Askar Khodja (1878-1964), usto Turunbai Mamadjanov worked in Shakhrikhan at the turn of the century.

In the 1930s in Uzbekistan the craftsmen began uniting in co-operatives. The *Kyzl bolga* and *Kyzl kuch* co-operatives were founded in Chust, and in 1970 in Chust a factory specializing in the manufacture of Uzbek national knives was opened.

In Karasu from 1920 to 1980 the following masters worked; usto Askar Khodja and his sons Askarov Mamasaid and Bakirdjan, usto Akromdjan, usto Tokhtasin and usto Khalil. In Andi-

jan: Abduvakhitov Mamatkhan, Dadakhanov Mamatkhan, Ibodullayev Ametboy, Makhmudov Bakhirdjan, Mukhitdinov Abdumalik, Mukhitdinov Tolibdjan, Ubaidullayev Alidjan, Khakimov Khakimdjan, Yunusov Madamindjan. In Shakhrikhan: Abdullayev Abdunato, Abdullayev Ergash, Kasimov Makhmud, Akhmedov Kamildjan. In Urgut: Djurakulov Davron, Akhatov Sabir.

In the 1980s and '90s the craftsmen of Uzbekistan are keeping alive and developing the art of knife making in all traditions: in Andidjan, Mukhitdinov Abdumalik and Talibdjan and Bairov Tolib; in Djizak, Karimov Abdukarim; in Urgut, Akhatov Sodik; in Karasu, Askarov Bakhirdjan; in Kokand, Umarov Amon, Khasan, Kabul, Sodik, Kabulov Olim, Akhrorov Kamol; in Margelan, Yunusov Kamil, his sons Abdumumin, Makhmud and Erkin; in Chust, Abdurakhimov Akhadjan, Kunduzov Rasuldjan, Makhmudov Erkindjan, Makhmudov Karimdjan, Damindjanov Nemat, Olimdjanov Maksud and Rakhimov Rustamdjan; and in Bukhara, Ikramov Sadullo and his sons Faizullo, Khairullo, Djura and Tura.

THE REPUBLIC OF UZBEKISTAN

The Republic of Uzbekistan:

Total area: 447,7 thousand sq. km.

Population:

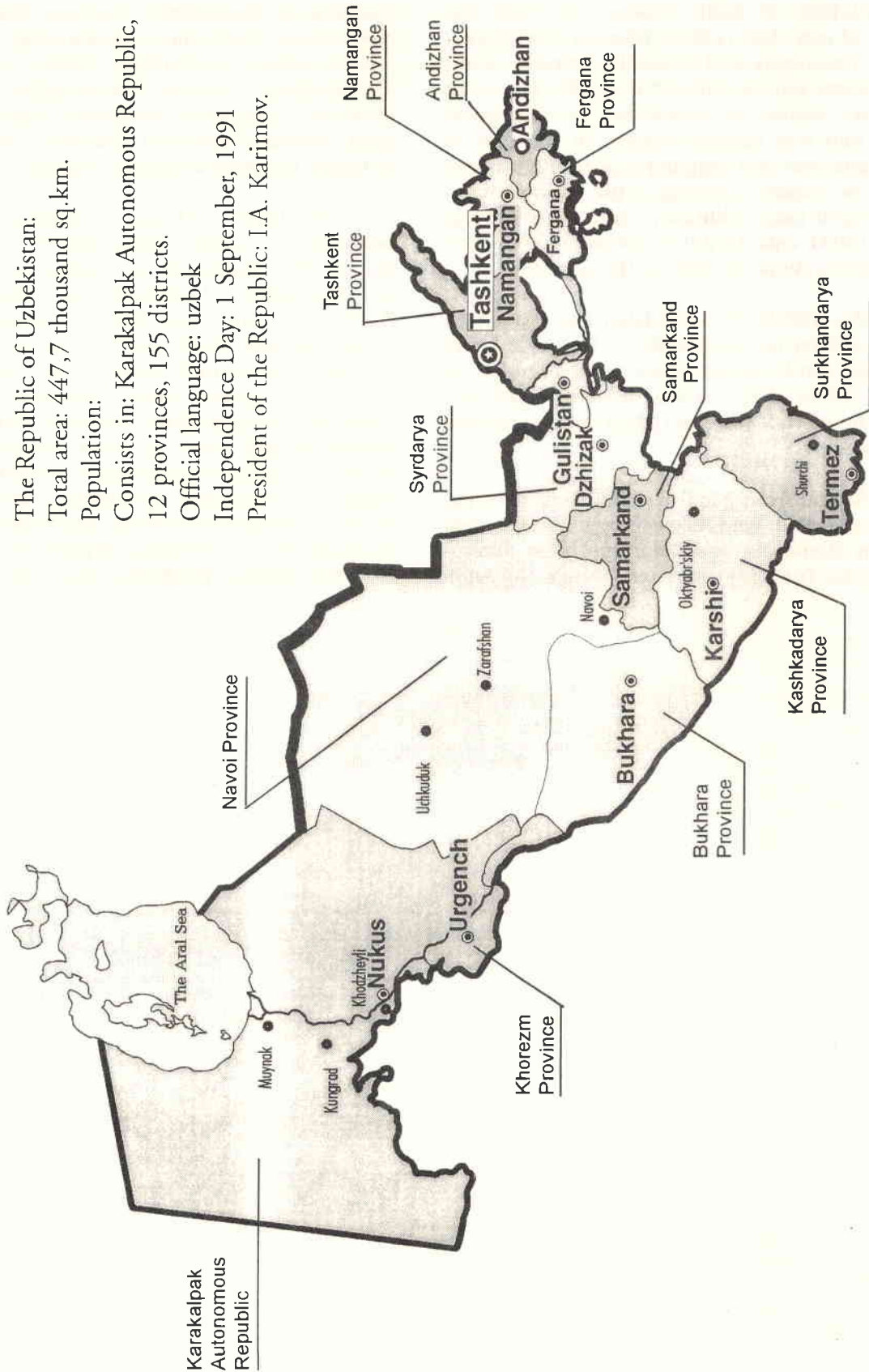
Consists in: Karakalpak Autonomous Republic,

12 provinces, 155 districts.

Official language: uzbek

Independence Day: 1 September, 1991

President of the Republic: I.A. Karimov.





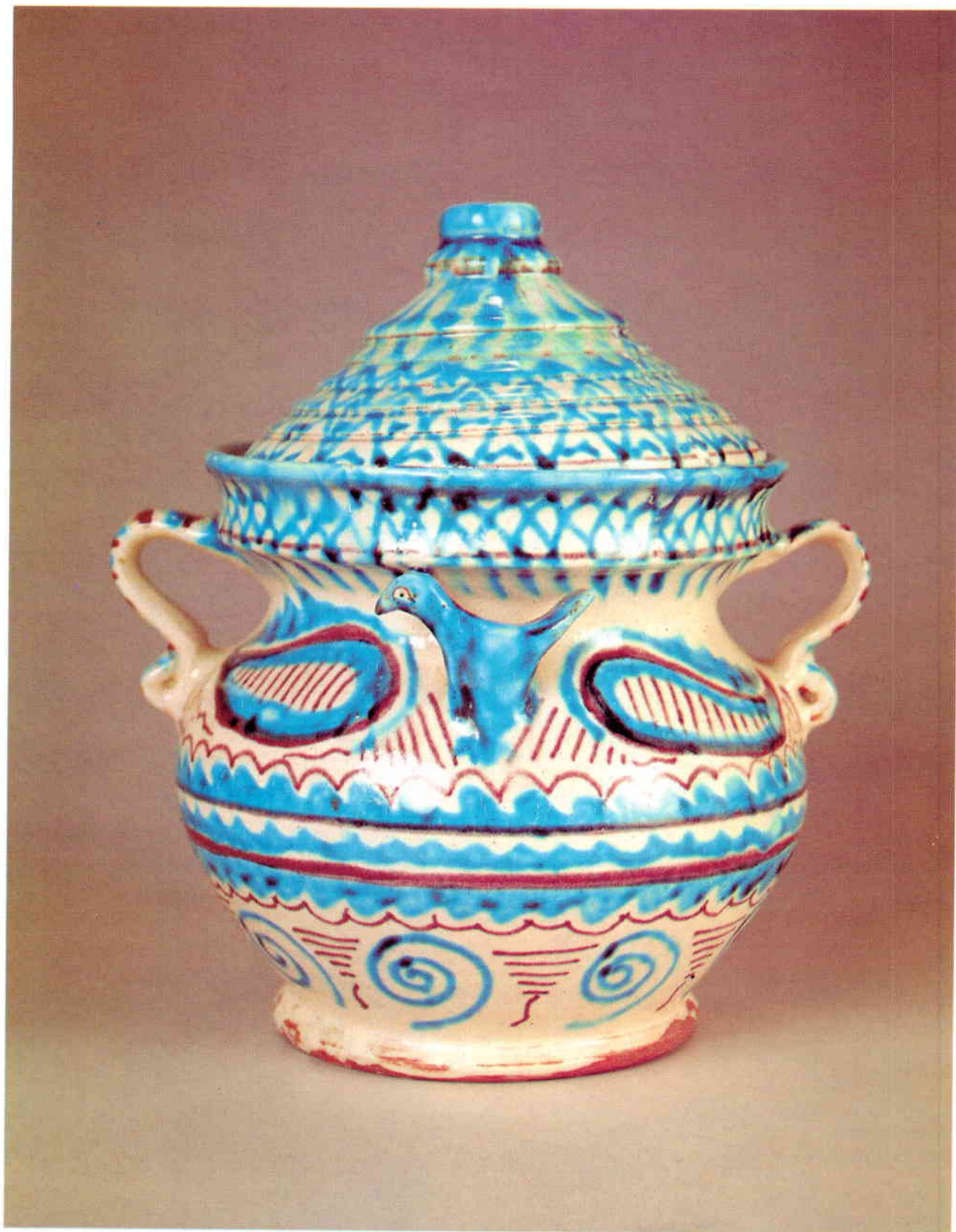
lyagan-dish. Kashgar.
1940s. Clay, glaze,
cobalt. D-37.5cm



Sh. Yusupov. Lyagan-
dish. Rishtan. 1980s.
Clay, glaze (ishkor).



I. Kamilov. Kuza-jug.
Rishtan. 1980s. Clay,
glase (ishkor).



I. Kamilov. Tuzdon-
vessel for salt.
Rishtan. 1980s. Clay,
glaze (ishkor).



A. Yuldashev.
Shokosa-bowl.
Rishtan. 1980s. Clay,
glaze (ishkor).

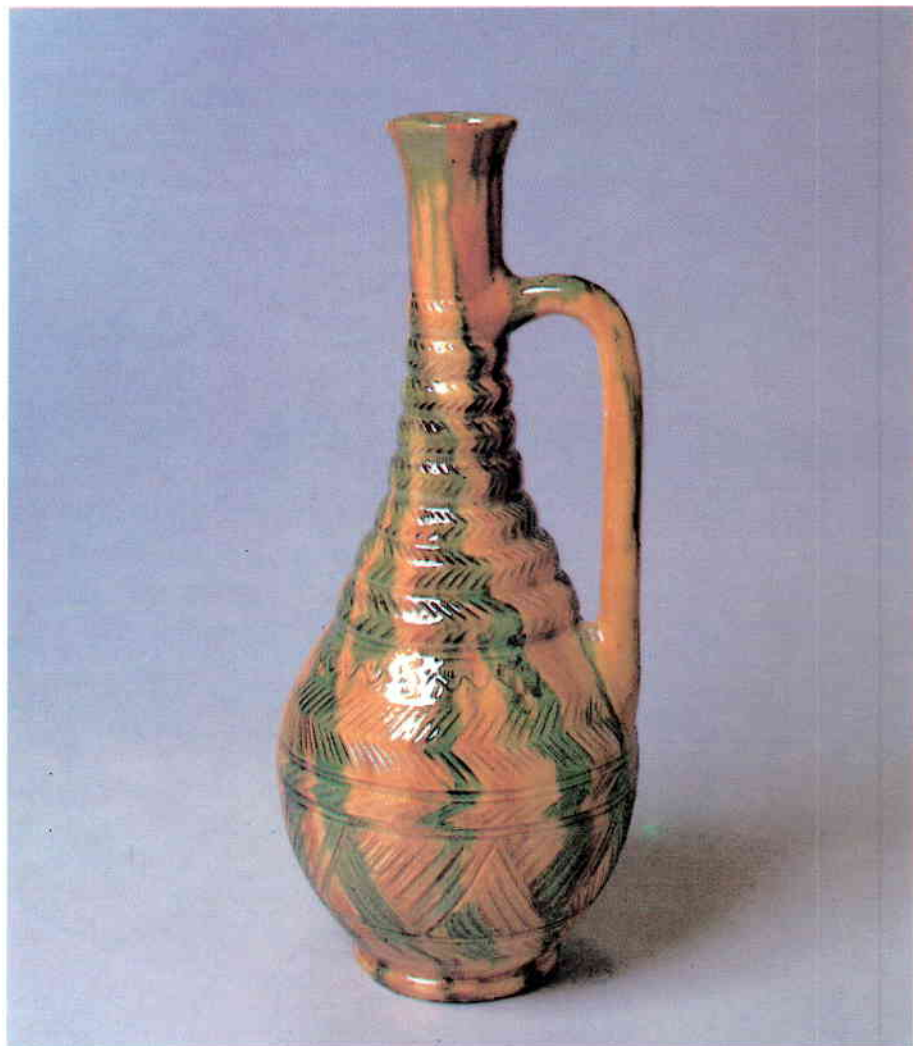
I. Nazrullaev. Lyagan-
dish. Gijduvan.
1970s. Clay, glaze.

I. Nazrullaev. Lyagan-
dish. Gijduvan.
1970s. Clay, glaze.

M. Ablakulov. Lyagan-
dish. Urgut. 1970s.
Clay, glaze.



M. Ablakulov. Kuza-
jug. Urgut. 1970s.
Clay, glaze.

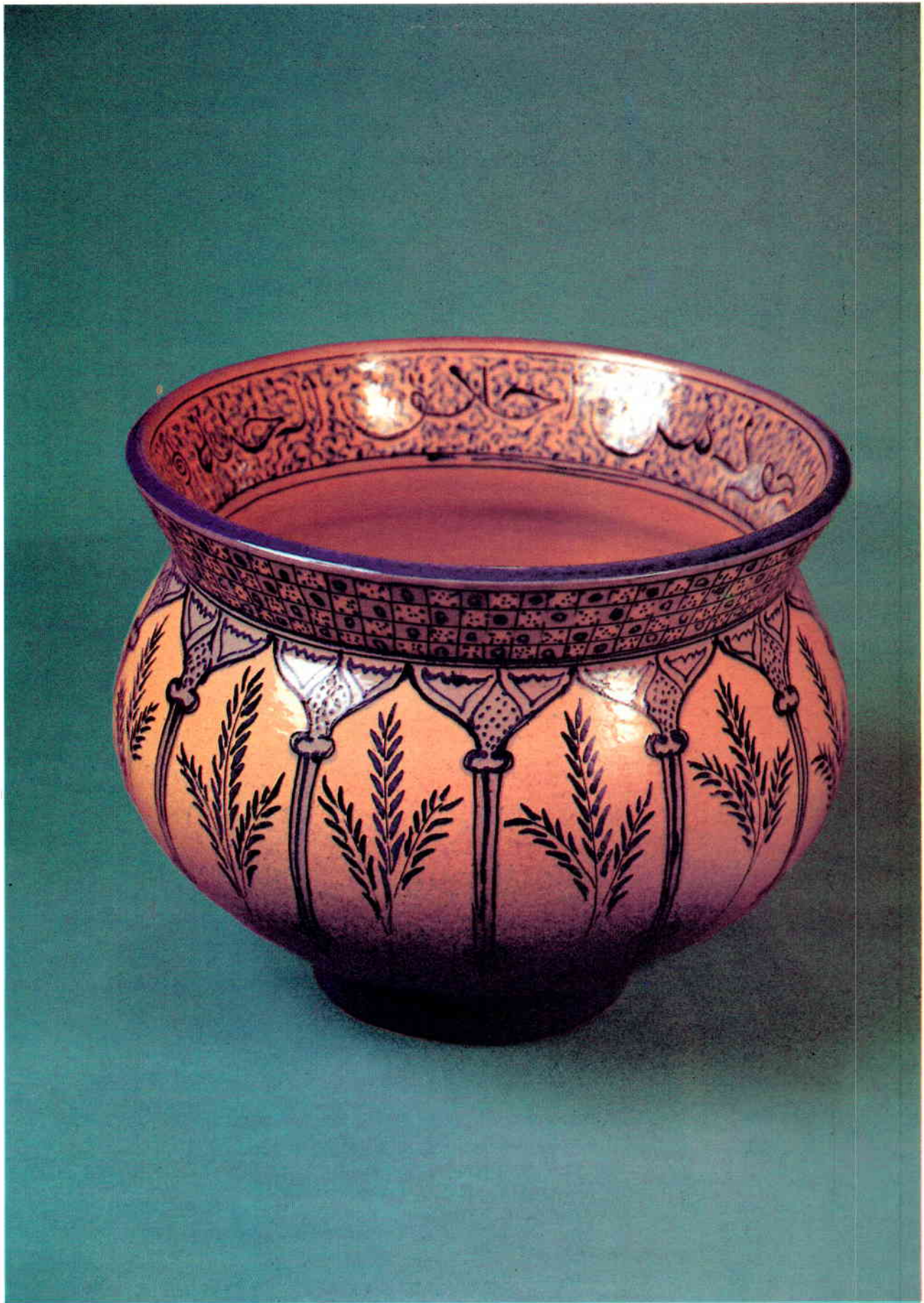




M. Atajanov. Badiya-dish. Khorezm. 1980s. Clay, glaze.

A. Rakhimov. Shokosa-bowl. Tashkent. 1995. Clay, glaze, cobalt.

A. Rakhimov. Kosa-bowl. Tashkent, 1990s. Clay, glaze, cobalt.



K. Babayeva.
Uyinchok-toy. Village
Uba near Bukhara,
1990s. Clay, dye.

A. Mukhtarov. Dragon-
toy. Samarkand,
1990s. Terracotta,
dyes.



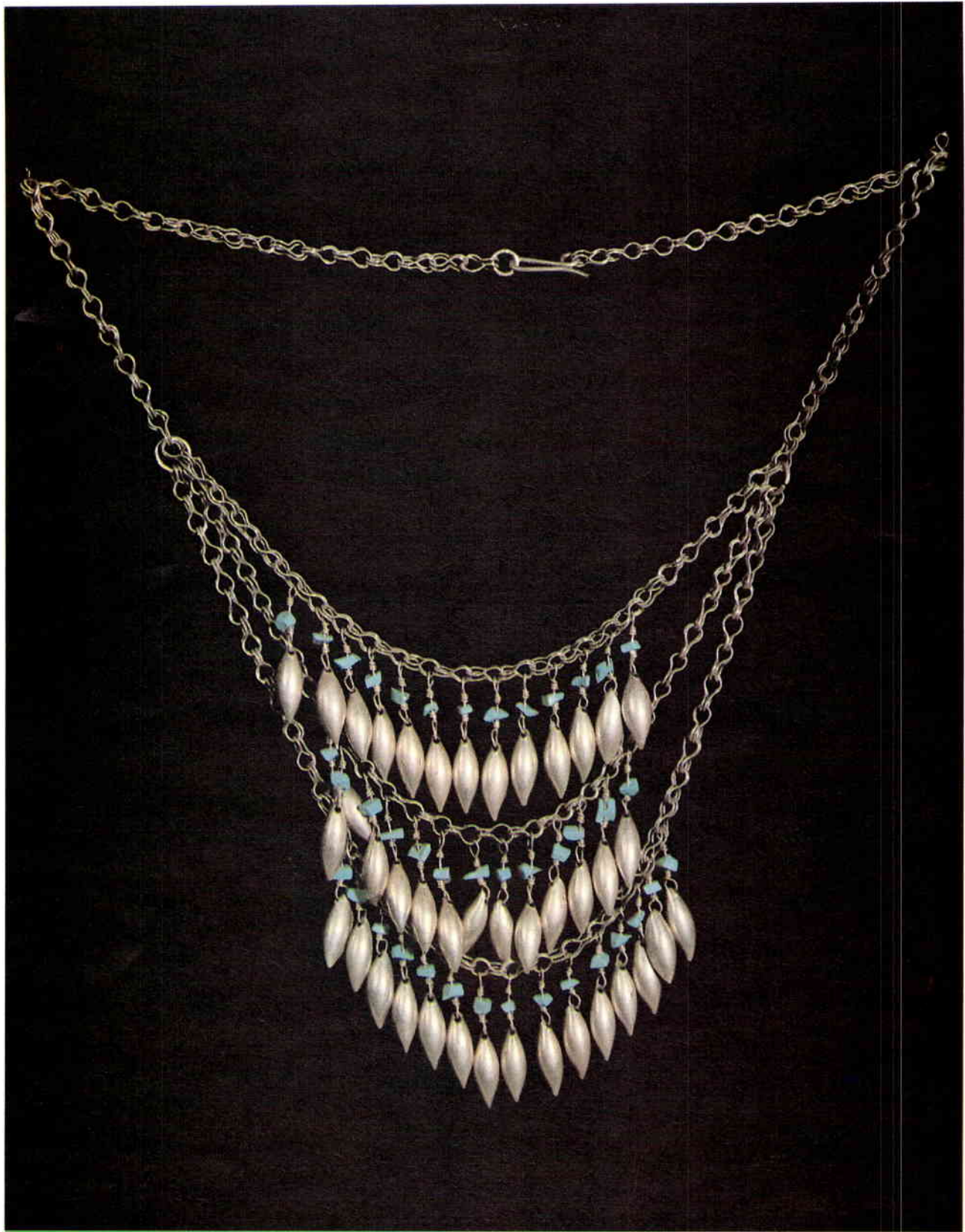
M. Madaliyev. Tea-
service. 1990s. Brass,
engraving.





O. Umarov. Knives.
Kokand. 1990s. Steel,
cupro-nickel.

F. Dadamukhamedov.
Dagger «Khanzhar».
Tashkent. 1996. Steel,
cupro-nickel, wood.



F. Dadamukhanedov.
Necklace «Poncha».
Tashkent. 1996.
Silver, turquoise.



G. Tasheva. Ear-rings
and necklace
«Poncha». Tashkent.
1996. Cupro-nickel.



S. Nazirhanov. Earrings «Bodomcha». Tashkent. 1993. Silver, gamet.

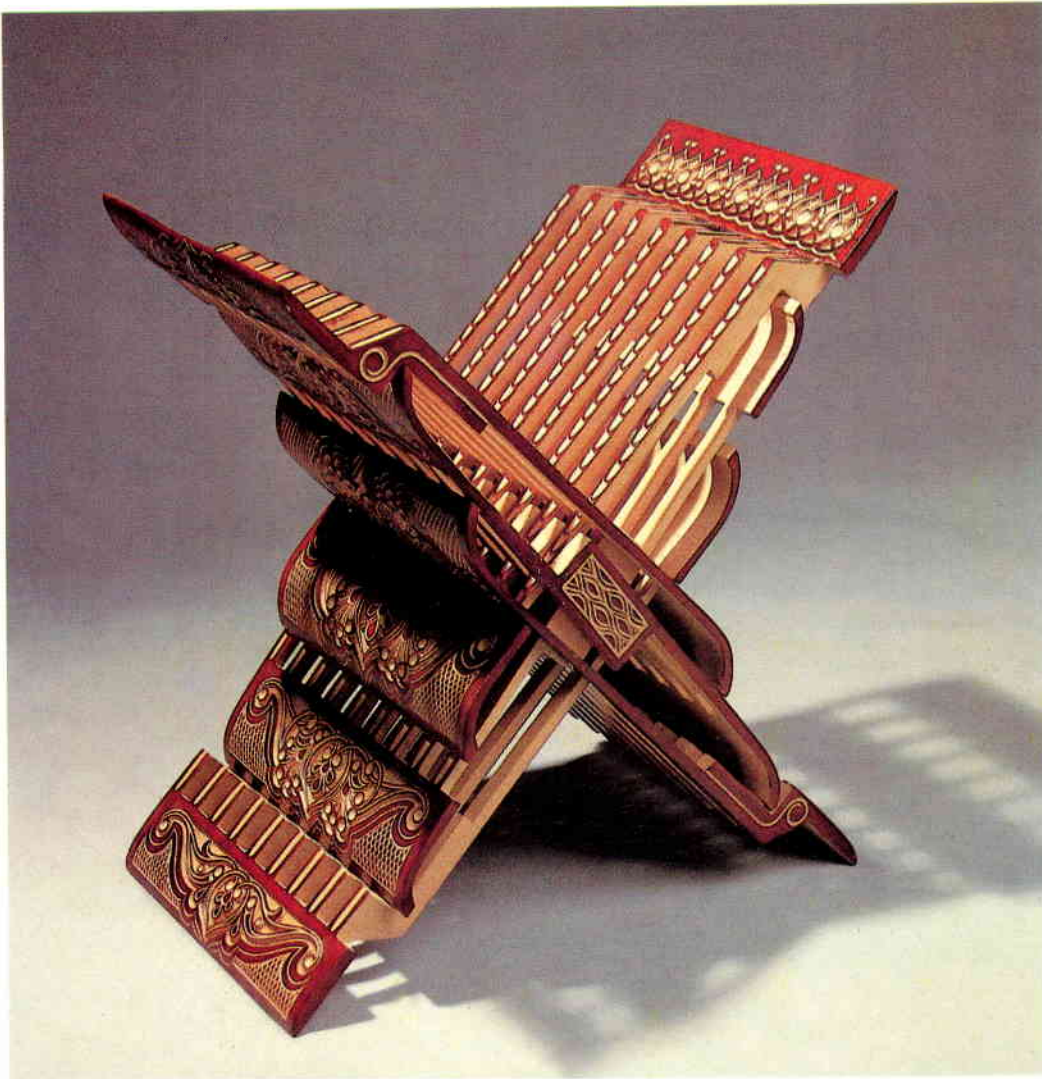


Sh. Nizamov. Earrings. Tashkent. 1991. Cupro-nickel, coral.



O. Fayzullayev. Ustun
uyma-carved column.
Tashkent, 1990s.





A. Azlarov. Laukh-
book rest. Taskent,
1995.



O. Fayzullayev.
Kalamdon-pencil-box,
Tashkent. 1995.



A. Azlarov. Laukh-
book rest. Taskent,
1990s.



O. Fayzullayev.
Decorative table.
Taskent. 1991.



A. Kasimov. Souvenir trunk. Tashkent. 1994. Wood, metal.



Wickerwork. Fergana. 1990s. **Witkes or (willow twigs).**

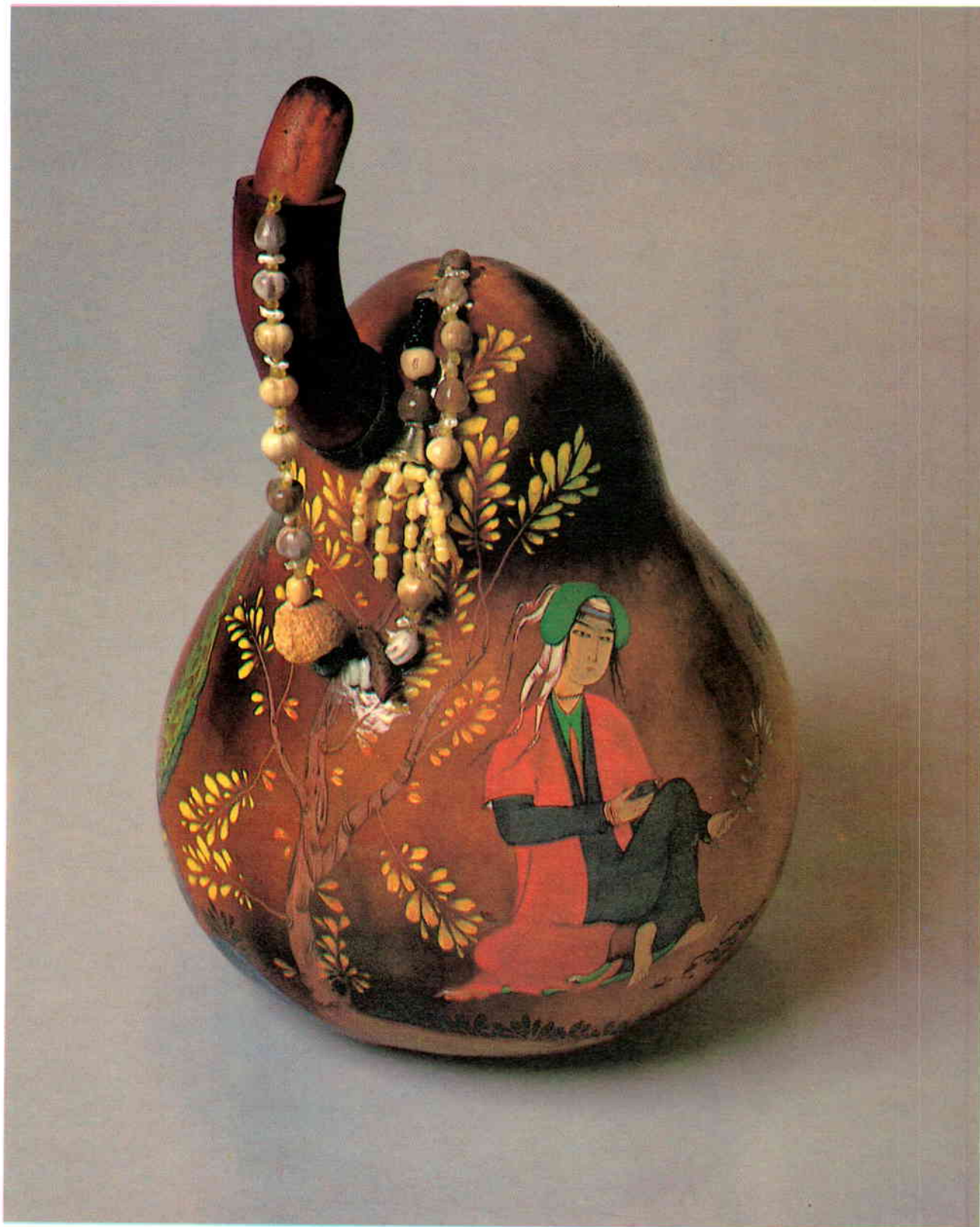


Traditional painted
beshik – baby cradle.
Fergana. 1980s.



M. Boltabayev. Casket.
Tashkent. 1990.





M. Boltabayev. Casket.

Taskent 1995. Papier-
mache, distemper,
gilding.

T. Boltabayev, Casket.

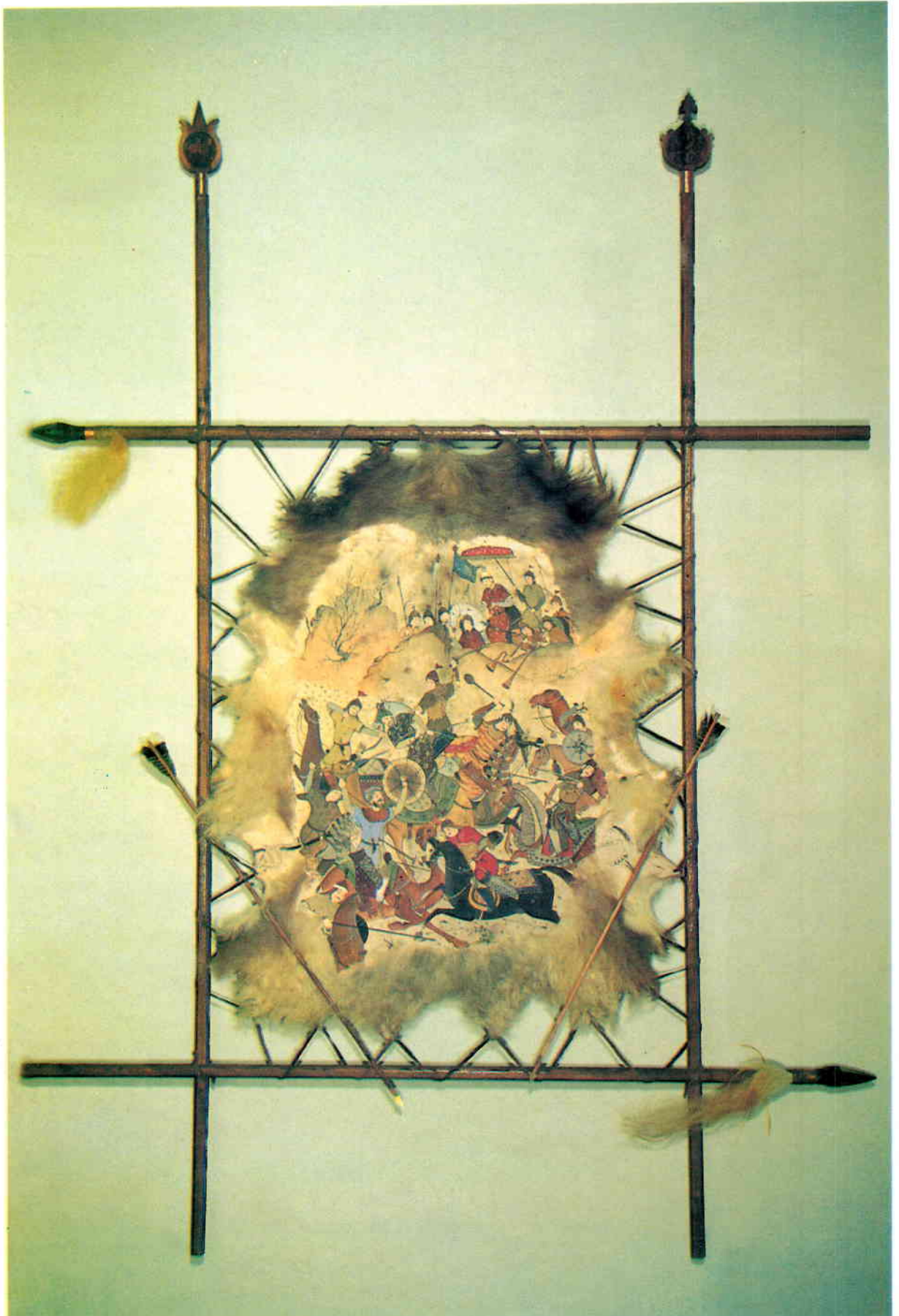
Tashkent. 1990.
Papier-mache,
distemper, lacquer.

Kh. Nazirov. Casket.

Taskent. 1990. Papier-
mache, distemper,
lacquer.

S. Ziyamov.

Decorative pumpkin.
Taskent. 1992. Papier-
mache, distemper,
lacquer.





F. Rahmatullayeva.
Painting on leather.
Tashkent. 1995.

B. Alimov. Dutar --
musical instruments.
Tashkent. 1994.
Wood, done.



K. Soriyev.
Bugzjhoma-coverlet
for dowry. Karshi.
1994. Wood,
handmade weaving.

K. Soriyev. Carpet.
Karshi. 1994. Wood,
handmade weaving.

A. Rakhimov.
Dastarkhan – printed
fabric. Tashkent 1995.
Cotton, artificial dye.





Tagora-palyak –
embroidered on-wall
hanging. Tashkent.
Early XX century.
Cotton, handmade
embroidery.



Choishab-bedsread.
Fergana. Late XIX
century. Silk,
handmade
embroidery.

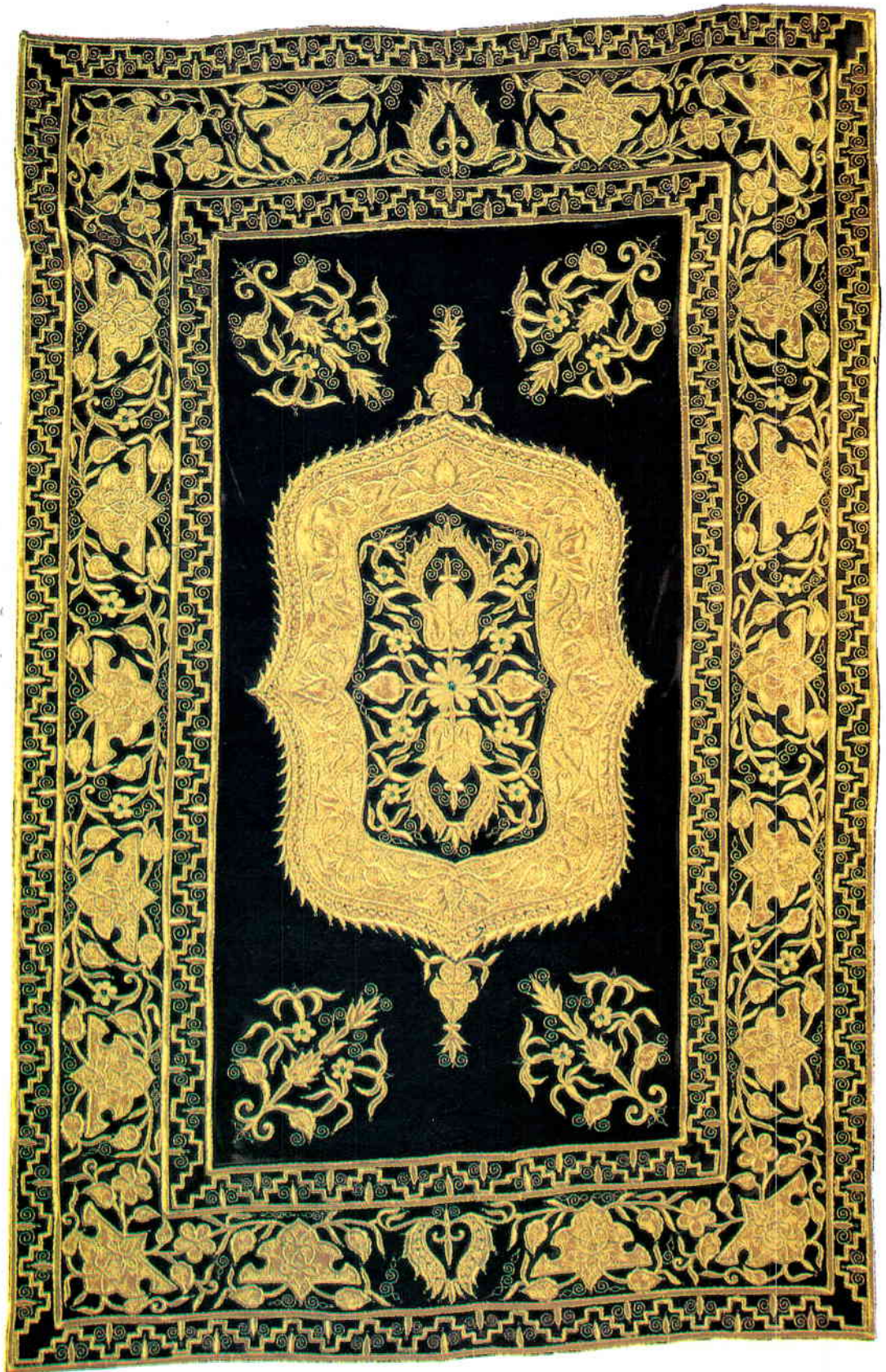
Yestikpush-pillow-slip.
Shakhrisyabz. 1960s.
Cotton, handmade
embroidery.





M. Kurbanova. Gold embroidered on-wall hanging. Bukhara, 1980s. Velvet, gold threads.

M. Kurbanova. Dressing-gown. Bukhara. 1980s. Velvet, gold threads.





Gold embroidered on-wall hanging, Bukhara, 1980s. Velvet, gold threads.

Appendix I

Inventory of Uzbek Handicrafts from the 18th to 20th Centuries

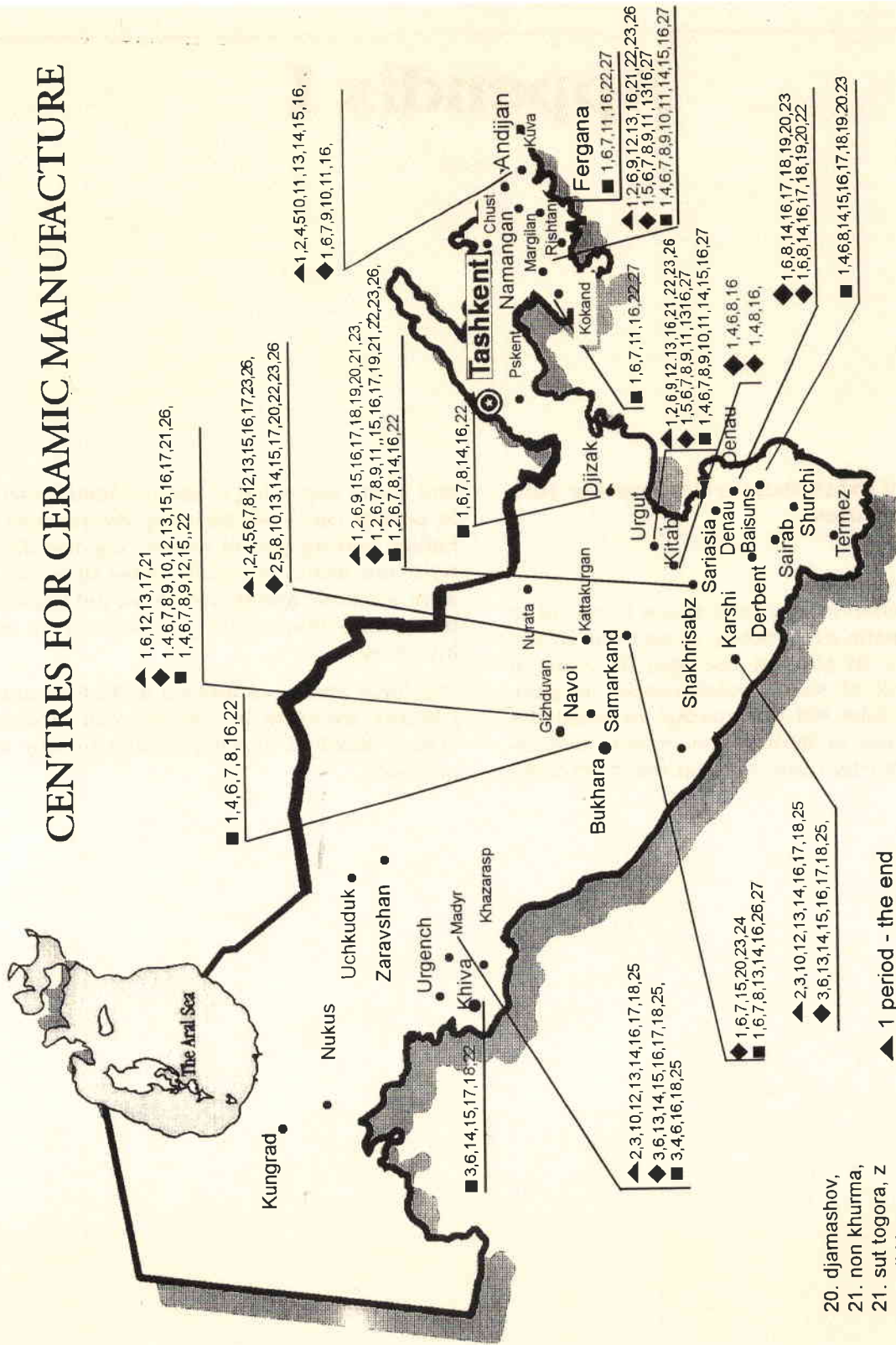
Editors' Comments:

The information in this section has been put in order and made as complete as possible by the authors, but in view of the specific material and the lack of some indispensable information the authors did not manage to avoid the non-unification of information, mainly pertaining to the masters who lived in the nineteenth

and in the beginning of the twentieth centuries. In certain cases we had only the masters' surnames and names, in others only the dates of birth and death. In certain cases there no facts were available and therefore we did not include this information in the general scheme of the inventory.

The local names of articles and of ornamental patterns are given in a glossary of local terminology attached to each section by way of explanation.

CENTRES FOR CERAMIC MANUFACTURE



MANUFACTURED ITEMS:

1. lyagan,
2. tui tovok,
3. badiya,
4. labgardon,
5. kattalyagan,
6. kosa,
7. piyola,
8. shakosa,
9. kalitdon,
10. dukki kosa,
11. kulak-dokcha,
12. chorguma,
13. oftoba,
14. kushkulok,
15. mashrafa guldon,
16. kuza,
17. khum,
18. kuv, gulli,
19. kharmirtogora,
20. djamashov,
21. non khurma,
21. sut togora, z
23. nil khum,
24. siyokhdon,
25. chirokdon,
26. uyin-chok,
27. souveniris.

- ▲ 1 period - the end of XIX-the beginning of XX century.
- ◆ 2 period - 1920-80s.
- 3 period - 1990s

CERAMICS

**1st period : end 19th to beginning 20th
centuries (1860-1920):**

● PLACE NAME : Gijduvan, Bukhara province.
MANUFACTURED : tovoki- langori, tovoki- labigar-
doni, tovoki- safid, mashadi- kosa, gapgusha,
kuzacha, non khurma, khum, nakshin oftoba,
katik kuza.

MATERIAL : local potter's clay, grey- white clay,
white quartz sand.

PIGMENTS: copper oxid, ferric oxid, manganese
cobalt oxide, red clay.

TECHNIQUE : manual throwing on the potter's
wheel.

GLAZE : local ishkor and leaden.

FIRING: single.

FINISHING: painting with brush, stamping.

ORNAMENTAL PATTERN: bandi, rumi, madokhi-
li- vardanzi, madokhili, chashmi- gov, islimi
angur, guli zardolu, bargi- bodom, bodbezak, gir-
dobi, davra naksh, pardasha, shapalok kanot,
madokhil- tirma, palak gul, morsang, chorbod-
om and koshini.

CRAFTSMEN: Abdulaziz kulol / 1793- 1878 /
painted earthenwares by pictures with beasts
and birds, Abduakbad kuzagar /1878/, Abdugani
kuzagar /1876/, Abdukosim kuzagar /1868/,
Abdurakhmon kosagir, Abdusamad kosagir, Ab-
dusattor kosagar- nakkosh /1870- 1915, Azamit-
din kosadar / 1860 /, Ashr kuzagar / lived in the
end of 19th century /, Bobo-Khasan kosagar /
lived in the second half of 19th century /, Bokijon
chinnipaz / 1790- 1860 / well-known master of
19th century, usto Djabbar kuzagar / born in
1919 /, usto Djuraev Shodi kulol /born in 1906 /
, Mulla Abdugafur kuzagar / 1850- 1920 /, Mullo
Karbon kulol, Mumin kulol /master of the second
half of 19th century /, usto Sadykov Mukhamad
kulol /1850- 1920/, he considered to be the
founder of pottery in Gijduvan worked with his
son Mukhamadjan, taught many apprentices
and subsequently the best master of Gijduvan-
usto Usman Umarov /born in 1899/, who pro-
duced not only earthenwares, but also ceramical
facing materials. His apprentices were well- known
masters usta Tosh, Abdullaev, Khikmat Ataev,
Shukur Khalimov, Sharotutdin chinnisoz /1790-
1885/, ceramist- graphic Shamsutdin Kalta /1825-
1900/, Said Akhmad kosagar /1835- 1900 /,
Tursunov Ochil kulol.

● PLACE NAME: Namangan.

MANUFACTURED: miena tobok, maraka- tobok,

langari tobok, labigardon shokosa, sopol piela,
chinni kosa, kaymok kosa, sut togoracha, kuza-
cha, khum, khumcha, kosacha.

MATERIAL: local potter's clay.

PIGMENTS: copper oxid, ferric oxid, manganese
oxid, red clay, white clay.

TECHNIQUE : manual throwing on the potter's
wheel.

FINISHING: painting with brush, stamping, en-
graving.

ORNAMENTAL PATTERN: chetan gul, mikhrobi,
chinnibuta, oba, galvirak, okhotcha, chakma,
pardogi naksh, islimi aylanma, olma gul.

GLAZE: local ishor and leaden.

FIRING: single.

CRAFTSMEN: usto Bokidjon Khaidarov, usto
Khudoybergan, usto Ibragim / 1857- 1871/,
usto Toshpulat Ibragimov- kuzagar /1894-
1898/, usto Toikhuja Tillay Khodjaev /born in
1886/, usto Doniyar- kosagar, Kamol Abdulaev-
kosagar / born in 1690 /, usto Sotivoldi- ko-
sagar / born in 1860 /, Akhmedjanov Kukvoy-
kuzagar /born in 1890/, Madrakhim- kosagar
/ 852- 1930 /, usto Bokijon- chinnisoz- ko-
shinipaz /1837- 1912 /.

(UNSAVED INFORMATION : 5 PAGES)

● CRAFTSMEN: Abduvokhid kosagar (1829 -
1914/, Abdugappar chinnisoz, Abdufaiz kuza-
gar/one of the famous artisans of the 19th centu-
ry/, Turakul Ashurov togorapaz, kosagar, Nurcha
Kosagar (died in 1880), Nurmukhammad kuza-
gar (one of the best craftsmen of the end of the
19th century), Fazil kuzagar (the famous crafts-
men of the end of the 19th century).

2nd period: (1920 - 1980)

1st stage: (1920 - 1960)

● PLACE NAME : Andijan city.

MANUFACTURED: katta lyagan, nim-tovok, tuy-
tovok, langari-tovok, dukki-kosa, kosa, yumalok
kosa, guldon, katik kuza, khurma, khumcha, oft-
ba and other.

MATERIAL : local pottery clay.

PIGMENTS: copper oxide, iron oxide, manga-
nese oxide, cobalt oxide, antimony oxide, red
clay, white clay.

TECHNIQUE: hand-building on a potter's wheel.
FINISHING: brush painting, punching, engraving.

ORNAMENT: kuchkorak, zanjira, kulcha-zanjira, sarik-gul, pechak-gul, bargi-khurmo, zulfak-gul, terma-madokhil, chashmi-gajak, islimi-morak, tumorcha, islimi-mikhrobi.

GLAZE: leaden, partially local ishkor

FIRING: single.

CRAFTSMEN: master Khalil Kuzagar (1835-1925/, master Alimboy Khoja chinnisoz (1830-1925/, Gaibbay kosagar (1871-1945/, Jura koshinpaz /the facing tile's craftsman, died IN the end of the 19th century/, Komolkhoja Chinnisoz (1822-1902/.

MODERN CRAFTSMEN: master Tursunboy Mamadaliev kosagar (1930/, Abdusamad Yunusov kosagar (1919/, Mamajonov, Fattokh kosagar /Asaka/, master Zunnun Khojiyarov kosagar, Khaydarov, master Kurbon Ali kosagar /Andijan/, master Yuldashboy kuzagar /Asaka/, Khaydarov Mukhammadali laganpaz, Yunusov Abdusamad, Yunusov Abdulkhay, Rashidov Madaminjon kulol.

● PLACE NAME: Shakhrikhan, Andijan province.
MANUFACTURED: chukur-lyagan, urta-lyagan, tuy-lyagan, maraka lyagan, togoracha, tarkash, kosa, dukki-kosa, khamir togora, jomashov, domgir-togoracha, sopol-piyola, bola-tuvak, don kosa, kallakcha, sut tovok, sut togoracha, khurma-cha, khurma, kuv, kubur, kuza, kuzacha, khum, yom-yomcha, sarkhum, non khurma, mashrafa.
MATERIALS: local pottery clay, red clay, white quartz sand.

PIGMENTS: copper oxide, iron oxide, cobalt oxide, chromium oxide, manganese oxide.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: local ishkor and leaden.

FIRING: single.

FINISHING: brush painting, punching.

ORNAMENT: chizmagul, ola-bula, bosma naksh, bedona gul, sedona gul, ma, sarpayta, bodom gul, pista-gul, gulitoyikhuroz, gulsapsar, islimcha, pargori naksh, zulma, bevazani, khatti-chertma, zanjovul, tuysara oba.

CRAFTSMEN: Saidmuminov Saidmurod kosagar (1902/, Saidmuminov Saidnosir kosagar (1930/, Abdvakhobov Abdurakhmon kuzagar, Yuldashev Obid kulol.

● PLACE NAME: Gijduvan city, Bukhara province.

MANUFACTURED: chukur-tobok, toboki shamshirlab, tovoki labigardon, tovoki-safid, togo-

racha, non-khurma, chorgusha, khum, khum-cha, kosa, dukki kosa, kuza, kuzacha, katik kuza, shokosa, oftoba, nim kosa, sopol piyola, churchurak, guldon, mashrafa, don-kosa, nisholda kosa, miyona-tobok, toboki labigardon, tobokcha, charkh tobok, langari-tobok, shokosa, kosa obi khuri, dukki kosa, piyola, kallakcha, togoracha, mashadi kosa, kuzacha, katik kuza, guldon, mashrij, kantdon, taksimcha, churchurak.

PIGMENTS: copper oxide, iron oxide, chromium oxide, manganese oxide, cobalt oxide, antimony oxide, red clay.

TECHNIQUE : hand-building on a potter's wheel.

GLAZE: leaden.

FIRING: single.

FINISHING : brush painting, punching.

ORNAMENT: kirk-oyok, murgi-safid, oltin kungiz, boykush, dumi burgut, non-savat, semorgula, bargak, nakhutak, chor-chup, chorkunjai-terma, mekhrobi-sarparoz, horbagi-kharroji, kuchkarak, madokhili-tarok, pakhta gul, yaksaramorgula, morgula-sarbasar, yulduz naksh, kukongul, kosagul, bulut naksh, palak gul, guza islimi, islimi pakhta, nakhshi balik, madokhili-pakhta, anorgul, guli binafsha, takhti sulaymon, chashmimadokhil, guli sham, madokhili kharroj.

CRAFTSMEN: Umarov Usmon kosagar-nakkosh(1899/, Saidakhmad kosagar(1900/, master Tosh kosagar, master Makhmud kuzagar(1933/, Nazrullaev Ibodullo-laganpaz (1927/-a great craftsman and nakkosh, the disciple of Usman Umarov, Ochil kosagar(1901/, Mumin kulol, Abdusattor kosagar, Kobil oksokol kulol, Mullo Kurbon kuzagar, Yusupov Makhmud kuzagar.

● PLACE NAME : Bukhara

MANUFACTURED: tovoki-langari, tovoki-safid, tovoki labigardoncha, kosa, shokosa, dukki kosa, kosa obikhuri, kallakcha, togoracha, kuza, kuzacha, sopol piyola, nim kosa, sut-togoracha.

MATERIALS: local pottery clay, white quartz sand.

PIGMENTS: white clay, red clay, copper oxide, iron oxide, cobalt oxide, chromium oxide.

TECHNIQUE: hand-building on a potter's wheel

GLAZE: leaden

FIRING: single

FINISHING: brush painting, punching.

ORNAMENT: kush-khat, khatti-kesma, khatti-zulma, chetan, parra-gul, bargi madikhil, madokhil-bodom, tarok gul, kosa gul, koshini.

CRAFTSMEN: Kurbonov Khoja /lived in the 19th century, he was a great master at Gijduvan's

glaze, he could make the chandelier's glaze/, master Soli kuzagar(1895/, master Kamol kosagar, Kosimjon kosagar(1905/, Normukhammad kosagar(1901/.

● PLACE NAME : Shakhrisabz city, Kashkadarya province.

MANUFACTURED: tovoki oshkhuri, langari tovok, kharchagi tobok, labigardon maraki tobok, shokosa, donkosa, kuza, khumcha, khum, yomcha, buyok khumcha, kuv, gultuvak, mashrafa, kantdon, khamir togora, khurmacha, jomashov.

MATERIALS : local pottery clay, greyish-white clay, white quartz sand.

PIGMENTS: copper oxide, iron oxide, chromium oxide, cobalt oxide, antimony oxide, manganese oxide, red clay.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden.

FIRING: single.

FINISHING: brush painting, punching

ORNAMENT: mekhrobi, kushkanot, khatri raykhon, bodomcha, pakhta gul, olma gul, pista gul, islmi guza, chashmi gov, islmi morgula, pakhta gul.

CRAFTSMEN: Khazratkulov Abdugarim (1895-1977/, Kadirov Khotam kosagar, Mukimjon kosagar, Muzaffarov Abdukhad kosagar(1935, the disciple of Abdugarim Khazratkulov/, Rustamov Turduali (1935, kosagar/, master Abdusattor kosagar(1927/, Rakhim Bobonazarov kuzagar, master Fayzullo kosagar, master Rakhmat kulol Es-hmukhammadov(1908/.

● PLACE NAME: Uba settlement, Bukhara province.

MATERIALS: local pottery clay, white quartz sand.

PIGMENTS: copper oxide, iron oxide, cobalt oxide, red clay.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden.

FIRING: single.

FINISHING : brush painting, punching.

ORNAMENT: Rhashti-barg, girdobi, doyra naksh, kushkanot, kosagul chigitgul, guza-gul, gadjakbarg, islmi guza, islmi-angur, ob, zanjira, hattirayhoni.

CRAFTSMEN : Azim kulol (1875-1945/, Bobodjonov Sagdulla (1860-1956/ the famous clay-toy craftsman, Makhmud kuzagar, Mulla Abdugafur kosagar, Sayid Ahmad kosagar; Sagdullaev Fatkhulla kuzagar Shamsibibi (1886-1956/ - the famous clay-toy craftswoman, the teacher of the craftswoman Hamro Rahimova; Rahimova Khamrobibi (1901-1988/

- the famous clay-toy craftswoman, she worked with the son, the craftsman - Abdugakhrom.

● PLACE NAME: Djizak city, Djizak province.

MANUFACTURED: lyagar, kosa, togoracha, zopol piyola, khurmacha, chibit kuza.

MATERIALS: local pottery clay, greyish-white clay.

PIGMENTS: copper oxide, iron oxide, cobalt oxide, red clay, white clay.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden and partially local *ishkor*.

FIRING: single.

FINISHING : brush painting, punching.

ORNAMENT: nakshi, oftobi, tumorcha-gul, bodomcha, pistagul, guzanak, butagul, zanjira-obi.

CRAFTSMEN : Amom Umarov kosagar (1901/, Kholik Beknazarov kulol (1891/, Burkhonboy Ataev (1925/, Nigmonbek Atabaev (1944/, Khudoynazar Kholikov (1930/, Akhmat Imomov (1932/.

● PLACE NAME: Kitab city, Kashkadarya province.

MANUFACTURED: lyangar-tobok, nim-tobok, kharchai-tobok, kosa, miyona shokosa, kaymok kosa, sut togoracha, kuzacha, hurma.

MATERIALS: local pottery clay, white clay, white sand.

PIGMENTS: copper oxide, iron oxide, cobalt oxide, red clay, chromium oxide.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden.

FIRING: single.

FINISHING : brush painting.

ORNAMENT: chizma, naksh, bodom-gul, islmi barg, chashma-nandza, mirobi-morak, davrazanjira, oba, davra-chashmi ushtur, bandi raykhon.

CRAFTSMEN: Raufov Khomid kuzagar (1906/, Tursunbaev Mukhammad Rajabboy kosagar, Khotam kosagar (1905/, Vokhid kosagar (1910/.

PLACE NAME: Shakhrisabz city, Kashkadarya province.

MANUFACTURED: lyangar-tobok, nakshin-tobok, tuy tobok, kharchagi tobok, miyona shokosa, mashadi kosa, don kosa, kaymok kosa, dulcha, sarkalla, kantdon, syt togoracha, mashrafa, kuzacha, kuza, kulokdoncha, sopol piyola, chur-churak.

MATERIALS: local pottery clay, greyish-white clay, white quartz sand.

PIGMENTS: copper oxide, iron oxide, cobalt oxide, red clay, chromium oxide.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden.

FIRING: single.

FINISHING : brush painting, punching.

ORNAMENT: mikhrob zanjira, bandi raykhon, beda gul, kuvkanot, parpasha, morak, termazulfak, pakhta gul, yulduzcha, ayriplon, tirnokcha, nokhutcha, tupsar gul, morogi madokhil, chorbargi kungira.

CRAFTSMEN: master Mukhsin kosagar (1928), master Muzaffarov Abduakhad (1935), master Abdusattor kuzagar (1927), master Rakhim Bobonazarov (1935), Fayzullo Khudoykulov (1908).

● PLACE NAME: Kasan city, Kashkadarya province.

MANUFACTURED: lyangari, tobok, nim tovok, tovoki kharchagi, kosa, shokosa, nimkosa, sopol, piyola, don kosa, khurma, khurmacha, kuza, kuzacha, kushkulok, khum.

MATERIALS: local pottery clay, greyish-white clay, white sand.

PIGMENTS: copper oxide, iron oxide, cobalt oxide, red clay, manganese oxide.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: local *ishkor* and leaden.

FINISHING : brush painting, punching.

CRAFTSMEN: Abdusaid Chinnisoz (1812-1880/, Bazarov Khamro kosagar /he is also famous under the surname Matbazarov/, Bakaev Mashariy bobo (1893, kuzagar), Bobomurotov Zaynubdin (1900, the son and the disciple of the famous craftsman of the 19th century - Bobo Murat), Vakhidov Davron / 1885 /, Kendjaev Ali / 1904 - kuzagar), Maksudov Umar (1909 - kosagar/, Mamadramimov Khalik / 1903 - kosagar /, Davronov Farmon / 1928 -kosagar/, Makhmudov Sharif - kuzagar / 1898 /, Toshpulat - kosagar (1882/, Rusiev Zubaydullo-kosagar (1904 /, Mukhammadramimov Halil kuzagar (1935/.

● PLACE NAME: Karshi, Kitab, Kamashi cities, Kashkadarya province.

MANUFACTURED: tovoki oshkhuri, tovoki labigardon, nim tovok, kharchagi tobok, duboyak tobok, duboyak shokosa, kosa, togoracha, labakcha, sopol piyola, khur-macha, kuza, kuzacha, khurma, oftobi karshagi, khum khumcha, kuv, yom, yomcha, kushkulok, mashrafa, kuvur, khamir togora, jomashov.

MATERIALS: local pottery clay, white quartz sand, greyish-white clay.

PIGMENTS: copper oxide, iron oxide, chromium oxide, cobalt oxide, manganese oxide, red clay, white clay.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE : local *ishkor*, partially leaden

FIRING: single.

ORNAMENT: parpasha, sapsargul, chashmi gusman, islami podnus, oba, islami mashadi, islami tovus, bodom gul, pakhta gul, bodom gul bargak, kashkarcha, khitoy gul, sambut gul, chashmi gov, sapsar gul, bodomcha, islami chizma.

KARSHI CRAFTSMEN: Vaisov Imom-gul kuza-gar(1897/, master Aymurat Sattorov kosagar (1907/, Vaisov Abdullo(1900, kosagar/, Vaisov Kuli (1909, kosagar/, master Mullo Fozil(1899, kosagar/, master Sattorov Gulmurot(1912, kosagar-laganpa/, Kuzi Kulol Vaisov(1898/, master Bakhrom kosagar(1904/, master Soli laganpaz (1915/, master Khalilov Omon(1897/, Khamraev Omon-kusagar(1906/.

KITAB CRAFTSMEN: Raufov Khamid(1906/, Tur-sunbaev Mukhammad Rajabov (1900, kosagar).

KASAN CRAFTSMEN : Ataev Khamro (1878 the hereditary kosagar/, Bazarov Khamro /1887 - kuzagar/, Bakaev Masharif bobo (1893 - kuzagar/, Bobomurotov Zaynautdin (1900 - kuzagar/, Vakhidov Davro (1885 -the hereditary kosagar/, Mamadramimov Halik (1903 - kosagar/.

● PLACE NAME: Gurumsaray settlement, Namangan province.

MANUFACTURED: tovoki kalon, tuy-tovok, khum, khumcha, kuza, hkulok, kosa.

MATERIALS: local pottery clay.

PIGMENTS: copper oxide, iron oxide.

TECHNIQUE: hand-building on a potter's wheel

GLAZE: local *ishkor*.

FINISHING: brush painting, punching.

ORNAMENT: islami morsang, hashti madohil nakshi, guzguzak, nakshi shapalok, guli bodbezak, islami gul, islami pargar, olmagul, islami kurok, zarpechak, islami mihrobi.

FIRING: single.

CRAFTSMEN: Abdurahmon kuzagar (the famous craftsmen kuzagar of the end of the 19th and the beginning of the 20th centuries), Sayid Chinnisoz (1879), Khamro (1878- kosagar), Khalil Mamaramimov (1903), Khakim Satimov (1900), Makhmudjon Rakhimov (1928), Maksud Ali Turabov (1933).

● PLACE NAME: Namangan city.

MANUFACTURED: tovok, khumcha, khum, katik kuza, kosa, kuza, jomashov.

MATERIALS: local pottery clay.

PIGMENTS: copper oxide, iron oxide, manganese oxide.

TECHNIQUE: hand-building on potter's wheel.
FINISHING: brush painting, punching, engraving.
ORNAMENT: tumorcha, bikhi gul, dondona, guzanak gul, dovara islimi, oba, zanjira, chinni gul, guli tupsar, yulduz, pakhta gul.

GLAZE: leaden, earthen-alkaline.

FIRING: single.

CRAFTSMEN: Jamolkhon Nizomov kosagar, master Toshkhoja Tilliya Khojiev kosagar (1886), master Kholmirza Okhunjonov kuzagar (1909), Mamadrakhimov kosagar (1852-1930), Usmonboy kulol-chinnisoz (1878), master Abidov kosagar, Valijon kuzagar (1895).

● PLACE NAME: Kattakurgan city, Samarkand region.

MANUFACTURED: togoracha tovok, lali tovok, taziya tovok, kosa, suv kosa, dukki kosa, mashrafa, chortagi kuza, kuzacha, khumcha, khum, jomashov, nil khum, kushkulok, chur-churak.

MATERIALS: local pottery clay, white clay, red clay, white sand.

PIGMENTS: copper oxide, iron oxide.

TECHNIQUE: hand-building on potter's wheel.

GLAZE: local ishkor and leaden.

FIRING: single.

FINISHING: brush painting, punching.

ORNAMENT: piala pocha, bulut zanjira, sapsargul, gultojikhuroz, kashkargul, chiga naksh, termagul, patnus gul.

CRAFTSMEN: master Khudoynazarov Asadullokosagar (1902), master Nasrullo kosagar, master Shukur kosagar, Shabaev Sobir kuzagar, master Khodik Abdullaev kosagar (1930), master Khudoyberdi Aminov kuzagar (1935).

● PLACE NAME: Urgut city, Samarkand region

MANUFACTURED: labgardon, duboyak shokosa, yaknimboyak tovok, toboki kalon, togoracha, sharbat kosa, sopol piyala, oftoba, khurma, khurmacha, kuzacha, kulkulcha, churchurak.

MATERIALS: local pottery clay, white clay, white sand.

PIGMENTS: copper oxide, iron oxide

TECHNIQUE: hand-building on potter's wheel

GLAZE: local ishkor and leaden

FIRING: single.

FINISHING: brush painting, punching

ORNAMENT: mikhrab gul, bodomcha gul, bargi angur, turna kanot, tarokcha, guli kharroji, kapalak gul, panjara gul, chashmi bulbul.

CRAFTSMEN: master Makhkam Ablakulov kosagar (1920), master Ubaydullo kosagar (1930), master Ziyodullo-kuzagar (1932), master Khabi Ibodullaev (1938)

● PLACE NAME: Madir village, Khorezm region.
MANUFACTURED: badiya, kosnin badiya, chanok badiya, shokosa, kosa, mashadi badiya, masha-di kosa, kuza, kuzacha, khum, kushkulok, ibrik, kuv, digir, bolachanok, kuva, kuvur, bola tuvak, khurma, khurmacha, mashrafa, gultuvak, togora.

MATERIALS: local pottery clay, greyish-white clay, reed down.

PIGMENTS: copper oxide, iron oxide, chromium oxide, cobalt oxide.

TECHNIQUE: hand-building on potter's wheel.

GLAZE: local ishkor and leaden.

FIRING: single.

FINISHING: brush painting, punching.

ORNAMENT: islimi aylanma, separate elements of national instruments, islimi davra, islimi doira, islimi doira, islimi madokhil, islimi masha-di, soldatcha, pakhta chanok-islami

CRAFTSMEN: master Matchanov Rakhimberdi (1909, a hereditary master, learnt the ceramics craft from his father Matchan Khudoyberanova (1862-1932), Vays kulol died in the beginning of the 20th century, lived and worked in Madir village of the Khankinoksk region, had a large pottery workshop, took part in the Khiva's palaces facing works; several apprentices constantly worked in his workshop, master Balta Vaisov (1893-1958; besides household items made the samples of light blue and turquoise colour for the restored cupola of the Palvan-ata in Khiva).

● PLACE NAME: Khiva city, Khorezm region.

MANUFACTURED: chanok badiya, badiya, koshin badiya, podshokhi, kosa, nimkosa, togora, togoracha, ibrik, kuza, kuzacha, kuv, yom, yoncha, durt kuloklik khum, nil khum, mashrafa, gultuvak, bola chanok, mashadi badiya, digir, bola tuvak.

MATERIALS: local pottery clay, greyish-white clay, white sand, reed down.

PIGMENTS: copper oxide, iron oxide, chrome oxide, cobalt oxide.

TECHNIQUE: hand-building on a potter's wheel

GLAZE: local ishkor - ishkor chogon and leaden glazing.

FIRING: single.

FINISHING: brush painting, punching.

ORNAMENT: karga tish, yaprok gul, guk darakht, shokhchagul, miltik pichok, egri nakd, mikhrobi, yulduzgul, koshingul, tanga, islimi mashadi, ilonboshi, darakhtgul, tarok gul, khushrui gul, raykhoni, islimi aylanma, ura naksh, khumbuz, pakhta islimi, soldat

CRAFTSMEN: master Matchon Iskandarov (1915), Kalandarov Iskandar kuzagar (1885, handicrafts-

man of the large forms), Matkarimova Nabiya (1900 - worked with her husband, ceramist Sa-paev, painted the makings), Matyakubov Palvan (1889, master-kuzagar, lived and worked in Yan-gi-arik), Masharipov Sadulla (1896, kosagar), Sa-farov Sapay (1920), master Urozimbet Ishmura-dov (1889, kosagar, for a long time worked in Kattabag), master Yusuf Tajipalvan (1892 - kul-lol-kosagar, a famous and talented master, worked for a long time in Khiva and Madir).

● PLACE NAME: Rishtan city, Ferghana region, *Yangi khayot* craftsmen's cooperative porcelain factory.

MANUFACTURED: charkh tavok, tavok kalon, chukur tavok, maraka tovok, kosa, yumalok, tarkash, kulkulcha, kuzacha, oftoba kolbaki, kuzacha katig, obdasta urdak, churchurak.

MATERIALS: local pottery clay, white clay, chi-na-clay, field spar, red clay.

PIGMENTS: copper oxide, iron oxide, brought dyes.

TECHNIQUE: grinding, sifting, drying and vari-ous ceramic mixings made with the help of special mechanisms and by hand. Shaping was made on a potter's wheel.

FINISHING: brush painting, punching.

ORNAMENT: gula-toji-khuroz, tovus gul, anor gul, pista gul, guli chongara, khayrigul, islami angur, yalpiz gul, islami kokcharak, chashmi gov, isli-ma balik.

GLAZE: leaden, leaden-tin and ishkor.

FIRING: single and double.

CRAFTSMEN: master Tukhtasin Abdurasulov (1926, kosagar), Ismailov Muso kosagar (1901), Madyusupov Akhmajon kosagar (1931), Yigitali Makhmudov kosagar (1935), Shermatov Uzok-boy kosagar (1871), Yunusov Kholmat kosagar (1874), Nishonov Babajan kosagar (1929), Tajiev Akbarali kuzagar (1929), Soli kuzagar (1898), Marjab kuzagar (1907), Usmonov Khaydar ku-zagar (1907), Rasuljan kuzagar (1932), toy-mas-ters Masoli and Zaynabbibi khushpalakchi.

● PLACE NAME: Tashkent.

MANUFACTURED: katta lagan, tuy tavok, mara-ka lagan, shokosa, kosacha, tovok, tovokcha, nisholda piyala, sut togoracha, chinni kuza, kuza-cha, guldon, suzma kuza, khurmacha, khurma, togora, jomashov, yom, khum, nil-khum, oftoba kuza, kuza, gultuvak, wine and fruit sets, ceramic souvenirs.

MATERIALS: local pottery clay, greyish-white clay, china-clay, field spar, white quartz sand.

PIGMENTS: iron oxide, copper oxide, chromium

oxide, manganese oxide, tin oxide, majolica fu-sible glazings.

TECHNIQUE: hand-building on a potter's bench and on a semi-mechanized bench with the help of gypsum models and stencils.

GLAZE: leaden.

FINISHING: brush painting and with a dropper.

ORNAMENT: islami kalampir, bargi avvalibakhor, kashkarcha, pargori gul, palak gul, islami aylan-ma, olma gul, turna, mikhrobcha.

CRAFTSMEN: Miraliev Akhmad and Mukhammad, Miraliev Turob, Rakhmatov Akhmad (1928), Sadik-ov Chulpon (1928, a disciple of Yunus Ziya-mukhamedov), Ziyamukhamedov Miryunus (1900), Salikhov Yusuf-kuzagar (1860-1938, made *ola-bula* spotted painting items), Sultanov Yakub-jan-kosagar (1894-1966), Turabov Kamol (1921).

● PLACE NAME: Sherabad city, Surkhandarya region.

MANUFACTURED: togoracha tovok, kosa, shoko-sa, sut tavok, katik kuza, kuzacha, oftoba, gup-pi, khumcha.

MATERIALS: pottery clay, white clay, reed down.

PIGMENTS: iron oxide, copper oxide.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden.

FIRING: single.

FINISHING: brush painting, punching.

ORNAMENT: chetan, shakhmatcha, bosma gul, sedona, tumorcha, dondona, olma gul, savat gul, guli sapsar, boychechak.

CRAFTSMEN: master Khamro Ashurov (1910), master Ashurbay Izbosarov (1896), Tursunboy Ashurbaev (1908), master Abdurakhim Turaev.

● PLACE NAME: Denau city, Surkhandarya re-gion.

MANUFACTURED: duboyak tovok, lali tovok, nim tovok, kosa, shokosa, togoracha, gultuvak, kuza, kuzacha, khumcha, kushkulok, khurma, khur-macha, khum, guppi, bola tuvak.

MATERIALS: pottery clay, white clay, white sand

PIGMENTS: iron oxide, copper oxide, cobalt ox-ide, chromium oxide, manganese oxide.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden.

FIRING: single.

FINISHING: brush painting, punching, engraving

ORNAMENT: chizma gul, islami tortar, davra, be-shikgul, shaftoli gul, gadjak gul, pista gul, bod-omcha zulpak, turna.

CRAFTSMEN: master Rasul Zuhurov (1938), master Badal Khalilov (1905), master Yusuf Zuhurov (1937), master Soli Bazarov (1917), Bobo Said Rasulov (1902).

- PLACE NAME: Baysun city, Surkhandarya region

MANUFACTURED: lyagans, togoracha, kosa, shokosa, dukki kosa, chinni kosa, lagancha, kuza, kusacha, guppi, khum, nil khum, jomashov, mashrafa, bola tuvak.

MATERIALS: pottery clay, white clay, white sand, reed down.

PIGMENTS: iron oxide, copper oxide, cobalt oxide, chromium oxide.

TECHNIQUE: hand-building on a potter's wheel

GLAZE: leaden.

FIRING: single.

FINISHING: brush painting, punching.

CRAFTSMEN: master Khudaykul Yuldashev (1926), master Mukhammad Said kuzagar, master Kasim kosagar, master Fazil ishkorpaz, master Astankul kuzagar.

2nd Period: 1960-80

PLACE NAME: Gurumsaray settlement, Namangan region.

MANUFACTURED: lyagan-tovoki, kosa, kuza, jomashov, sopol piala, nisholda kosa, chor-gusha.

MATERIALS: local pottery clay.

PIGMENTS: iron oxide, copper oxide.

TECHNIQUE: hand-building on a potter's wheel

FINISHING: brush painting, punching.

ORNAMENT: chetan, tarak, islami-aylanma, kirmoi, mekhrobi, chor-barg.

GLAZE: local ishkor.

FIRING: single.

CRAFTSMEN: master Khakim Satimov (1900), Makhmujon Rakhimov (1928), Maksudali Turabov (1932).

- PLACE NAME: Namangan.

MANUFACTURED: lyagan, shokosa, kosa, nim kosa, yumalok, chibit kuza, kuzacha, chinni kuza, oftoba, gifts and souvenirs, decorative wall plates, figured jugs, tea-sets, toys, various vases.

MATERIALS: local pottery clay, Angren clay, white clay, white sand.

PIGMENTS: local dyes, ready majolica paints and glazings.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden fusible glazings, partly local ishkor glazing.

FINISHING: brush painting, punching.

ORNAMENT: morpech, islami kushkanot, kush-tirnok, beda gul, sapsar gul, parpasha, islami pakhta, sambit gul, uruk gul, ayriplon, islami mushki-anbar, raykhongul.

CRAFTSMEN: master Akhunjanov Kholmira kuzagar (1809), Yusupov Khamrokhoja (1937), Kholikov mamadali kosagar (1900), Tashkhoaev Tillyakhoja, master Shorofutdin Tojiboy kosagar, Ibrokhimov Toshpulov, master Rakhim kosagar (1900), master Zaynutdin kosagar (1905), master Maksutdin Umarov (1909), master Khalil Madraimov (1903).

- PLACE NAME: Kattakurgan city, Samarkand region.

MANUFACTURED: lali tovok, tuy tovok, nakshin tovok, jom kosa, togoracha, dukki kosa, piyala, katik kuza, guldon, mashrafa, churchurak.

MATERIALS: local pottery clay, white clay, red clay, white sand.

PIGMENTS: iron oxide, copper oxide, manganese oxide, majolica paints.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: leaden and partly local ishkor.

FIRING: single and partly double.

FINISHING: brush painting, punching.

ORNAMENT: pakhta islami, islimi yulduz, islimi urama, sodda madokhil, darakhti bodom, guli gandum, islami morak, koshgul.

CRAFTSMEN: Turdi bobo sozanda kosagar, master Khidoyat kosagar, Khudoynazarov Asadullo kosagar, Shukurov Nazurullo kosagar, master Mirsoat kuzagar, master Yuldoshboy Abdullaev (1930), Amon Aliev kosagar (1935), master Fayzullo Nazrullaev (1931).

- PLACE NAME: Urgut city, Samarkand region.

MANUFACTURED: dobiyak tovok, charkh tovok, duboyak shokosa, togoracha tovok, kosa, kaymok kosa, piyala, kuzacha, katik kuza, oftoba, guldon, mashrafa, churchurak.

MATERIALS: local pottery clay, white clay, red clay, white sand.

PIGMENTS: iron oxide, copper oxide, chromium oxide, manganese oxide, antimony oxide.

TECHNIQUE: hand-building on a potter's wheel

GLAZE: leaden and partly ishkor.

FIRING: single.

FINISHING: brush painting, partly punching.

ORNAMENT: kharoji naksh, tarok naksh, bodomcha tarok, olma gul, bayrok gul, shona barg, birtortar, pakhtagul, yulduzcha, chakma gul.

CRAFTSMEN: master Makhkam Oblokulov kosagar (1920), master Khabi Ibodullaev (1938), master Majid Rashidov-kosagar (1935), master Khudoynazar-kuzagar, Ablokulov Nugman (1964), Ablokulov Namaz (1954), Karimova Salima (1959)

● PLACE NAME: Khazarasp district, Khorezm region

MANUFACTURED: chanok badiya, tuy tovok, koshin badiya, podshokhi, mashadi badiya, bol-achanok, sopol piyala, bola tuvok, digir, ibrik, kuv, guza, guzacha, khum, yom, yomcha, durtkuloklik khumcha, kuvur, mashrafa, gultuvak, kosa, shokosa, togora, togoracha, sopol uyinchok.

MATERIALS: local pottery clay, greyish-white clay, white sand, reed down.

PIGMENTS: iron oxide, copper oxide, chromium oxide, manganese oxide, antimony oxide.

TECHNIQUE: hand-building on a potter's wheel.

GLAZE: local ishkor - chogon, partly leaden glazing.

FIRING: single.

FINISHING: brush painting, punching.

ORNAMENT: dinok, islimi aylanma, mashadi islimi, durna, kushkanot, chinni gul, soldat, yulduzcha, pakhta gul, olma gul, chorbutagul, sapsargul, oygul, urama islimi.

CRAFTSMEN: master Rakhimberdi Matchanov (1909), Nurullaev Jumaniyoz (1914), Jumaniyozov Khudoya (1935), Baratov Ismail (1933), Atajanov Sulton (1937), Sapaev Eshmurod (1923), Matrizaev Vafo (1908), Allaniyazov Jengibay (1928).

PLACE NAME: Rishtan city, Ferghana region, Ceramics Factory of the Ministry of Local Industry.

MANUFACTURED: miyona tovok, chukur tovok, tovoki kalon, nakshin tovok, tarkash, kosa, nisholda kosa, piyala, oftoba urdak, churchurak, wine set, tea set, pilav set, soup set, stew fruit set, fruit, drinks sets and souvenirs.

MATERIALS: local pottery clay, white clay, china clay, field spar, local red clay.

PIGMENTS: copper oxide, iron oxide, white sand, majolica dyes.

TECHNIQUE: grinding, sifting, drying and making of various ceramic mixings, glazings, paints with the help of special mechanisms.

GLAZE: leaden-tin, calcine (local faience glaze - chinni, ishkor)

FIRING: single for local ishkor glazed items, double for mass products - in tunnel kilns.

FINISHING: brush painting, punching and engraving.

ORNAMENT: islimi khosiya, kuchkarak zanjira, anjir gul, islimi pechak gul, anor gul, choybarg gul, guli zarvarak, guli khayri, guli usman, kordi muz, isdimi oshpichok, islimi yulduz, ayriplon.

CRAFTSMEN: master Ibragim Kamilov (1926), Bobojon Nishonov, Khakim Sattorov, master Muso Ismoilov (1905), Babakhojaev Zamzam-

kuzagar (1931), Akbarali Tajaliev kosagar (1929), Palvanov Khatambov (1922), master Marajab Sattorov (1907), Khamidov Rasuljan (1932), master Tursunbov Shokirov (1925), master Kenjabov Kholikov (1930), master Akhmajon Dadaboev (1911).

In 1976 there worked 357 people - craftsmen of various specialization (among them - 115 women) and painters-ornamentalists - 90 (among them 70 women)

PLACE NAME: Kokand city, Ferghana region.

MANUFACTURED: tavok labigardon, tavoki safid, kharchagi tavok, shokosa, kosa, nim kosa, kaymok kosa, chibit kuza, guldon, figured traditional jugs as souvenirs, churchurak

MATERIALS: local pottery clay, white clay, red clay.

PIGMENTS: copper oxide, iron oxide, cobalt oxide.

TECHNIQUE: hand-building on a potter's wheel and on a semi-mechanized bench with the help of gypsum models and stencils

FINISHING: separate items were painted with brush or mass items - with a dropper

ORNAMENT: guli binafsha, islimi tarok, chashmi ushtur, guli angur, olma gul, kuchkarak zanjira, davra, kushkanot, yulduzcha.

GLAZE : leaden, ishkor.

FIRING : single.

CRAFTSMEN : Baybobo Chinisov /died in 1876/, Shermat Mukhammed Muradov kulol kuzagar /died in 1881/, Shermatovs Abdukhafiz /born in 1928/ and Abdukhamid /born in 1927 - was studied by his father Shermat Mukhammed Muradov/, Yakubov Djurabov /modern master/.

● PLACE NAME : Tashkent M. K. Rakhimov experimental - creative group of enterprises of applied arts.

MANUFACTURED: lagan, katta charkh tovok, kosa, shokosa, sut togorocho, piela, guldon, wine - sets, water - sets, sets for fruits, tea and coffee services, sets for pilaff, souvenirs.

MATERIAL: potter's clay, red clay, grey-white clay, kaolin, feldspar.

PIGMENTS: copper oxide, ferric oxide, manganese oxide, chrome oxide, cobalt oxide, stibium oxide, majolica glaze.

TECHNIQUE: forming on the mechanised lathe.

GLAZE : leaden.

FIRING : twice.

FINISHING : painting with brush.

ORNAMENTAL PATTERN : pargori islimi, avvalibakhor, kushbarg, bofta islimi, olma gul, kanoti murg, islimi gadjak, mikrobi sitora, islimi pakhta.

CRAFTSMEN : Aminov Akhad Umarovich / born in 1917 /, Ziyamukhamedov Yunus kuzagar / born in 1909 /, Turabov Kamol / born in 1921 - famous Tashkent master usto Turoba Miraliev's son /, Sadykov Chulpan / born in 1928 /.

● PLACE NAME : Samarkand.

MANUFACTURED : duboyak tovok, yak nimboyak tavok, kosa, kosa duobi, oftoba, guldon, sets for pilaff, sets for fruits.

MATERIAL : potter's clay, grey clay, feldspar.

PIGMENTS : imported dyes.

TECHNIQUE : manual forming on the potter's wheel.

GLAZE : leaden, tip - leaden, ishkori.

FIRING : single and twice.

FINISHING : painting with brush.

ORNAMENTAL PATTERN : bodomcha gul, bodom, pandjara gul, guli turna, shapolok zanjira, islimi pakhta, yulduz girikh, chumchuk knot.

CRAFTSMEN : Umarkul Djurakulov / born in 1894 /, usto Karim Karaev kosagar / 1893 - 1951 /, Bakhriev Nigmon / born in 1920 /, Mukhamadiev Azimmurot / 1909 - 1969 /, Abdurakhim Mukhtarov / born in 1931 /, usto Baburov /born in 1949/, Kh. Khakberdiev /born in 1949 /.

3rd period: 1990s

PLACE NAME : Rishtan.

MANUFACTURED: miena tovok, chukur tovok, nakshin tovok blyudo, tarkash, kosa, nisholda kosa, yumalok, kuzikulcha, jags, khum, kulakdoncha, kushkulok, shikosa, vases.

MATERIAL: local red clay, white clay, kaolin, potter's clay.

PIGMENTS: copper oxide, ferric oxide, cobalt oxide.

TECHNIQUE: manual forming on the potter's wheel and on the mechanised lathe.

FINISHING: painting kalami.

ORNAMENTAL PATTERN : geometrical - chetan, tursi - mon, uchburchak, zanjir, jingalak zanjira, nakhot, chess pattern, abstract - geometrical pattern. Vegetable motifs - chorbarg, bodomgul, anorgul, barg, pomegranate - anor, sarv, islimi.

PICTURES: kumgan, chadish, fragments of minarets, mosques, madrasahs, knives, calligraphy inscription, zoomorphic and anthropomorphic motifs - chashmi bull-bull, parpashsha, iloi izi, khukiz shokhi.

GLAZE : ishkori.

FIRING : single.

CRAFTSMEN : Ibrokhimjon Komilov/ born in 1926 /, Sharafiddin Yusupov / born in 1945 /, Ashurali Yuldashev / born in 1941 /, Gafur Bobojonov / born in 1952 /, Odil Nigmatov / born in 1956 /, Ganijon Eliboev /born in 1955/, Alijon Isanov /born in 1946/, Rustam Usmanov /born in 1954/, Nabijon Kadirov / born in 1957 /, Nazirov Alisher / born in 1958 /, Ismail Komilov / born in 1961 /, Firdaus Yusupov / born in 1974 /, Mamadali Tojialiev / 1958 /, Mirsakaev Ilnur /1977/.

● PLACE NAME : Shakhrisabz, Kashkadarya province.

MANUFACTURED : langari tovok, nakshin tovok, tyu tovok, miena shokosa, mashadi kosa, kantdon, kulokdoncha, kuzi, mashrafa.

MATERIAL : local potter's clay, grey - white clay, quartzite.

PIGMENTS : copper oxide, ferric oxide, stidium oxide, chrome oxide, cobalt oxide.

TECHNIQUE : manual throwing on the potter's wheel.

GLAZE : leaden.

FIRING : single.

ORNAMENTAL PATTERN : zanjira, bandi raykhon, beda gul, parpashsha, mora, sapsar gul, chorbargi kungira, morogi madokhil.

CRAFTSMEN : Abdukarim Khizratkulov / 1895 - 1977 /, Abduakhad Muzaffarov / 1935 - 1990/.

● PLACE NAME : Urgut, Samarkand province.

MANUFACTURED : duboyak tovok, charkh tovok, duboyak shokosa, kosa, jugs guldon, oftoba, figured jug with carving and laid on design.

MATERIAL: potter's clay, white clay, aktash, quartzite.

PIGMENTS: copper oxide, ferric oxide, cobalt oxide, manganese oxide.

TECHNIQUE : manual forming on the potter's wheel.

GLAZE : leaden.

FIRING : single.

PAINTING : kalami, chizma, engraving ornament.

ORNAMENTAL PATTERN : islimi, jiydagul, guli binafsha, guli san-jar, madokhili lola, atirgul, chorbarg, uch gul,turt barg, tukilgan olma, bodom gul, kalampir.

CRAFTSMEN : Ablakulov Namoz(1954/, Ablakulov(1964/.

● PLACE NAME : Gurumsaray village, Papskiy district of Namangan province.

MANUFACTURED : tovoki kalon, charkh tovok, kuchkulok, kosa.

MATERIAL : local potter's clay.
 PIGMENTS : copper oxide, ferric oxide, cobalt oxide, manganese oxide.
 TECHNIQUE : manual throwing on the potter's wheel.
 PAINTING : kalami - brush technique.
 ORNAMENTAL PATTERN : chorbarg, kumgan, but-simon bezak, kup burchakli yuleduzsimon bezaklar.
 GLAZE : ishkor.
 FIRING : single.
 CRAFTSMEN : Makhmudjon Rahimov(1928-1993/), Maksudali Turapov(1932/).

● PLACE NAME : Andijan, Andijan province.
 MANUFACTURED : nim tovok, tukki-kosa, kosa, guldon.
 MATERIAL : local clay.
 PIGMENTS : cobalt oxide, copper oxide, ferric oxide.
 TECHNIQUE : manual forming on the potter's wheel.
 ORNAMENTAL PATTERN : kuchkorak, zandjira, sarik-gul, pechak-gul, bargi-khurmo, islimi-morak, chashmigadjak.
 GLAZE : ishkor, leaden.
 FIRING : single.
 CRAFTSMEN: Abduvakhobov Mirzabakhrom(1950/, Kutbiddin Turdiev(1964/.

● PLACE NAME : Gijduvan, Bukhara province.
 MANUFACTURED : miena tovok, labigardon, langari tobok, mashadi kosa, kantdon.
 MATERIAL : local potter's clay, quartzite.
 PIGMENTS : copper oxide, ferric oxide, manganese oxide, cobalt oxide.
 TECHNIQUE : manual forming on the potter's wheel.
 GLAZE : leaden.
 FIRING : single.
 PAINTING : kalami/brush/, bosma/stamping/.
 ORNAMENTAL PATTERN : islimi, jiydagul, guli binafsha, gulsanjar, madokhili lola, atirgul, anor gul, chorbarg, bodomgul, kalampir, dumi burgut, ilon izi, boykush.
 CRAFTSMEN : Nazrullaev Alisher(1953/, Nazrullaev Abdullo(1963/, Umarov Khamidjon(1961/, Nazrullaeva Manzura(1961/, Umarova Gulnora(1961/.

● PLACE NAME : Kattabag village, Yangiaryk district of Khorezm province.
 MANUFACTURED : mashadi bodiya, chanok bodiya, guppi-churns, bowls, lamps.
 MATERIAL : local clay, grey-white clay, quartzite, cane down, flour.
 GLAZE : soil- alkali.

FIRING : single.
 PAINTING : kalami.
 ORNAMENTAL PATTERN : bodomgul, turttirok gul, turt yaprok, pichok gul, tarok gul, miltik gul, geometrical design-girikh, triangle, rectangle, round medallion.
 CRAFTSMEN : Sulton Atadjanov(1937/.

● PLACE NAME : Madyr village, Khankin district of Khorezm province.
 MANUFACTURED : koshin bodiya, mashadi bodiya, chanok bodiya, guppi-churns, bowl, lamps.
 MATERIAL : local clay, grey-white clay, quartzite, cane down.
 TECHNIQUE : manual forming on the potter's wheel.
 GLAZE : local soil-alkali glaze/chogon/.
 FIRING : single.
 PAINTING : kalami.
 ORNAMENTAL PATTERN : flower motifs- bodomgul, turttirok gul, turt yaprok, object pictures-pichok, miltik, dutar, tarok, zoomorphic motifs-kush tumshugi, khukiz shokhi, balik, ilon izi, geometrical design- girikh, triangle, rectangle, elements of architecture.
 CRAFTSMEN : Raimberdy Matchanov(1909/, Odilbek Matchanov(1971/.

● PLACE NAME : Denau, Surkhandarya province.
 MANUFACTURED : langari tovok, duboyak tovok, lali tovok, kosa, shokosa, vases, kushkoloki, toy-whistles.
 MATERIAL : local potter's clay, grey-white clay, quartzite.
 PIGMENTS : copper oxide, ferric oxide, cobalt oxide, chrome oxide, manganese oxide.
 TECHNIQUE : manual forming on the potter's wheel.
 GLAZE : leaden.
 FIRING : single.
 PAINTING : nakshi kharroji, chizma gul, islimi tartar, beshik gul, shiftoli gul, gadjagi gul, lista gul.
 CRAFTSMEN : Badal Zukhurov(1937/, Rasul Zukhurov(1938/.

● PLACE NAME : Uba village, Bukhara province.
 MANUFACTURED : khushpulak- toy-whistles.
 MATERIAL : local potter's clay, gilbot clay, quartzite.
 TECHNIQUE : manual forming.
 GLAZE : leaden.
 FIRING : single.
 PAINTING : kalami.
 CRAFTSMEN : Kubaro Obidova

COPPER EMBOSSING

1st period: 1860-1920

PLACE NAME: Andijan city.

MANUFACTURED:choydish, oftoba, obdasta, chilopchin, tufdon, mislaghan, sandikchar, chilkalit, isrikdon, kashgul.

MATERIAL:copper.

TECHNIQUE:engraving, chasing.

ORNAMENT:islīmi, chorbarg, chahshma bulbul, madohil, mehrob, turna, bodom, zandjara.

CRAFTSMEN: Ismoilov Khodgam (1880).

● PLACE NAME: Margelan city, province of Ferghana.

MANUFACTURED:choydish, oftoba, obdasta, chilopchin, tufdon, mislagan, sandikcha, chilkalit, isrikdon, kashgul.

MATERIAL:brass and red copper.

TECHNIQUE:forging, casting, engraving, chasing, toning.

ORNAMENT:islīmi, chorbarg, barg, se barg, zandjir-barg, nimislīmi, mekhrob, madokhil, kirmoq, kushbodom, kalampir gul, turundge, katak.

CRAFTSMEN: usto Mussavir Kashgary.

● PLACE NAME: Samarkand.

MANUFACTURED:dastshui, dultcha, dovul, isrikdon, kosa, oftoba, oftoba-samovar, sarkhumi, satil, tufdon, choydish, shamdon, sharobdon, usmadon.

MATERIAL:brass and red copper.

TECHNIQUE:forging, casting, engraving, chasing, toning.

ORNAMENT:chorbarg, nimislīmi, guli chisht, chashma bulbul, madokhil, hirmak, mekhrob, bargak, turna, buta, bodom, hirmak-zandjara, kunibarg, kushkaron, zuluk.

CRAFTSMEN: usto Tagai, usto Mukhammad, usto Ahmad, usto Salim misgar, usto Akhundjan, usto Hidar Hodgar.

● PLACE NAME: Sherabad city, province of Surhandara.

MANUFACTURED:choydish, dgom, oftoba, miskosa, dustshui.

MATERIAL:brass and red copper.

TECHNIQUE:engraving, chasing, casting, forging, toning.

ORNAMENT:islīmi, chorbarg, bargak, turna, zandjara.

CRAFTSMEN: usto Dust, usto A. Babadjanov.

● PLACE NAME:Asakee city, province of Andijan.

MANUFACTURED:choydish, oftoba, obdasta, chilopchin, tufdon, mislagan, sandikcha, chilkalit, isrikdon, kashgul.

MATERIAL:copper.

TECHNIQUE:engraving, chasing.

ORNAMENT:islīmi.

CRAFTSMEN:no data.

● PLACE NAME: Bukhara city.

MANUFACTURED:jahob, choinaq, choydish, guldon, kuza, satil, oftoba, obdasta, dastshui, tufdon, kashkul, chil-kalid, chinnikop, dovul, mislagan, laali, miskosa.

MATERIAL:copper, bronze, brass.

TECHNIQUE:forging, casting, chasing, engraving, slotting, toning.

ORNAMENT:islīmi, chorbarg, barg, se barg, zandjir-barg, nimislīmi, mekhrob, madokhil, kirmoq, kushbodom, bodomgul, turundge, katak.

CRAFTSMEN: usto Salahitdin, usto Mirza, usto Sharaf, usto Khakim Bukhary, Dostmuhammad Riza, usto Gulom, Olim Abdusalamov, Gulam Khasanov, Abloiar Uldashev, usto Narsolihov, Kory Sharif.

● PLACE NAME: Gijduvan city, province of Bukhara.

MANUFACTURED:oftoba, choydish, guldon, kuza, satil, dastshui, tufdon, kashkul, chil-kalid, chinnikop, dovul, mislagan, miskosa.

MATERIAL:copper, bronze.

TECHNIQUE:casting, forging, chasing, engraving.

ORNAMENT:islīmi.

CRAFTSMEN:no data.

● PLACE NAME:Khiva.

MANUFACTURED:kumgan, tun, kuza, selobcha, nosshisha, mistavoq, mislagan, miskosa.

MATERIAL:copper, black and red lacquers.

TECHNIQUE:casting, forging, chasing, engraving, toning.

ORNAMENT: ailanma islīmi, savr.

CRAFTSMEN: usto Mukhammad Pano and his sons.

● PLACE NAME: Kokand.

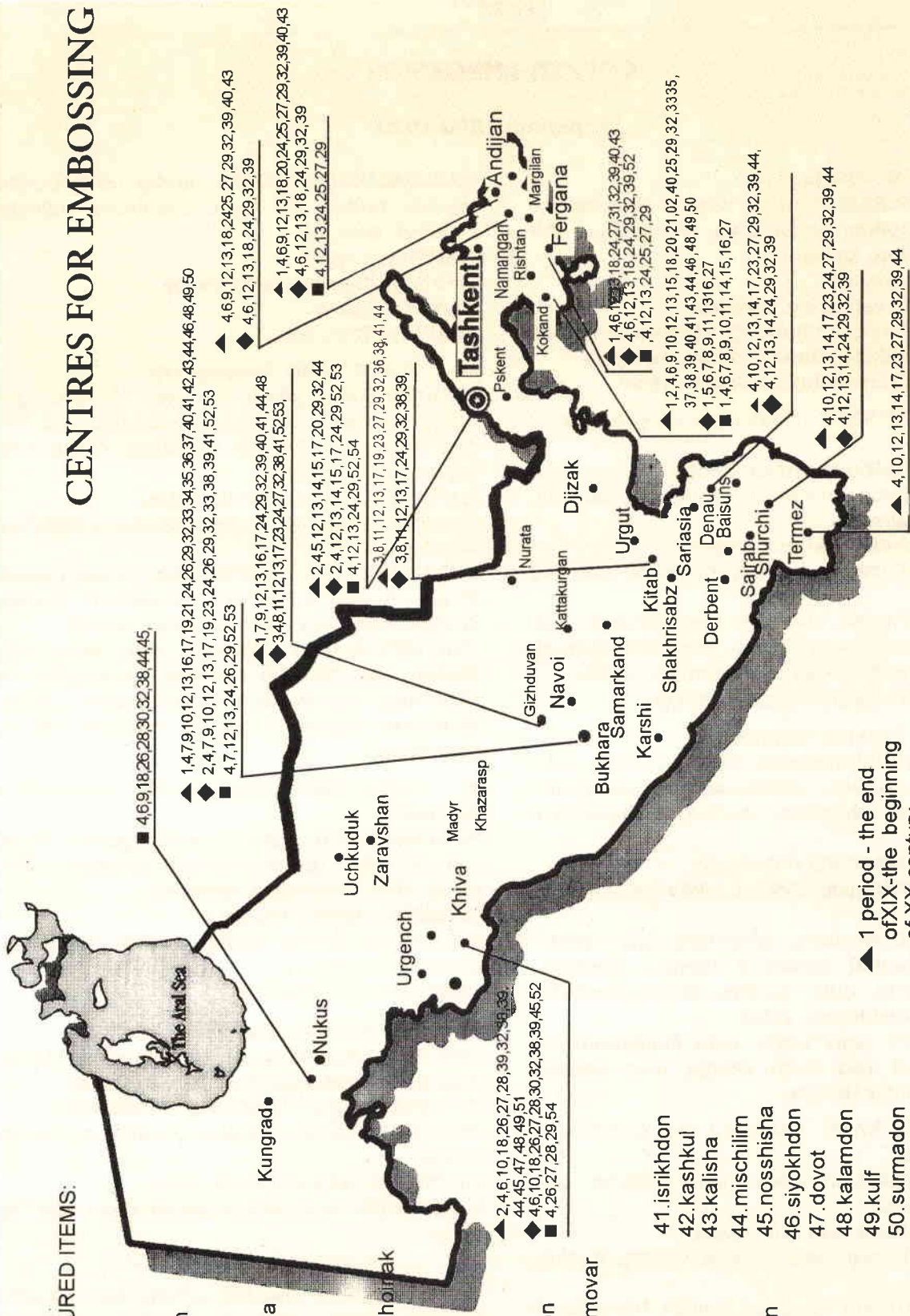
MANUFACTURED: choydish, oftoba, obdasta, chilopchin, tufdon, mislagan, sandikcha, chilkalit, isrikdon, kashgul.

MATERIAL: copper, brass.

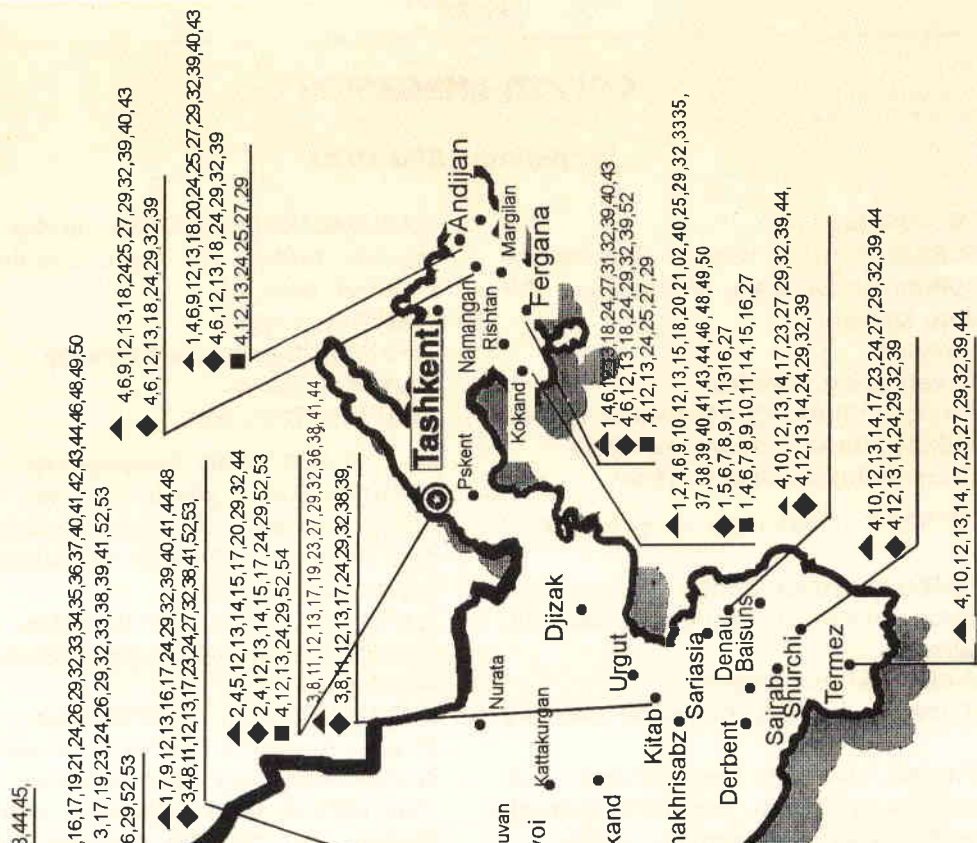
TECHNIQUE: forging, casting, chasing, engraving.

MANUFACTURED ITEMS:

1. savri
2. kalgir
3. sarkhumi
4. mislagan
5. misbarkash
6. mistavok
7. 1a'li
8. patnis
9. sharbatkosa
10. miskosa
11. dulcha
12. choidish
13. choinak
14. samovarchoirak
15. samovar
16. yakhdon
17. satil
18. chelak
19. korson
20. togora
21. mankaldon
22. taglik
23. oftoba samovar
24. oftoba
25. obdasta
26. kumgan
27. kuza
28. tun
29. dastshui
30. selobcha
31. chilopchin
32. tufdon
33. guidon
34. dovul
35. chinnikop
36. misgijlof
37. galadon
38. kuticha
39. sandikcha
40. chil kalid



CENTRES FOR EMBOSSING



41. isrikhdon
42. kashkul
43. kalisha
44. mischilirn
45. nosshisha
46. siyokhdon
47. dovot
48. kalamdon
49. kulif
50. surmadon
51. usmadon
52. piala
53. decorative panel
54. souvenir set.

ORNAMENT: islimi, chorbarg, barg, se barg, zandjir-barg, nimislimi, mekhrob, madokhil, kirmoq, kushbodom, kalampir gul, turundge, katake.

CRAFTSMEN: usto Ataulla Mukham Madradgab, usto Mulla Kholik, usto Mashrab, Rakhmatulla, Saddik Ataullaev.

● PLACE NAME: Kitab city, province of Kashkadaria.

MANUFACTURED: kumgans, oftoba, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving, casting, forging, toning.

ORNAMENT: islimi.

CRAFTSMEN: no data.

● PLACE NAME: Yakkabad city, province of Kashkadarya.

MANUFACTURED: kumgans, oftoba, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi.

CRAFTSMEN: no data.

● PLACE NAME: Karshi city.

MANUFACTURED: kumgans, oftoba, oftoba-samovar, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving, toning, forging, casting.

ORNAMENT: islimi.

CRAFTSMEN: usto Abdukarim Nizametdin, usto Saidi Sharafi Asad.

● PLACE NAME: Shakhrisabz city.

MANUFACTURED: kumgans, oftoba, oftoba-samovar, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving, toning, casing, forging.

ORNAMENT: islimi.

CRAFTSMEN: usto Alim Sharafi Asad, usto Jalol Sabir.

● PLACE NAME: Kasansai city, Ferghana valley.

MANUFACTURED: oftoba, choidish, dastshui, mislagan, miskosa.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi, bodomgul.

CRAFTSMEN: no data.

NAME OF THE PLACE: Namangan city, Ferghana valley.

MANUFACTURED: oftoba, choidish, dastshui, mislagan, miskosa, mistavoq, isriqdon.

MATERIAL: copper.

TECHNIQUE: chasing, engraving, casting, forging.

ORNAMENT: islimi, bodomgul.

CRAFTSMEN: Usto Mumin's name is the only one known from the XIX - XX c.

● PLACE NAME: Urgut, province of Samar-kand.

MANUFACTURED: kuza, dulcha, sarkhumi, misgilof, oftoba, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving, casting, forging.

ORNAMENT: islimi.

CRAFTSMEN: no data.

● PLACE NAME: Denau city, province of Surkhandarya.

MANUFACTURED: kumgans, oftoba, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi.

CRAFTSMEN: no data.

● PLACE NAME: Termez city, province of Surkhandarya.

MANUFACTURED: kumgans, oftoba, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi.

CRAFTSMEN: no data.

● PLACE NAME: Tashkent.

MANUFACTURED: kumgans, oftoba, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi, bodomgul.

CRAFTSMEN: usto Azis, usto Khomid, usto Abdukadir, Mumin Atullaev, his son Jusupdgan Kadirov.

2nd period: 1920-1980

● PLACE NAME: Kitab city, province of Kashkadarya.

MANUFACTURED: kumgans, oftoba, choidish, satil, dastshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving, casting.

CRAFTSMEN: no data.

- PLACE NAME: Bukhara.
 MANUFACTURED: choinak, guldon, kuza, satil, oftoba, obdasta, dastshui, tufdon, mislagan, laali, miskosa.
 MATERIAL: copper, bronze, brass.
 TECHNIQUE: forging, casting, chasing, engraving, slotting, toning.
 ORNAMENT: islimi, chorbarg, barg, se barg, zand-gir-barg, nimislimi, mekhrob, madokhil, kirmoq, kushbodom, bodomgul, turundge, katak.
 CRAFTSMEN: N. Salikhov (1663-1947), M. Auk-sinov (1861), G. Khasanov, Mulla Makkaddam, Mukardaly Mukarramov, usto Abloiar, Mukhtar Muksimov, Abdusalma Khamidov, his son Sal-imdjan Khamidov (1896-1973).
- PLACE NAME: Gijduvan, province of Bukhara.
 MANUFACTURED: oftoba, choidish, guldon, kuza, satil, dastshui, tufdon, mislagan, miskosa.
 MATERIAL: copper, bronze.
 TECHNIQUE: forging, casting, engraving, chasing.
 ORNAMENT: islimi.
 CRAFTSMEN: Sharipov Azis (1891), Safarov Te-sha (1897).
- PLACE NAME: Khiva.
 MANUFACTURED: kumgan, tun, kuza, selobcha, nosshisha, mistavoq, mislagan, miskosa.
 MATERIAL: copper, black and red lacquers.
 TECHNIQUE: forging, casting, engraving, chasing, toning.
 ORNAMENT: ailanma islimi, savr.
 CRAFTSMEN: Hodganyias Seidniyazov, Sabirdjan Khudibergenov, Atadjan Madrakhimov, usto A. Abdurakhimov (1882), usto U. Khudibergenov, usto Bekdgan Yakubov, his son usto C. Bekdga-nov, usto Hodjaniazov, Matyakub Djanibekov, Abdulla Boltaev.
- PLACE NAME: Kokand, province of Ferg-hana.
 MANUFACTURED: barkash, lagan, oftoba, choidish, kumgan.
 MATERIAL: brass and red copper, bronze.
 TECHNIQUE: forging, chasing, engraving, black-ing, casting.
 ORNAMENT: architecture monuments' represen-tation (Khudoyarhan's Palace), islimi, kumbarg, kirmak, guli katak, madohil, chashma, bulbul, mehrob, kalampir, turna, gisht, bodom, nimisli-mi.
 CRAFTSMEN: Hodja Fazil, Sodik and Kobil Atul-laev, Rakhmatulla, Fahabdjan and Mumin Ataev, Farik Holikov, Sobir, Khasanbai and Gulomdjan Forikov.
- PLACE NAME: Shurchi, province of Sur-handarya.
 MANUFACTURED: kumgans, trays.
 MATERIAL: copper.
 TECHNIQUE: casting, engraving, chasing.
 CRAFTSMEN: Abdulla and Rahim brothers.
- PLACE NAME: Tashkent.
 MANUFACTURED: barkash, dastshui, dovoool, kashkul, lagan, oftoba, piela, satil, mistagora, chilim, choinak, kumgon.
 MATERIAL: brass and red copper, bronze.
 TECHNIQUE: forging, casting, engraving, cutting, chasing.
 ORNAMENT: kushkapalak, kushzuluk, doyra, meva, kubba, turna, olmagul, kushcha, mehrob, zandjira, turunge, ilonizi, tumor, kushtugma.
 CRAFTSMEN: Mirza Mukim Khodja, Rahim Sai-bov, Maksud Madaliev.
- PLACE NAME: Bukhara, Bukhara' integrat-ed plant, chasing work-shop.
 MANUFACTURED: laali, dishes, machine- panels concerning particular subjects.
 MATERIAL: brass.
 TECHNIQUE: chasing.
 ORNAMENT: Kalon minarets, Ismail Samani mau-soleum's and other architecture monuments' rep-resentations; drawings concerning the subjects *Let there always be the Sun, Uzbekistan - the Sun Land*, themes: kubba madokhil, bodomi dubarg, zandjira, gisht, chashmi bulbul.
 CRAFTSMEN: R. Khamidov, A. Kuliev, K. Khabi-dov, Sh. Muradov, S. Muhsinov, A. Hamidov, H Asadov, G. Tasheva, H. Tasheva, R. Ibragimov, N. Sayidova, D. Rahimova.
- PLACE NAME: Namangan.
 MANUFACTURED: oftoba, choidish, mislagan, togora.
 CRAFTSMEN: Suyunov Shavkat Zilyavudtdinovi-ch (1954).
- PLACE NAME: Alatsk area, province of Bukhara.
 MANUFACTURED: kumgans, oftoba, choidish, dastshui.
 MATERIAL: copper.
 CRAFTSMEN: There was some masters, but there is no more information on that.
- PLACE NAME: Tashkent, joint intergrated metal-working plant.
 MANUFACTURED: trays.
 MATERIAL: brass, copper.
 TECHNIQUE: chasing.
 CRAFTSMEN: no data.

NOTE: Since 1979 there were produced metal trays with nickel chasing

● PLACE NAME: Uchkurgansk area, province of Namangan.

MANUFACTURED: oftoba, choidish, mislagan.

MATERIAL: copper.

CRAFTSMEN: There were six people, among them: two people from the council of Kaikinski kishlak; two people - council of Kuchaisk.

● PLACE NAME: Kokand, province of Fergana.

MANUFACTURED: mislagan.

MATERIAL: brass copper.

TECHNIQUE: chasing, colouring background.

ORNAMENT: drawings on the subjects: *For Peace, Sputnik, Friendship*, themes: katta kirmak, islimi, pillagul, bodom.

CRAFTSMEN: Lutfulla Fazilov. There were 7 copper masters in 1978.

● PLACE NAME: Khiva, work-shop of the Khiva Intergrated factory and work-shop of Khiva Souvenir Factory.

MANUFACTURED: trays, kumgans.

MATERIAL: metal.

ORNAMENT: chorbarg, se barg, islimi, madokhil. There can be telled an influence of chasing school of Bukhara.

CRAFTSMEN: Madamin Atadjanov (1930), Ibek Abdullaev, Bekdjan Yakubov and his sons Sapa and Abdusharip, Abdulla Matkarimov, Bekturdi Rahmanov (1956), Atadjanov Shavkat (1961), Amangeldi Ruzmetov (1956).

● PLACE NAME: Karakulsk regeon, district of Bukhara.

MANUFACTURED: kumgans, oftoba, lagan.

MATERIAL: copper.

TECHNIQUE: chasing, graving.

ORNAMENT: islimi, chorbarg, se barg, madohil, ilonizi.

CRAFTSMEN: There have been 5 copper masters working in 1979. Three of them are from the Sabzor kishlak.

● PLACE NAME: Gijduvan, regeonal senter of Bukhara district.

MANUFACTURED: oftoba, lagan, dustshui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi, bomgul, madohil, chorbang.

CRAFTSMEN: By the end of 1970-s there have been two masters in the city.

● PLACE NAME: Kattakurgan, regional senter of Samarkand province.

MANUFACTURED: oftoba, choidish, dustchui.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi, ilonizi, madohil.

CRAFTSMEN: There were 10 masters in 1960 - 1970-s there.

● PLACE NAME: Urgut, regional centre of Samarkand province.

MANUFACTURED: oftoba choidish, lagan.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi, chorbang, mehrob, gisht, bogomgul, chashmi bulbul.

CRAFTSMEN: In 1976 12 masters worked in Urgut, but only one was in 1978.

● PLACE NAME: Samarkand.

MANUFACTURED: Oftoba, choidish, lagan, mis-kosa.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi, chorbang, mehrob, gisht, bodomgul, chashmi bulbul, presentations of Samarkand architecture monuments.

CRAFTSMEN: Kazim Akhmedov, Karim Gafurov, Karim Akhmedov.

● PLACE NAME: Turabad and Hodjaabad, province of Andijan.

MANUFACTURED: oftoba, lagan.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: islimi, madohil, mehrob, ilonizi.

CRAFTSMEN: 50 masters of engrasing have been working in 1960 - 1970-s.

● PLACE NAME: Andijan.

MANUFACTURED: oftoba, choidish, lagan, souvenirs.

MATERIAL: copper, brass.

TECHNIQUE: chasing, engraving.

ORNAMENT: madohil, islimi, mehrob, kalampir.

CRAFTSMEN: Mamasoli Omonov (1934) was the metal engraving masters among 50 other in 1960-1970s.

● PLACE NAME: Shahrihan, province of Andijan.

MANUFACTURED: oftoba, lagan.

MATERIAL: copper.

TECHNIQUE: chasing, engraving.

ORNAMENT: madohil, islimi, ilonizi.

CRAFTSMEN: there have been 5 metal engraving masters in 1978.

3rd period: 1980-90s.

- PLACE NAME: Andijan.
MANUFACTURED :
MATERIAL : bronze, copper.
TECHNIQUE : embossing, engraving.
ORNAMENT :
CRAFTSMEN : Kuchkarov Ismoiljon (1949),
Kuchkarov Alimjon.
- PLACE NAME : Peshkup, Bukhara province
MANUFACTURED : sets, chilingar.
MATERIAL : copper, brass.
TECHNIQUE : embossing, engraving.
ORNAMENT :
CRAFTSMEN : Anisimov Nikolay.
- PLACE NAME : Bukhara.
MANUFACTURED : jugs, choydish, decorative
musical instruments and cradles.
MATERIAL : copper, brass.
TECHNIQUE : embossing, engraving.
ORNAMENT :
CRAFTSMEN : Ostonov Sharif (1962), Juraev
Shukhrat.
- PLACE NAME : Bukhara.
MANUFACTURED : oftoba, kumgan, lali barlash.
MATERIAL : copper, brass, German silver.
TECHNIQUE : embossing, engraving.
ORNAMENT : plant, geometric, *Olti yaprok*.
CRAFTSMEN : Rakhmatova Gulchekhra (1956).
- PLACE NAME : Bukhara
MANUFACTURED : lali barkash, kumgans, oftoba.
MATERIAL : copper, brass.
TECHNIQUE : embossing, engraving
ORNAMENT : plant, geometric, *olti yaprok, bodom, madokhil, pakhtagul*.
CRAFTSMEN : Khalilova Dilbar (1954).
- PLACE NAME : Bukhara.
MANUFACTURED : lali barkash, kumgan.
MATERIAL : copper, brass.
TECHNIQUE : embossing, engraving.
ORNAMENT : plant, bodom, *zanjira*.
CRAFTSMEN : Kudratov Furkat (1966).
- PLACE NAME : Bukhara.
MANUFACTURED : lali barkash, oftoba.
MATERIAL : copper, silver.
TECHNIQUE : embossing, engraving.
ORNAMENT : plant, *bodom, zanjira*.
CRAFTSMEN : Gulyamov Makhmud (1954).
- PLACE NAME : Khiva.
MANUFACTURED : lyagans, jugs, candlesticks,
chaydishes.
MATERIAL : copper.
TECHNIQUE : embossing, engraving.
ORNAMENT : islimi, bodom, zanjira.
CRAFTSMEN : Masharipov Jumanazar (1960).
- PLACE NAME : Khiva, Khorezm.
MANUFACTURED : kumgans, lali barkash.
MATERIAL : copper.
TECHNIQUE : embossing, engraving.
ORNAMENT : islimi, madokhil.
CRAFTSMEN : Bekhchonov Musa (1954).
- PLACE NAME : Khiva, Khorezm.
MANUFACTURED : kumgan.
MATERIAL : copper, aluminium, brass.
TECHNIQUE : embossing, engraving.
ORNAMENT : geometric, plant.
CRAFTSMEN : Bekjonov Ruzimat (1956).
- PLACE NAME : Khiva, Khorezm.
MANUFACTURED : kumgan, lali.
MATERIAL : copper, bronze.
TECHNIQUE : embossing, engraving.
ORNAMENT : geometric, plant.
CRAFTSMEN : Bobojonov Bakhodir (1964).
- PLACE NAME : Tashkent.
MANUFACTURED : oftoba, patnis, chaidish.
MATERIAL : copper, brass.
TECHNIQUE : embossing, engraving.
ORNAMENT : geometric, plant.
CRAFTSMEN : Madaliev Maksud (1948), his son.
Madaliev Farukh, Madalieva Zulfiya (1952).
- PLACE NAME : Ferghana.
MANUFACTURED : oftoba.
MATERIAL : nonferrous metal.
TECHNIQUE : embossing, engraving.
ORNAMENT : geometric, plant, *bodomgul*.
CRAFTSMEN : Gafurov Zokir.
- PLACE NAME : Margelan.
MANUFACTURED : oftoba, chaydish, lali.
MATERIAL : copper.
TECHNIQUE : embossing, engraving.
ORNAMENT : geometric, *bodomgul*.
CRAFTSMEN : Madaliev Abdurashid.
- PLACE NAME : Kokand.
MANUFACTURED : oftoba, chaydish.
MATERIAL : copper, brass.
TECHNIQUE : embossing, engraving.
ORNAMENT : plant, geometric.

CRAFTSMEN : Obidov Fozil.

- PLACE NAME : Kasansai.
MANUFACTURED : oftoba.
MATERIAL : copper.
TECHNIQUE : embossing.
ORNAMENT : islimi.
CRAFTSMEN : Ravshanov Kholmirza.
- PLACE NAME : Karshi.
MANUFACTURED : oftoba.
MATERIAL : copper, aluminium, brass.

TECHNIQUE : embossing, engraving.
ORNAMENT : geometric, plant.
CRAFTSMEN : Jabborov Yovkochdi (1942).

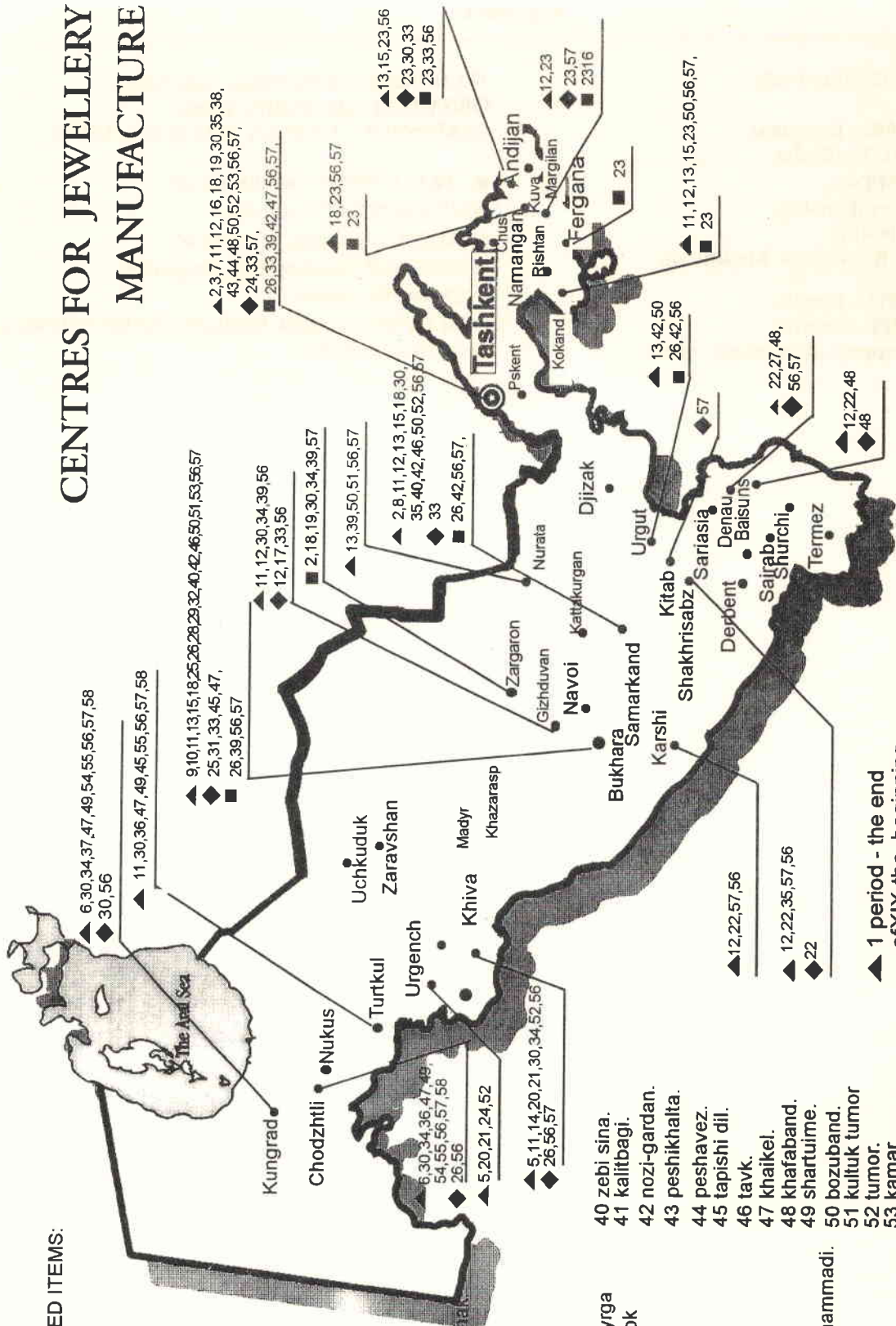
- PLACE NAME : Shakhrikhan.
MANUFACTURED : oftoba.
MATERIAL : copper, aluminium.
TECHNIQUE : embossing, engraving.
ORNAMENT : islimi.
CRAFTSMEN : Jodjiev Bakhodir, Barbaev Dilshod,
Suleymanov Kabul.

MANUFACTURED ITEMS:

- 1 gumis takhiya.
- 2 zulfi tilla.
- 3 zulfi zar.
- 4 saukele.
- 5 tak ya-tuzi.
- 6 tobelik
- 7 zhiga.
- 8 naicha.
- 9 sarsuzan
- 10 bolo-abru.
- 11 tilla-bargak.
- 12 tilla-kosh.
- 13 bibishak.
- 14 bodam-oi.
- 15 mokhi-tilya.
- 16 peshona-gazhak.
- 17 bargak.
- 18 garzhak.
- 19 zar-kokil.
- 20 butun tirnok.
- 21 yarim-tirnok.

- 22 beshayakly syrga
- 23. kashgar-boldok
- 24. oi-zirak
- 25 se-kholak.
- 26 cirga.
- 27 tug-khalika.
- 28 ui-isirga.
- 29 uk-khalika.
- 30 khalika.
- 31 khalika barg.
- 32 khalika i mukhammad.
- 33 shibirma.
- 34 arabek.
- 35 soch popuk.
- 36 aishik.
- 37 zhalpak tuime.
- 38 zhevak .
- 39 zebi gardan.

CENTRES FOR JEWELLERY MANUFACTURE



- ▲ 1 period - the end of XIX-the beginning of XX century.
- ◆ 2 period - 1920-80s.
- 3 period - 1990s

JEWELLERY ART

1st period: end of 19th - beginning of the 20th century

- PLACE NAME : Turtkul city, Karakalpakstan.
MANUFACTURED : gumis-takhiya, khalka-sirga, ayshik, khaykel, shartuyme, jumalaktuyme, ongirmonshak, giltshalgish, uzuk, bilezik.
MATERIAL : silver, gold, cornelian.
TECHNIQUE : stamping, casting, forging, engraving, embossing, gilding, inlay.
ORNAMENT : muyiz, islimi.
CRAFTSMEN : Master I. Khamraev.

- PLACE NAME : Khalkabad city, Karakalpakstan
MANUFACTURED : saukele, khalka-sirga, arabek, ayshik, khaykel, shartuyme, jumalaktuyme, ongirmonshak, uzuk, bilezik.
MATERIAL : silver, cornelian, corals.
TECHNIQUE : granulation, engraving, gilding, casting, forging, embossing, stamping, inlay.
ORNAMENT : muyiz.
CRAFTSMEN : Master Bazarbai (1880).

- PLACE NAME : Khojeyli city, Karakalpakstan.
MANUFACTURED : tobelik, khalka-sirga, arabek, khaykel, shartuyme, ayshik, jumalaktuyme, tumar, ongirmonshak, giltshalgish, bilezik, uzuk
MATERIAL : silver, gold, cornelian, corals.
TECHNIQUE : granulation, engraving, punch, casting, forging, gilding, inlay.
ORNAMENT : islimi, muyiz.
CRAFTSMEN : Master Aybergen (1880), Master Azimbekov (1880).

- PLACE NAME : Kungrad city, Karakalpakstan.
MANUFACTURED : tobelik, khaykel, shartuyme, jumalaktuyme, ongirmonshak, giltshalgish, arabek, uzuk, bilezik, jalpaktuyme, khalka-sirga.
MATERIAL : silver, gold, cornelian, corals.
TECHNIQUE : stamping, casting, forging, engraving, embossing, gilding, granulation, inlay.
ORNAMENT : muyiz, islimi.
CRAFTSMEN : Master Khojaniyaz.

- PLACE NAME : Shortanbai settlement, Karakalpakstan.
MANUFACTURED : saukele, tobelik, khaykel, shartuyme, jalpaktuyme, giltshalgish, ongirmonshak, bilezik, uzuk.
MATERIAL : silver, gold, cornelian, corals.
TECHNIQUE : casting, forging, stamping, engraving, embossing, punch, gilding, granulation, inlay.

- PLACE NAME : Terbenbes settlement, Chim-bai district, Karakalpakstan.
MANUFACTURED : tobelik, saukele, khalka-sirga, khaykel, shartuyme, bilezik, uzuk, jalpaktuyme, jumalaktuyme, ongirmonshak.
MATERIAL : silver, gold, corals, cornelian.
TECHNIQUE : casting, forging, stamping, punch, engraving, granulation, gilding, inlay.
ORNAMENT : muyiz, islimi.
CRAFTSMEN : Master Arzimbet.

- PLACE NAME : Bukhara city.
MANUFACTURED : boloabru, tilla-bargak, sarsuzan, bibishak or mokhitilla, gojak, earrings, bozuband, zebi sina, khalka-I-Mukhammad, uchkhalka, se-kholak pochanok, uy-sirga, uzuk, tavk, jevak, nozi-gardan, kultuk-tumor, bozuband, belak uzuk, kamar.
MATERIAL : silver, gold, stained glass and semi-precious stones.
TECHNIQUE : forging, wire drawing, filigree, embossing, carving, granulation, gilt, blackening, enamel, stone inlay, grinding.
CRAFTSMEN : Master Sayid Alo, Master Iskhokkul, Master Bakhramjam, Master Kori-Sharif.

- PLACE NAME : Andijan city.
MANUFACTURED : kashgar-boldok, belak uzuk, mokhi-tilla, bibishok.
MATERIAL : gold, silver.
TECHNIQUE : lacy carving, stamping, granulation, gilt.
CRAFTSMEN : Kh. Atabaev (1870), Master Atabai (on the verge of the 19th - 20th centuries there worked about 40 jewellers).

- PLACE NAME : Asaka city, Andijan province.
MANUFACTURED : koshkarboldok, bilyakuzuk, uzuk, mokhi-tilla, tillakosh.
MATERIAL : silver, gold.
TECHNIQUE : filigree, granulation, gilt.
CRAFTSMEN : R. Khafuzov.

- PLACE NAME : Shakhrisabz city, Kashkadar-ya province.
MANUFACTURED : beshayakli sirga, tilla-kosh, uzuk, belak uzuk, soch-popuk.

MATERIAL : silver, corals.
TECHNIQUE : stamping, filigree.
CRAFTSMEN : Master Mirzo.

● PLACE NAME : Samarkand city.
MANUFACTURED : tilla-kosh, tilla-bargak, bi-bishak or mokhi-tilla, khalka, zebi-sina, naycha, gajak, zulfi-tilla, soch-popuk, uzuk, belak uzuk, tumor, bozuband, nozi-gardan, tavk.
MATERIAL : silver, corals, semi-precious stones, glass.
TECHNIQUE : stamping, filigree, granulation.
CRAFTSMEN : I. Kamilbaev.

● PLACE NAME : Tashkent city.
MANUFACTURED : kamar, tumor, khalka, uzuk, tilla-koshi, belak uzuk, tilla-bargak, ivak, gajak, soch-popuk, zar-kokul, zulfi-tilla, bozband, buloki, zulfizar, khafaband, peshaviz, peshona gajak, jiga, peshikhalta.
MATERIAL : silver, gold, ornamental stones, semi-precious stones, turquoise, lal, cornelian, corals, emerald, garnet, ruby, stained glass, mother-of-pearl, pearl.
TECHNIQUE : stamping, embossing, gilt, carving, blackening, enamel, lacy and plated filigree, stone carving.
CRAFTSMEN : Bobojon Okhun (died in 1880), his son Sagdullakhan Bobojanov (1835-1915), Master Ismailov, F. Kasimjanov, A. Rasulov, Yusufjan Ziyamukhammedov (1868), Khayrullaev Inoyat, Master Samgiddin (1867-1933), Sh. Shoislomov (1862-1915), Mir Khalil (died in 1929), by the 1910-14 the number of zargars(craftsmen) was around 300 people.

● PLACE NAME : Kokand city, Ferghana province.
MANUFACTURED : bibishak or mokhi-tilla, koshkar-boldok, tilla-bargak, tilla-kosh, bozband, belak uzuk, uzuk.
MATERIAL : silver, gold, ruby, pearl, turquoise
TECHNIQUE : stamping, filigree, granulation, blackening.
CRAFTSMEN : Master Makhmud, Master Omon khoja, Master Korakhoja, K.Saidov (1888), Tur-sunkhoja-zargar.

● PLACE NAME : Namangan city, Namangan province.
MANUFACTURED : kashkar-boldok, gajak, uzuk, belak-uzuk.
MATERIAL : silver, gold, turquoise.
TECHNIQUE : casting, engraving, granulation, filigree, gilt.

CRAFTSMEN : Master Niyaz Okhun, Master N. Abullaev (1893).

● PLACE NAME : Urgench city, Khorezm province.
MANUFACTURED : tumor, arabek, tak-ya-tuzi, yarimtirnok, butun-tirnok.
MATERIAL : silver, gold, turquoise, pearl, glass
TECHNIQUE : punch, stamping, engraving, filigree, granulation, gilding.
CRAFTSMEN : M. Abdullaev (1877).

● PLACE NAME : Khiva city.
MANUFACTURED : tumor, khalka, arabek, belak uzuk, yarimtirnok, butun-tirnok, bodam-oi, kallit-bagi, tak-ya-tuzi.
MATERIAL : silver, gold, cornelian, turquoise, corals.
TECHNIQUE : punch, filigree, granulation, stamping, casting, gilding.
CRAFTSMEN : Master Kasim, Master Davlyat, his son A. Davletov.

● PLACE NAME : Khojaabad district, Andijan province.
MANUFACTURED : kashkar-boldok, tillakosh, bibishok.
MATERIAL : silver, stained glass.
TECHNIQUE : filigree, granulation, engraving.
CRAFTSMEN : no information.

● PLACE NAME : Shakhrikhan city, Andijan province.
MANUFACTURED : kashkarboldok, bibishok, tillashok.
MATERIAL : silver, turquoise, stained glass.
TECHNIQUE : filigree, engraving.
CRAFTSMEN : no information.

● PLACE NAME : Zargaron settlement, Gijduvan district, Bukhara province.
MANUFACTURED : khalka, arabek, zebigardon, zulfitilla, uzuk, zarkokil, gajak.
MATERIAL : silver, pearl, stained glass.
TECHNIQUE : stamping, casting, filigree.
CRAFTSMEN : no information.

● PLACE NAME : Toshlak village, Djizak province.
MANUFACTURED : khalka, uzuk, belak uzuk, tilla-kosh.
MATERIAL : silver, copper, glass.
TECHNIQUE : punch, embossing, engraving.
CRAFTSMEN : no information.

● PLACE NAME : Karshi city, Kashkadarya province.

MANUFACTURED : beshayakli sirga, tug khalka, belak uzuk, tillakosh.

MATERIAL : silver, corals, pearl.

TECHNIQUE : filigree, stamping, casting, forging.

CRAFTSMEN : no information.

● PLACE NAME : Nurata city, Samarkand province.

MANUFACTURED : zebigardon, bibishak, uzuk, belak uzuk, kultuk tumar, buz band.

MATERIAL : silver, turquoise, glass.

TECHNIQUE : stamping, filigree, engraving.

CRAFTSMEN : no information.

● PLACE NAME : Urgut city, Samarkand province.

MANUFACTURED : buz band, nozi-gardan, bibishak.

MATERIAL : silver, turquoise, coral.

TECHNIQUE : filigree, stamping.

CRAFTSMEN : no information.

● PLACE NAME : Kasansai city, Namangan province.

MANUFACTURED : kashkarboldak, uzuk, tillakosh.

MATERIAL : silver, copper, glass.

TECHNIQUE : stamping, filigree.

CRAFTSMEN : no information.

● PLACE NAME : Baysun city, Surkhandarya province.

MANUFACTURED : beshayakli sirga, tillakosh, khafaband.

MATERIAL : silver, coral.

TECHNIQUE : punch, granulation, filigree.

CRAFTSMEN : no information.

● PLACE NAME : Denau city, Surkhandarya province.

MANUFACTURED : tug-khalka, beshayakli sirga, khafaband.

MATERIAL : silver.

TECHNIQUE : filigree, granulation.

CRAFTSMEN : no information.

● PLACE NAME : Kumkurgan district, Surkhandarya province.

MANUFACTURED : uzuk, belak uzuk, khalka, khafaband.

MATERIAL : silver, coral.

TECHNIQUE : casting, forging, filigree.

CRAFTSMEN : no information.

● PLACE NAME : Shirabad district, Surkhandarya province.

MANUFACTURED : arabek, belak uzuk, tillakosh, khafaband.

MATERIAL : silver, coral.

TECHNIQUE : stamping, casting, forging.

CRAFTSMEN : no information.

● PLACE NAME : Angren district, Tashkent province.

MANUFACTURED : gajak, peshavez, kultuk-tumor, tillakosh.

MATERIAL : silver, gold, coral, mother-of-pearl.

TECHNIQUE : filigree, gilding.

CRAFTSMEN : only one jeweller worked.

● PLACE NAME : Bostanlik district, Tashkent province.

MANUFACTURED : belak uzuk, uzuk.

MATERIAL : silver.

TECHNIQUE : silver with blackening.

CRAFTSMEN : no information.

● PLACE NAME : Margelan city.

MANUFACTURED : tillakosh, kashkarboldok.

MATERIAL : silver.

TECHNIQUE : stamping, filigree.

CRAFTSMEN : no information.

2nd period: 1920-80s

1st period: 1920-60s

● PLACE NAME : Samarkand city.

MANUFACTURED : shibirma sirga.

MATERIAL : silver, copper, stained glass.

TECHNIQUE : granulation, engraving.

CRAFTSMEN : Mullajanov Bolta, Makhmujanov Negmatjon, Kolmakhmudov Abdurakhmon (1942), Tillyabaev Sharifbai, Nurmatov Abdovokhid.

● PLACE NAME : Bukhara city.

MANUFACTURED : uzuk, se-kholak, khalka barg, shibirma, tapish-I-dil.

MATERIAL : gold, ruby, pearl, stained glass.

TECHNIQUE : granulation, lacy and plated filigree, embossing, stamping.

CRAFTSMEN : Mirakov Kadirjan (1891), Sadridin Pochol (1949), Ziyautdinov Giyasjam (1923).

● PLACE NAME : Gijduvan city.

MANUFACTURED : belak uzuk, tillakosh, bargak.

MATERIAL : silver

TECHNIQUE : stamping
CRAFTSMEN : D. Abdullaev (1876), G. Nazarov (1895).

- PLACE NAME : Khiva city.
MANUFACTURED : sirga, belak uzuk.
MATERIAL : gold, turquoise, brass.
TECHNIQUE : granulation, engraving.
CRAFTSMEN : Kasim zargar, M.Matkarim, M.Saidov, U.Babajanov.

- PLACE NAME : Chimbai city, Karakalpakstan.
MANUFACTURED : khalka, belak uzuk.
MATERIAL : silver, cornelian.
TECHNIQUE : stamping, engraving, filigree, granulation, blackening.
CRAFTSMEN : S.Azimbetov (1880), M.Abdullaev (1877).

- PLACE NAME: Kungar city, Karakalpakstan.
MANUFACTURED: khalka, bilak uzuk.
MATERIAL: silver, cornelian.
TECHNIQUE: filigree, granulation, engraving.
CRAFTSMEN: D.Khajaniyazov (1910), A. Khajaniyazov, master Yuldash, master Tekesh.

- PLACE NAME: Khalkabad city, Karakalpakstan.
MANUFACTURED: khalka, bilak uzuk.
MATERIAL: silver, cornelian.
TECHNIQUE: granulation, stamping, casting.
CRAFTSMEN: master Bazarbay (1880).

- PLACE NAME: Khojeyli city, Karakalpakstan.
MANUFACTURED: earrings, bracelets.
MATERIAL: silver, cornelian.
TECHNIQUE: filigree, granulation.
CRAFTSMEN: Nurimbet Aytimbetov (1905).

- PLACE NAME: Andijan city.
MANUFACTURED: khalka, shibirma.
MATERIAL: silver, gold.
TECHNIQUE: fine carving, stamping, granulation, gilding.
CRAFTSMEN: Kh.Atabaev (1870).

- PLACE NAME: Asaka city, Andijan province.
MANUFACTURED: kashgar-baldok, uzuk.
MATERIAL: gold, semi-precious stones, silver.
TECHNIQUE: filigree.
CRAFTSMEN: Khafizov (1893).

- PLACE NAME: Kitab city, Karshi province.
MANUFACTURED: uzuk.

MATERIAL: silver.
TECHNIQUE: casting.
CRAFTSMEN: no information.

- PLACE NAME: Namangan city.
MANUFACTURED: kashgar baldak.
MATERIAL: silver, gold, turquoise, copper.
TECHNIQUE: casting, engraving, granulation, filigree, gilding.
CRAFTSMEN: Niyaz okhun, Ismail okhun, Abdullaev M. (1893).

- PLACE NAME: Baysun district, Surkhandarya province.
MANUFACTURED: khafabang.
MATERIAL: glass beads.
TECHNIQUE: stringing.
CRAFTSMEN: no information.

- PLACE NAME: Shakhrisabz city, Kashkardarya province.
MANUFACTURED: beshayakli sirga.
MATERIAL: silver.
TECHNIQUE: filigree.
CRAFTSMEN: A.Muminov (1895), M.Mirzaev.

- PLACE NAME: Tashkent.
MANUFACTURED: oy-zirak, shibirma, uzuk.
MATERIAL: gold, copper, silver, artificial ruby, pearl.
TECHNIQUE: casting, stamping, embossing, filigree, granulation, engraving.
CRAFTSMEN: Abdurasulevs brothers - Abdunarim (1882), Abduvali, Abdugani, Khayrullaev Inoyat (1880-1912), Nazarov Fayzulla (1911), Gafarov Aypon (1912), master Mutalov (1892).

- PLACE NAME: Kokand city, Ferghana province.
MANUFACTURED: kashgar-baldok.
MATERIAL: copper, silver.
TECHNIQUE: stamping, *kolibaki*, filigree, granulation.
CRAFTSMEN: Salimjanov, Eshonzargar, U.Karakhajaev, K.Saidov (1888), Tursunkhojzargar (1879), Namoshl worksmen's cooperative.

- PLACE NAME: Margelan city.
MANUFACTURED: kashgar-baldok.
MATERIAL: copper, silver.
TECHNIQUE: filigree, granulation.
CRAFTSMEN: no information.

2nd period: 1960-90

- PLACE NAME: Asaka city, Andijan province.
MANUFACTURED: kashgar-baldok.
MATERIAL: silver, gold.
TECHNIQUE: filigree.
CRAFTSMEN: no information.
- PLACE NAME: Khojaabad city, Andijan province.
MANUFACTURED: uzuk, kashgarbaldok.
MATERIAL: silver, gold.
TECHNIQUE: filigree, casting.
CRAFTSMEN: no information.
- PLACE NAME: Andijan city.
MANUFACTURED: kashgar baldok .
MATERIAL: silver, gold.
TECHNIQUE: filigree.
CRAFTSMEN: in 1978 there worked 12 craftsmen.
- PLACE NAME: Gijduvan city, Bukhara province.
MANUFACTURED: shibirma.
MATERIAL: silver, river pearl.
TECHNIQUE: filigree.
CRAFTSMEN: jeweller Ibragimov A.
- PLACE NAME: Khiva city.
MANUFACTURED: uzuk.
MATERIAL: silver, semi-precious stones.
TECHNIQUE: casting, engraving.
CRAFTSMEN: 11 jewellers worked there.
- PLACE NAME: Zargarlik village, Djizak province.
MANUFACTURED: shibirma.
MATERIAL: silver, copper.
TECHNIQUE: filigree.
CRAFTSMEN: no information.
- PLACE NAME: Kashkadarya province.
MANUFACTURED: bilak uzuk.
MATERIAL: silver.
TECHNIQUE: forging, engraving.
CRAFTSMEN: in 1978 there worked 2 jewellers.
- PLACE NAME: Shakhrisabz district, Kashkadarya province.
MANUFACTURED: uzuk, khafaband.
MATERIAL: silver.
TECHNIQUE: punching.
CRAFTSMEN: in 1978 there worked 40 jewellers.

- PLACE NAME: Namangan city.
MANUFACTURED: kashkarboldok.
MATERIAL: silver, gold.
TECHNIQUE: filigree, granulation.
CRAFTSMEN: in 1978 there worked 7 jewellers.
- PLACE NAME: Uchkurgan city, Namangan province.
MANUFACTURED: kashkarboldok .
MATERIAL: silver.
TECHNIQUE: filigree, granulation.
CRAFTSMEN: no information.
- PLACE NAME: Baysun city, Surkhandarya province.
MANUFACTURED: uzuk, bilak uzuk.
MATERIAL: silver, corals.
TECHNIQUE: filigree, stamping, granulation.
CRAFTSMEN: no information.
- PLACE NAME: Sherabad city, Surkhandarya province.
MANUFACTURED: beshayakli sirga, uzuk.
MATERIAL: silver.
TECHNIQUE: filigree, stamping, granulation .
CRAFTSMEN: no information.
- PLACE NAME: Ferghana city.
MANUFACTURED: kashkarboldok.
MATERIAL: silver, gold.
TECHNIQUE: filigree, granulation.
CRAFTSMEN: in 1978 there worked 17 jewellers.
- PLACE NAME: Margelan city, Ferghana province.
MANUFACTURED: kashkarboldok, uzuk.
MATERIAL: silver, gold.
TECHNIQUE: filigree.
CRAFTSMEN: in 1978 there worked 20 craftsmen in Zargarlik village.

3rd period: 1990s

- PLACE NAME: Margelan
MANUFACTURED: kashgar zirak
MATERIAL: German silver, silver, brass, turquoise, corals
CRAFTSMEN: Abdujabbarov Khamid (1931), his son Abdujabbarov Ya.
- PLACE NAME: Andijan
MANUFACTURED: traditional jewellery
MATERIAL: gold.

CRAFTSMEN: Khojimatov Kozim (1947).
DISCIPLES: Azizova Zokhida, Khojimatov, Muzaffarov, Khojimatov Ilkhomjon.

● PLACE NAME: Tashkent.
MANUFACTURED: traditional jewellery, stylized and artistically reevaluated.
MATERIAL: silver, German silver, turquoise, pearl
CRAFTSMEN: Dadamukhamedov Fashitdin (1963).
DISCIPLES: Mirpulatov M., Obidov M., Dadamukhamedov F., Dadamukhamedov M., Alimov I.

● PLACE NAME: Tashkent.
MANUFACTURED: necklaces, bracelets, earrings
MATERIAL: silver, copper, German silver, turquoise, corals, pearl.
CRAFTSMEN: Nazirkhanov Sayfitdin (1968).
DISCIPLES: Yakubov S., Akhromjonov, Muzrapov B.

● PLACE NAME: Tashkent.
MANUFACTURED: traditional jewellery (Uzbek and Karakalpak) - necklaces, bracelets, earrings.
MATERIAL: silver, German silver, cornelian, chalcidony, turquoise.
CRAFTSMEN: Tursunnazarov Kamil.

● PLACE NAME: Bukhara.
MANUFACTURED: necklaces, bracelets, earrings.
MATERIAL: Bukhara gold, turquoise, corals.
CRAFTSMAN: Fazilov Kamil (1971).
DISCIPLE: Fazilov Abdullo.

● PLACE NAME: Samarkand.
MANUFACTURED: necklaces, bracelets, earrings

MATERIAL: silver, corals, mother-of-pearl, turquoise.

TECHNIQUE: casting, granulation, filigree.
CRAFTSMAN: Ruzumurodov Shokhmurod (1955).
DISCIPLE: Azizov Khasan.

● PLACE NAME: Tashkent.
MANUFACTURED: necklaces, bracelets, earrings
MATERIAL: German silver, silver, obsidian, garnet.
CRAFTSMAN: Tolipov Farkhod (1976).
DISCIPLES: Abdujabborov, Mirtolibov .

● PLACE NAME: Tashkent.
MANUFACTURED: necklaces, bracelets, earrings.
MATERIAL: German silver, corals, pearl.
CRAFTSMAN: Tasheva Gulnora (1972).
DISCIPLES: Tashev Akhmajjan, Karimov Takhir.

● PLACE NAME: Tashkent.
MANUFACTURED: necklaces, bracelets, earrings
MATERIAL: silver, copper, German silver, turquoise, corals, pearl, semi-precious stones.
CRAFTSMAN: Nazirkhanov Sayfitdin (1968).

● PLACE NAME: Tashkent.
MANUFACTURED: necklaces, bracelets, earrings
MATERIAL: German silver, corals, pearl, semi-precious stones.
CRAFTSMAN: Tosheva Gulnora (1972).

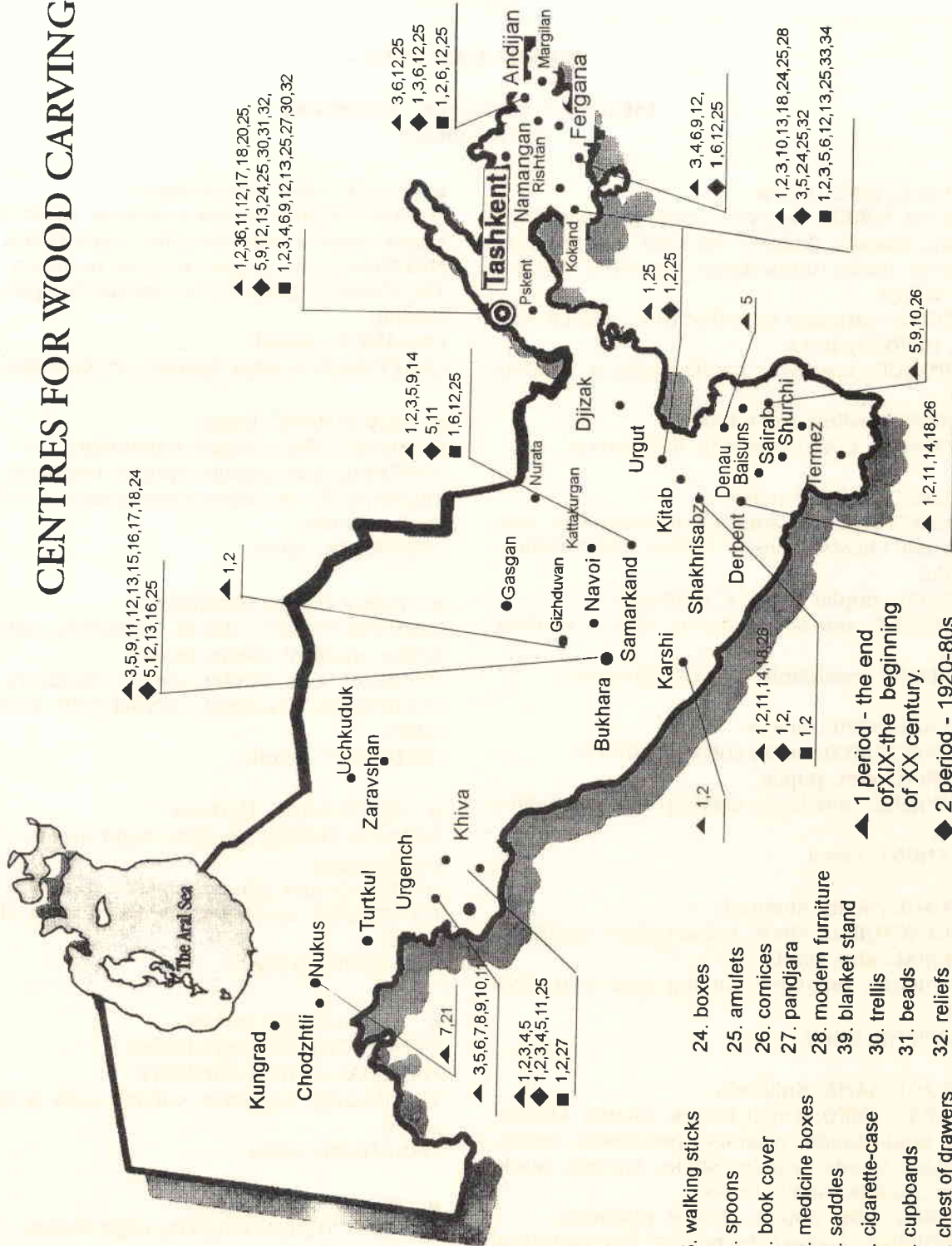
● PLACE NAME: Urgut.
MANUFACTURED: necklaces, bracelets, earrings
MATERIAL: German silver, silver, corals.
CRAFTSMAN: Marupov M.

WOOD CARVING

1st period: end 19th - beginning
20th century

- PLACE NAME: Khiva.
MANUFACTURED: wooden gratings (panjara), printing stamps (kolibs), musical instruments, columns, doors, book-stands (lyaukhs), chests, night tables.
MATERIAL: karaman (elm-like tree), poplar, apricot, mulberry trees.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: islimi, madokhil.
CRAFTSMEN: P.Abdusattarov, A.Palvanov.
- PLACE NAME: Urgench.
MANUFACTURED: kalamdons, horse-collars, cases, small chests, chests, kolibs, night tables, lyaukhs.
MATERIAL: poplar, apricot, mulberry.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: madokhil, islimi, bodomgul.
- PLACE NAME: Nukus.
MANUFACTURED: horse-collars, saddles.
MATERIAL: elm, poplar.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: islimi.
- PLACE NAME: Kungrad.
MANUFACTURED: chest, horse-collars, saddles
MATERIAL: elm, poplar.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: islimi.
- PLACE NAME: Bukhara.
MANUFACTURED: small tables, chatrs, khantakhta, book-stands (lyaukhs), pen-cases, beads, medicine chests, walking sticks, spoons, book-covers, kolibs, small chests.
MATERIAL: elm, poplar, apricot, mulberry.
TECHNIQUE: *pargori* deep-relief fine-patterned carving
ORNAMENT: islimi
- PLACE NAME: Gijduvan.
MANUFACTURED: doors, columns.
MATERIAL: poplar, apricot, mulberry.
TECHNIQUE: *pargori* deep-relief fine-patterned carving.
ORNAMENT: islimi.
- PLACE NAME: Samarkand.
MANUFACTURED: doors, columns, small chests, beads, book-stands (lyaukhs), night tables.
MATERIAL: elm, poplar, apricot, mulberry.
TECHNIQUE: 'pargori' deep-relief fine-patterned carving.
ORNAMENT: islimi.
CRAFTSMEN: master Nazrulla, N.Nazrullaev.
- PLACE NAME: Urgut.
MANUFACTURED: doors, khantakhta.
MATERIAL: elm, poplar, apricot, mulberry.
TECHNIQUE: one-layer carving with a 2-3 mm shallow relief.
ORNAMENT: islimi.
- PLACE NAME: Shakhrisabz.
MANUFACTURED: doors, columns, amulets, kolibs, medical chests, beads.
MATERIAL: elm, poplar, apricot, mulberry.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: islimi.
- PLACE NAME: Derbent.
MANUFACTURED: amulets, night tables, chests, small chests.
MATERIAL: elm, poplar, apricot, mulberry.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: islimi.
- PLACE NAME: Denau.
MANUFACTURED: night tables.
MATERIAL: apricot, mulberry.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: islimi.
- PLACE NAME: Sayrab.
MANUFACTURED: amulets, night tables, chests, small chests.
MATERIAL: poplar, apricot, mulberry.
TECHNIQUE: one-layer carving with a shallow relief.
ORNAMENT: islimi.
- PLACE NAME: Karshi.
MANUFACTURED: doors, columns.
MATERIAL: poplar, apricot, mulberry.

CENTRES FOR WOOD CARVING



MANUFACTURED ITEMS:

- 1. doors.
- 2. pillars
- 3. laukh
- 4. chests
- 5. bedside tables
- 6. pencil boxes
- 7. horse collars
- 8. cases
- 9. closets
- 10. chests
- 11. kolybs
- 12. tables
- 13. chairs
- 14. prayer beads
- 15. walking sticks
- 16. spoons
- 17. book cover
- 18. medicine boxes
- 19. saddles
- 20. cigarette-case
- 21. cupboards
- 22. chest of drawers
- 23. khantakhita
- 24. boxes
- 25. amulets
- 26. cornices
- 27. pandjara
- 28. modern furniture
- 29. blanket stand
- 30. trellis
- 31. beads
- 32. reliefs
- 33. portraits.

- ▲ 1 period - the end of XIX - the beginning of XX century.
- ◆ 2 period - 1920-80s.
- 3 period - 1990s

TECHNIQUE: one-layer carving with a shallow relief.

ORNAMENT: islimi.

● PLACE NAME: Tashkent.

MANUFACTURED: doors, columns, small tables, book-stands (lyaukhs), pen cases, kolibs (printing stamps), medikal chests, book covers, saddles, caskets, small suitcases, cigarette-cases, cupboards, chests of drawers, writing tables

MATERIAL: elm, poplar, apricot, walnut, plane tree, mulberry.

TECHNIQUE: *pargori uyma* fine-rapport carving, 2-3 layers carving with a shallow relief .

ORNAMENT: islimi.

CRAFTSMEN: T.Ayubkhojaev, S.Khojaev, A.Tursunbaev, N.Ziyakariev.

● PLACE NAME: Kokand.

MANUFACTURED: doors, columns, chairs, khantakhta, caskets, book-stands (lyaukhs), medical chests, chests, panjara.

MATERIAL: plane tree, poplar, apricot, mulberry, walnut.

TECHNIQUE: *pargori* deep-relief fine-patterned carving.

ORNAMENT: islimi.

CRAFTSMEN: master Kh.Najmeddinov.

● PLACE NAME: Ferghana.

MANUFACTURED: small tables, chests, book-stands (lyaukhs), pen cases, spoons, caskets.

MATERIAL: plane tree, poplar, apricot, walnut, mulberry.

TECHNIQUE: *pargori* deep-relief fine-patterned carving.

ORNAMENT: islimi.

● PLACE NAME: Margelan.

MANUFACTURED: printing stamps (kolibs), small tables, spoons, caskets.

MATERIAL: plane tree, walnut, poplar, apricot, mulberry.

TECHNIQUE: *pargori* deep-relief fine-patterned carving.

ORNAMENT: islimi.

● PLACE NAME: Andijan.

MANUFACTURED: small tables, pen cases, caskets, book-stands (lyaukhs), doors.

MATERIAL: plane tree, walnut, poplar, mulberry

TECHNIQUE: *pargori* deep-relief carving.

ORNAMENT: islimi.

2nd period: 1920-1960s

● PLACE NAME: Khiva.

MANUFACTURED: doors, columns, chests, night tables, book-stands (lyaukhs), caskets, printing stamps (kolibs).

MATERIAL: elm, poplar, apricot, mulberry.

TECHNIQUE: one-layer carving with a 2-3 mm shallow relief, the deepened background is covered with scales pattern.

ORNAMENT: islimi, aylanma islimi.

CRAFTSMEN: A.Palvanov, S.Baybekov.

● PLACE NAME: Bukhara.

MANUFACTURED: small tables, chairs, caskets, night tables, spoons.

MATERIAL: elm, poplar, apricot, mulberry.

TECHNIQUE: *pargori* deep-relief fine-patterned carving.

ORNAMENT: islimi.

CRAFTSMEN: P.Gafurov, S.Gafurov.

● PLACE NAME: Samarkand.

MANUFACTURED: night tables, printing stamp (kolibs), doors.

MATERIAL: elm, poplar, apricot, mulberry, plane tree, oak, beech.

TECHNIQUE: *pargori* deep-relief carving, the background is covered with punched net

ORNAMENT: islimi.

CRAFTSMEN: Asatilla, M.Jumaboy, A.Jalilov, Nasrulla, N.Nazrullaev.

● PLACE NAME: Karshi.

MANUFACTURED: doors, columns.

MATERIAL: poplar, apricot, mulberry, walnut, oak

TECHNIQUE: one-layer carving with a shallow relief.

ORNAMENT: islimi.

● PLACE NAME: Tashkent.

MANUFACTURED: night tables, modern furniture, small chests, blanket supports, gratings, caskets, khantakhta, small tables, chairs.

MATERIAL: beech, walnut, lime-tree, poplar, apricot, plane tree, mulberry.

TECHNIQUE: *pargori* carving, *pardoz*-covered relief, smooth hollowed carving.

ORNAMENT: islimi.

CRAFTSMEN: S.Khojaev, M.Kasimov, Kh.Kasimov, Sh.Gulyamov, O.Fayzullaev, Kh.Kasimov, E.Nuraliev, N.Ibragimov, Dz.Agzamov.

● PLACE NAME: Kokand.
 MANUFACTURED: gratings, khantakhta, caskets, bas relief portraits, doors, columns, panels, book-stands, pen-cases.
 MATERIAL: walnut, poplar, apricot, mulberry
 TECHNIQUE: *pargori* deep-relief carving, a combination of *pargori* style with background carving with plant sprout pattern.
 ORNAMENT: islimi, epigraphics.
 CRAFTSMEN: K.Khaydarov, G.Akhunov, R.Ganiev, O.Takhirov, U.Tashmatov, I.Izakov, Yu.Umarov.

● PLACE NAME: Ferghana.
 MANUFACTURED: doors, small tables, caskets, pen-cases.
 MATERIAL: plane tree, poplar, apricot, walnut, mulberry.
 TECHNIQUE: *pargori* deep-relief carving.
 ORNAMENT: islimi.

● PLACE NAME: Margelan.
 MANUFACTURED: printing stamps (kolibs), small tables, caskets, spoons, bas relief portraits
 MATERIAL: plane tree, walnut, poplar, apricot, mulberry.
 TECHNIQUE: *pargori* deep-relief carving.
 ORNAMENT: islimi.
 CRAFTSMEN: A.Umurzakov, Yu.Magrufjanov.

● PLACE NAME: Andijan.
 MANUFACTURED: doors, small tables, book-stands (lyaukhs), caskets, pen cases.
 MATERIAL: plane tree, walnut, poplar, mulberry
 TECHNIQUE: *pargori* deep-relief carving.
 ORNAMENT: islimi.

3rd period: 1990s

● PLACE NAME: Khiva.
 MANUFACTURED: doors, columns, cornices.
 MATERIAL: elm, poplar, apricot, mulberry.
 TECHNIQUE: one-layer carving with a 2-3 mm shallow relief, the deepened background is covered with the whole scales pattern.
 ORNAMENT: islimi, aylanma islimi.
 CRAFTSMEN: O.Yakubov, U.Masharipov, Kh.Bagibekov, K.Kurbanov.

● PLACE NAME: Karshi.
 MANUFACTURED: doors, columns.
 MATERIAL: elm, poplar, apricot, walnut, plane tree.

TECHNIQUE: one-layer carving with a shallow relief.
 ORNAMENT: islimi.

● PLACE NAME: Samarkand.
 MANUFACTURED: night-tables, doors, printing stamps (kolibs).
 MATERIAL: elm, poplar, apricot, mulberry, plane tree, oak, beech.
 TECHNIQUE: *pargori* deep-relief carving, the background is covered with punched net.
 ORNAMENT: islimi.

● PLACE NAME: Urgut.
 MANUFACTURED: doors, columns, caskets.
 MATERIAL: elm, poplar, apricot, mulberry.
 TECHNIQUE: one-layer carving with a 2-3mm shallow relief.
 ORNAMENT: islimi.

● PLACE NAME: Tashkent.
 MANUFACTURED: doors, columns, cornices, small tables and chairs, caskets, pen-cases, book-stands (lyaukhs), gratings, modern furniture, small chests, chests.
 MATERIAL: walnut, lime-tree, poplar, apricot, mulberry, beech, plane tree.
 TECHNIQUE: *pargori* carving, *pardoz*-covered relief, smooth hollowed carving.
 ORNAMENT: islimi.
 CRAFTSMEN: O.Fayzullaev, A.Azlarov, Kh.Adilov, A.Abdurakhmanov, S.Rakhmatullaev, A.Ashirov, B.Ganiev, Z.Isamukhamedov.

● PLACE NAME: Kokand.
 MANUFACTURED: doors, columns, cornices, small tables, pen-cases, caskets, chairs, night tables, book-stands (lyaukhs), beads, knives, bas relief portraits.
 MATERIAL: walnut, poplar, mulberry, apricot.
 TECHNIQUE: *pargori* deep-relief carving, background carving.
 ORNAMENT: islimi, epigraphics.
 CRAFTSMEN: Kh.Umarov, O.Umarov, M.Jalalov, A.Abdullaev.

● PLACE NAME: Andijan.
 MANUFACTURED: doors, columns, small tables, caskets, pen-cases.
 MATERIAL: plane tree, walnut, mulberry, poplar
 TECHNIQUE: *pargori* deep-relief carving.
 ORNAMENT: islimi.
 CRAFTSMEN: I.Uteganov.

WOODEN HOUSEHOLD UTENSILS

Ist period: end 19th - beginning 20th century

● PLACE NAME: Khiva
MANUFACTURED: chumich (ladle), koshuk.
MATERIAL: wood.

● PLACE NAME: Bukhara.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Samarkand.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Chimgaron.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Vargonze.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Jondor.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Denau.
MANUFACTURED: zarang kosa, tavok, sogu, lyagan, korson, chumich.

● PLACE NAME: Tashkent.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Kokand.
MANUFACTURED: chumich.
MATERIAL: wood.

2nd period: 1920-1980s

● PLACE NAME: Khiva.
MANUFACTURED: chumich, koshuk.
MATERIAL: wood.

● PLACE NAME: Bukhara.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Samarkand.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Chimgaron.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Vargonze.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Jondor.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Denau.
MANUFACTURED: zarang kosa, tavok, sogu, lyagan, chumich

● PLACE NAME: Tashkent.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Kokand.
MANUFACTURED: chumich.
MATERIAL: wood.

3rd period: 1990s

● PLACE NAME: Khiva.
MANUFACTURED: chumich, koshuk.
MATERIAL: wood.

● PLACE NAME: Bukhara.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Samarkand.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Vargonze.
MANUFACTURED: chumich.
MATERIAL: wood.

● PLACE NAME: Denau.
MANUFACTURED: tavok, chumich.
MATERIAL: wood.

● PLACE NAME: Kokand.
MANUFACTURED: chumich.
MATERIAL: wood.

TURNED WOOD

1st period: end 19th - beginning 20th century

- PLACE NAME: Samarkand.
MANUFACTURED: beshik arava, kazik (peg), duk, uyinchok (toy).
MATERIAL: wood.
- PLACE NAME: Tashkent.
MANUFACTURED: beshik arava, kazik, taek (stick), duk, uyinchok, evuch (rolling-pin).
MATERIAL: wood.
- PLACE NAME: Margelan.
MANUFACTURED: beshik arava, kazik, taek, duk, uyinchok, evuch.
MATERIAL: wood.
- PLACE NAME: Bukhara.
MANUFACTURED: loom details, duk, charch (distaff), beshik, uyinchok.
MATERIAL: wood.
- PLACE NAME: Khiva.
MANUFACTURED: loom details, beshik, kazik, taek, evuch, uyinchok, duk, charkh.
MATERIAL: wood.
- PLACE NAME: Baysun.
MANUFACTURED: beshik, kazik, taek, duk, uyinchok, much (rolling pin), charkh.
MATERIAL: wood.
- PLACE NAME: Kokand.
MANUFACTURED: beshik, kazik, taek, duk, uyinchok, evuch, charkh.
MATERIAL: wood.
- PLACE NAME: Ferghana.
MANUFACTURED: loom details, spindle turning benches, beshik, kazik, taek, duk, uyinchok, evuch.
MATERIAL: wood.
- PLACE NAME: Andijan.
MANUFACTURED: beshik, kazik (peg), loom details, taek, duk, uyinchok, evuch.
MATERIAL: wood.
- PLACE NAME: Shakhrisyabz.
MANUFACTURED: beshik (cradle), kazik, taek, duk, uyinchok, loom details, evuch.
MATERIAL: wood.

- PLACE NAME: Karshi.
MANUFACTURED: beshik, kazik, taek, duk (spindle), uyinchok, loom details.
MATERIAL: wood.
- PLACE NAME: Kitab.
MANUFACTURED: loom details, beshik, kazik, taek, duk, uyinchok, evuch.
MATERIAL: wood.
- PLACE NAME: Urgench.
MANUFACTURED: loom details, beshik, kazik, taek, duk, uyinchok, evuch.
MATERIAL: wood.

2nd period: 1920-1960s

- PLACE NAME: Tashkent.
MANUFACTURED: beshik, uyinchok.
MATERIAL: wood.
- PLACE NAME: Khiva.
MANUFACTURED: beshik, uyinchok, evuch.
MATERIAL: wood.
- PLACE NAME: Kokand.
MANUFACTURED: beshik, uyinchok, evuch, taek.
MATERIAL: wood.
- PLACE NAME: Ferghana.
MANUFACTURED: beshik, uyincho, evuch, taek.
MATERIAL: wood.
- PLACE NAME: Shakhrisabz.
MANUFACTURED: beshik, uyinchok, evuch, kazik.
MATERIAL: wood.
- PLACE NAME: Samarkand.
MANUFACTURED: beshik, uyinchok, evuch, kazik, taek.
MATERIAL: wood.
- PLACE NAME: Bukhara.
MANUFACTURED: beshik, uyinchok, evuch, kazik.
MATERIAL: wood.
- PLACE NAME: Bagdad settlement, Ferghana province.

MANUFACTURED: beshik, uyinchok, evuch, kazik.

MATERIAL: wood.

3d period: 1960-1980s

- PLACE NAME: Tashkent.

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch.

MATERIAL: wood.

- PLACE NAME: Ferghana.

MANUFACTURED: beshik, uyinchok, evuch.

MATERIAL: wood.

- PLACE NAME: Kokand.

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch.

MATERIAL: wood.

- PLACE NAME: Namangan.

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch.

MATERIAL: wood.

- PLACE NAME: Andijan.

MANUFACTURED: evuch, uyichok, beshik, architectural decorum.

MATERIAL: wood.

- PLACE NAME: Margelan.

MANUFACTURED: evuch, uyinchok, beshik, architectural decorum.

MATERIAL: wood.

- PLACE NAME: Bukhara.

MANUFACTURED: architectural decorum, uyinchok, beshik.

MATERIAL: wood.

- PLACE NAME: Samarkand.

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch.

MATERIAL: wood.

- PLACE NAME: Khiva.

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch, taek.

MATERIAL: wood.

- PLACE NAME: Shakhrisabz.

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch.

MATERIAL: wood.

- PLACE NAME: Karshi.

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch.

MATERIAL: wood.

- PLACE NAME: Bagdad settlement (Ferghana province).

MANUFACTURED: architectural decorum, beshik, uyinchok, evuch.

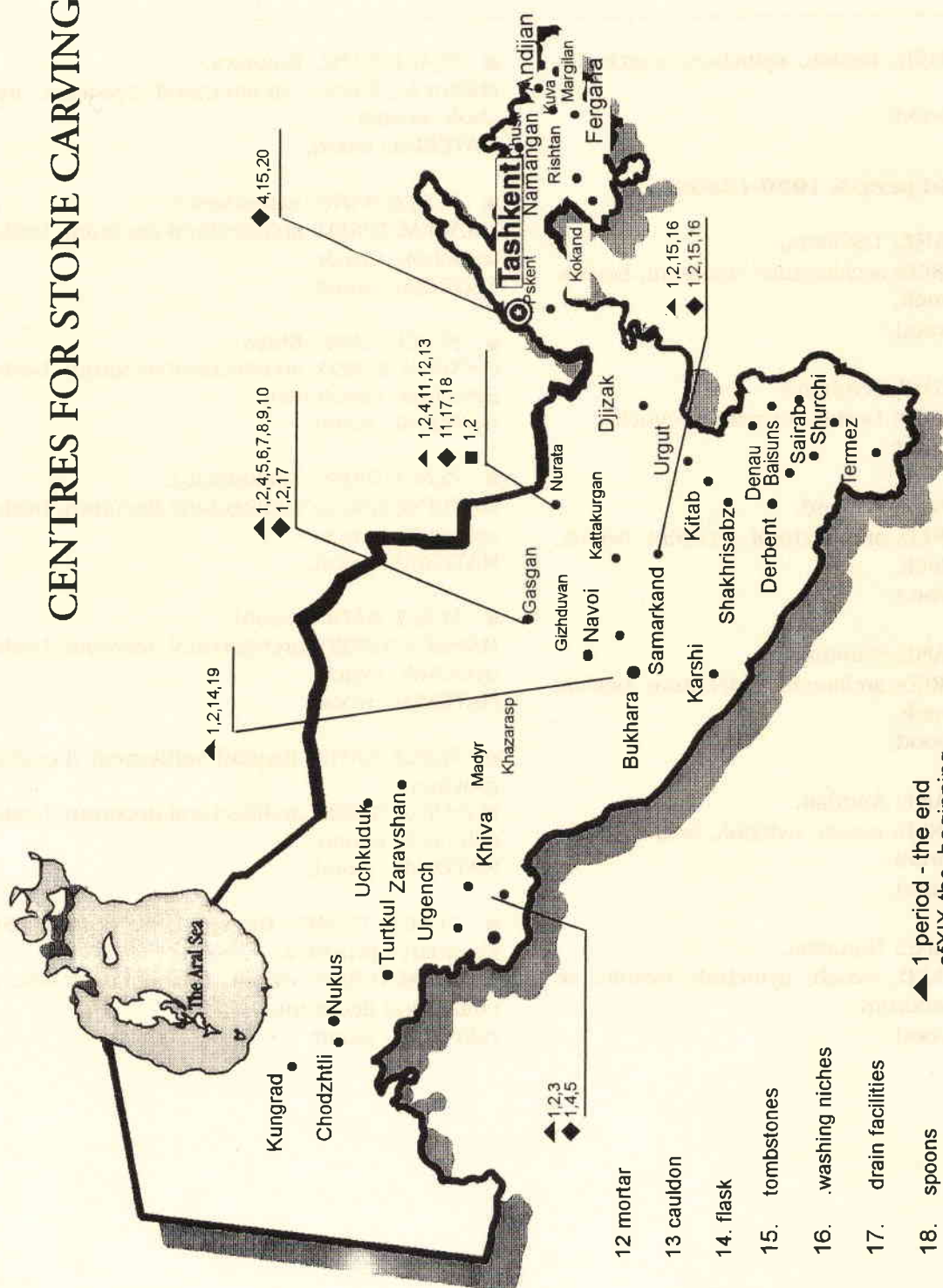
MATERIAL: wood.

- PLACE NAME: Baysun settlement (Surkhandarya province).

MANUFACTURED: evuch, beshik, uyinchok, architectural decorum.

MATERIAL: wood.

CENTRES FOR STONE CARVING.



MANUFACTURED

ITEMS:

- 1. architectural decorum
- 2. lyagans
- 3. seals
- 4. jugs
- 5. samovars
- 6. ink sets
- 7. picture frames
- 8. chess men
- 9. ash trays
- 10. crest rings
- 11. kosa
- 12. mortar
- 13. cauldron
- 14. flask
- 15. tombstones
- 16. washing niches
- 17. drain facilities
- 18. spoons
- 19. pandjara
- 20. vases

- ▲ 1 period - the end of XIX - the beginning of XX century.
- ◆ 2 period - 1920-80s.
- 3 period - 1990s

STONE CARVING

1st period: end 19th - beginning 20th century

● PLACE NAME: Khiva.
 MANUFACTURED: carved stamp, architectural decorum, lyagans.
 MATERIAL: marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical and epigraphic motifs.
 CRAFTSMEN: K. Rakhmanbergenov, Kh. Panaev, R. Panaev.

● PLACE NAME: Gazgan.
 MANUFACTURED: architectural details, dishes, jugs, lyagans, decorative samovars, inkstands, portrait frames, chessmen with inlayed boards, ash-trays, rings.
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical and epigraphic motifs.
 CRAFTSMEN: A. Turdiev.

● PLACE NAME: Nurata.
 MANUFACTURED: architectural details, shallow dishes, kosa, small mortars, kazans, jugs.
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical motifs.

● PLACE NAME: Bukhara.
 MANUFACTURED: architectural details, bases of columns, panjara, window-frames, carved dishes and jugs, bottles for the medical needs, small utensils.
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical, epigraphic and zoomorphic motifs.
 CRAFTSMEN: Khiton Bobo, A. Turdiev.

● PLACE NAME: Samarkand.
 MANUFACTURED: column's architectural decorum, tombstones, lyagans, wash-basins' niches
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical, epigraphic motifs.
 CRAFTSMEN: R. Obidov.

2nd period: 1920-1980s

● PLACE NAME: Khiva.
 MANUFACTURED: panels, bases of columns, tombstones, jugs, paneling.
 MATERIAL: marble.
 TECHNIQUE: marble-carving.
 CRAFTSMEN: K. Rakhmanbergenov.

● PLACE NAME: Gazgan.
 MANUFACTURED: decorative dishes, drains, architectural details.
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical, zoomorphic motifs.
 CRAFTSMEN: A. Turdiev, Kh. Yuldashev, B. Turdiev, A. Khaitov, B. Kamilov, B. Jabbarov.

● PLACE NAME: Nurata.
 MANUFACTURED: architectural details, dishes, panels, drains, chute.
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, epigraphic motifs.

● PLACE NAME: Samarkand.
 MANUFACTURED: panels, columns, tombstones, lyagans, wash-basins' niches.
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical motifs.
 CRAFTSMEN: D. and B. Juraevs.

● PLACE NAME: Tashkent.
 MANUFACTURED: tombstones, vases, jugs.
 MATERIAL: marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical motifs.

3rd period: 1990s

● PLACE NAME: Nurata.
 MANUFACTURED: decorative dishes, architectural details.
 MATERIAL: white, grey, black marble.
 TECHNIQUE: marble-carving.
 ORNAMENT: vegetable, geometrical motifs.
 CRAFTSMEN: Z. Abdullaev.

GANCH CARVING

1st period: end 19th - beginning 20th century

- PLACE NAME: Khiva.
MANUFACTURED: decoration of palaces, district mosques, traditional dwelling houses: decoration of the walls, columns, capitals, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: gukki pardoz.
ORNAMENT: geometrical figures and rosettes with spiral-shaped shoots, turunj medallions.
CRAFTSMEN: R. Masharipov, A. Baltaev.
- PLACE NAME: Bukhara.
MANUFACTURED: decoration of the palaces, district mosques, traditional dwelling houses: decoration of the walls, columns, capitals, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: tabaka pardoz-carving.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: Sh. Muradov, M. Salikhov.
- PLACE NAME: Samarkand.
MANUFACTURED: decoration of palaces, district mosques, traditional dwelling houses- decoration of the walls, columns, capitals, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: lula pardoz.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: R. Jalilov, Sh. Gafurov, K. Jalilov, Y. Azizov, T. Imamov, M. Yunusov.
- PLACE NAME: Ferghana.
MANUFACTURED: decoration of palaces, district mosques, traditional dwelling houses- decoration of the walls, columns, capitals, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: choka pardoz.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: A. Musaev, Saliev.
- PLACE NAME: Tashkent.
MANUFACTURED: decoration of palaces, district mosques, traditional dwelling houses- decoration of the walls, columns, capitals, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: choka pardoz.

ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: U. Ikramov, T. Arslankulov, A. Nazarov.

2nd period: 1920-1980s

- PLACE NAME: Tashkent.
MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants, decoration of walls, columns, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: choka pardoz.
ORNAMENT: girikhs, vegetable-flower motifs.
- PLACE NAME: Bukhara.
MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants, decoration of walls, columns, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: tabaka pardoz carving.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: Sh. Muradov, M. Salikhov, I. And G. Nigmatovs, I. Shermukhamedov.
- PLACE NAME: Samarkand.
MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants-decoration of walls, columns, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: lula pardoz.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: R. and K. Jalilovs, A. Kuliev, Sh. Gafurov, A. Ibadov, master Azim, I. Negmatov.
- PLACE NAME: Khiva.
MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants-decoration of walls, columns, bases, ropes, brackets, shelves.
MATERIAL: alabaster.
TECHNIQUE: gukki pardoz.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: R. Masharipov, A. Baltaev.
- PLACE NAME: Ferghana (stylistic closeness of Andijan, Namangan, Margelan, Kokand ala-

baster-carving and Ferghana alabaster-carving unites these towns into one common Ferghana style).

MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants - decoration of walls, columns, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: choka pardoz, smooth background carving.

ORNAMENT: girikhs, vegetable-flower motifs.

3rd period: 1990s

● PLACE NAME: Tashkent

MANUFACTURED: decoration of administrative buildings, theatres, hotels, restaurants- decoration of walls, columns, capitals, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: choka pardoz.

ORNAMENT: girikhs, vegetable-flower motifs.

CRAFTSMEN: M. Usmanov, M. Karimov, Kh. Abdullaev, A. Sultanov, M. Usmanov, A. Pulatov, M. Rakhmatov, Kh. Muradov, M. Sultanov, F. Khamdaev, A. Samadov, Z. Yusupov, R. Ibadov, U. Takhirov, Y. Odilov.

● PLACE NAME: Khiva.

MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants-decoration of walls, columns, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: gukki pardoz.

ORNAMENT: girikhs, vegetable-flower motifs.

CRAFTSMEN: E. Yakubov, S. Babajanov, S. Yakubov.

● PLACE NAME: Bukhara.

MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants, religious buildings-decoration of walls, columns, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: tabaka pardoz.

ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Samarkand.

MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants, religious buildings-decoration of walls, columns, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: lula pardoz.

ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Kokand.

MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants, religious buildings-decoration of walls, columns, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: choka pardoz, smooth background carving.

ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Namangan.

MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants, religious buildings-decoration of walls, columns, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: choka pardoz, smooth background carving.

ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Andijan.

MANUFACTURED: decoration of exhibition pavilions, administrative buildings, libraries, theatres, hotels, restaurants, religious buildings-decoration of walls, columns, bases, ropes, brackets, shelves.

MATERIAL: alabaster.

TECHNIQUE: choka pardoz, smooth background carving.

ORNAMENT: girikhs, vegetable-flower motifs.

DECORATIVE PAINTING ON GANCH AND WOOD

1st period: end 19th - beginning 20th century

● PLACE NAME: Margelan.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Ferghana.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Kokand.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Andijan.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Namangan.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Chust.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Khiva.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Altirik.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Rishtan.

MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Khiva.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Bukhara.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Samarkand.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

● PLACE NAME: Tashkent.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.

2nd period: 1920-80s

● PLACE NAME: Tashkent.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: Y. Raufov, A. Kaoimjanov, J. Khakimov, T. Takhtakhojaev, M. Turaev, R. Shatakubov, A. Ilkhamov.

● PLACE NAME: Khiva.
MANUFACTURED: architectural decorum, utensils painting.
MATERIAL: wood, alabaster.
ORNAMENT: girikhs, vegetable-flower motifs.
CRAFTSMEN: A. Baltaev, B. Rakhmanburdim

● PLACE NAME: Margelan
MANUFACTURED: architectural decorum, utensils painting

CENTRES FOR WOOD PAINTING



- ▲ 1 period - the end of XIX - the beginning of XX century.
- ◆ 2 period - 1920-80s.
- 3 period - 1990s

- ACTURED ITEMS:**
1. architectural decorum
 2. every day goods

MATERIAL: wood, alabaster
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Ferghana
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: D. Mukhamkdov

● PLACE NAME: Kokand
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: M. Narkuziev

● PLACE NAME: Andijan
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Namangan
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: A. Akparov, M. Khusainov

● PLACE NAME: Chust
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Kuva
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Altirik
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Rishtan
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Samarkand
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: S. Makhmudov

3rd period: 1990s

● PLACE NAME: Tashkent
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: R. Shayakubov, A. Ilkhamov, T. Khusanov, S. Khakimov

● PLACE NAME: Khiva
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: B. Rakhmanberdiev, O. Yakubov, E. Sapaev

● PLACE NAME: Margelan
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Ferghana
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: D. Mukhamedov

● PLACE NAME: Kokand
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Andijan
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Namangan
MANUFACTURED: architectural decorum, utensils painting

MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs
CRAFTSMEN: M. Khusainov, R. Zakhidov, A. Akparov

● PLACE NAME: Chust
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, alabaster, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Khuva
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Altirik
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Rishtan
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, dyes
ORNAMENT: girikhs, vegetable-flower motifs

● PLACE NAME: Samarkand
MANUFACTURED: architectural decorum, utensils painting
MATERIAL: wood, dyes
CRAFTSMEN: S. Makhmudov

PAPIER-MÂCHÉ PAINTING

1st period: end 19th - beginning 20th century

- PLACE NAME: Bukhara
MANUFACTURED: kal'amdoni (pencil-boxes), caskets, chess figures
MATERIAL: papier-mâché, dye-stuffs, leaf gold, lacquer
ORNAMENT: ornamental painting

2nd period: 1920-1980s

- PLACE NAME: Tashkent
MANUFACTURED: kal'amdoni (pencil-boxes), caskets
MATERIAL: papier-mâché, dye-stuffs, leaf gold, lacquer
ORNAMENT: ornamental painting, miniature
CRAFTSMEN: H.Kholmatov, Sh.Mukhamedzanov, A.Kambarov, G.Kamalov, M.Satibaldieva

3rd period: 1990s

- PLACE NAME: Tashkent
MANUFACTURED: kal'amdons (pencil-boxes), caskets
MATERIAL: papier-mâché, dye-stuffs, leaf gold
ORNAMENT: ornamental painting, miniature
CRAFTSMEN: H. Kholmatov, Sh. Mukham edzanov, A.Kambarov, G.Kamalov, T.Baltaev, H.Nazirov, S.Karabaev, M.Sharokulov, M.Pulatov, K.Mirzaev, A.Israilov Z.Ashrapov, B.Nizamkarnev, Sh.Shaahmedov, Sh.Shayak ubev, T.Abdukadirov, T.karabaev, M. Alimdzanova, F.Rahmatulaev, A.Yuldashev.
- PLACE NAME: Bukhara
MANUFACTURED: kalamdons (pencil-boxes)

- MATERIAL: papier-mache, dye-stuffs, leaf gold
ORNAMENT: ornamental painting, miniature

- PLACE NAME: Samarkand
MANUFACTURED: kalamdons (pencil-boxes), caskets
MATERIAL: papier-mache, dye-stuffs, lacquer
ORNAMENT: ornamental painting, miniature

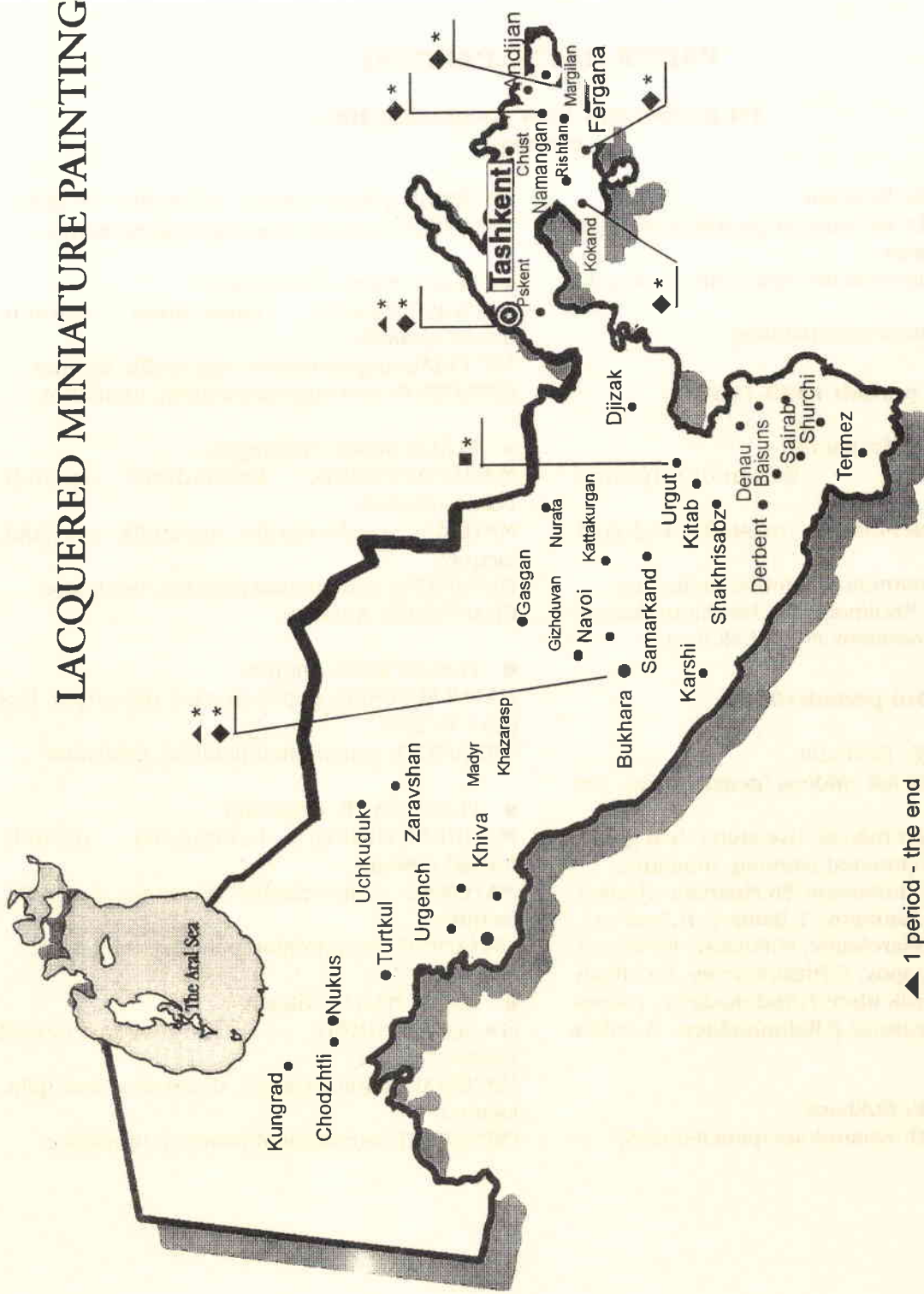
- PLACE NAME: Namangan
MANUFACTURED: kalamdons (pencil-boxes), caskets
MATERIAL: papier-mache, dye-stuffs, leaf gold, lacquer
ORNAMENT: ornamental painting, miniature
CRAFTSMEN: A.Valiev

- PLACE NAME: Andijan
MANUFACTURED: papier-mache, dye stuffs, leaf gold, lacquer
ORNAMENT: ornamental painting, miniature

- PLACE NAME: Ferghana
MANUFACTURED: kalamdons (pencil-boxes), caskets
MATERIAL: papier-mache, dye-stuffs, leaf gold, lacquer
ORNAMENT: ornamental painting, miniature

- PLACE NAME: Kokand
MANUFACTURED: Kalamdons (pencil boxes), caskets
MATERIAL: papier-mache, dye-stuffs, leaf gold, lacquer
ORNAMENT: ornamental painting, miniature

LACQUERED MINIATURE PAINTING



MANUFACTURED ITEMS:

Lacquered miniature painting:
*pencil boxes.

MUSICAL INSTRUMENTS

1st period: end 19th - beginning 20th century

- PLACE NAME: Kungrad, Chimbay, Khodjeyli, Hanka
MANUFACTURED: kobuz
MATERIAL: apricot, mulberry, poplar trees
TECHNIQUE: single layer carving with a shallow relief of 2-3 mm, gouging.
ORNAMENT: styled under a vegetable ornament
- PLACE NAME: Nukus.
MANUFACTURED: kayrak, kobuz, doyra, dutar.
MATERIAL: poplar, apricot, mulberry trees
TECHNIQUE: single layer carving with a shallow relief.
ORNAMENT: styled under a vegetable ornament.
- PLACE NAME: Khiva.
MANUFACTURED: kayrak, nagora, kushnay.
MATERIAL: poplar, apricot, mulberry trees
TECHNIQUE: single layer carving with a shallow relief.
ORNAMENT: styled under a vegetable ornament.
- PLACE NAME: Urgench.
MANUFACTURED: doyra, wooden karnay, kushnay, gijak, tar, dutar.
MATERIAL: elm, poplar, apricot, mulberry trees
TECHNIQUE: single layer carving with a shallow relief.
ORNAMENT: styled under a vegetable ornament.
- PLACE NAME: Gurlen, Koshkuti, Khazaraps, Shavato, Yangiarik.
MANUFACTURED: gijak.
MATERIAL: poplar, apricot, mulberry trees
TECHNIQUE: single layer carving with a shallow relief.
ORNAMENT: styled under a vegetable ornament.
- PLACE NAME: Turtkul.
MANUFACTURED: gindzak, surnay, doyra.
MATERIAL: elm, apricot, poplar, mulberry trees
TECHNIQUE: single layer carving with a shallow relief.
ORNAMENT: styled under a vegetable ornament.
- PLACE NAME: Karshi.
MANUFACTURED: kayrak, chang kobuz, gaziray, dombra, dutor.
- MATERIAL: walnut, mulberry, apricot trees
TECHNIQUE: single layer carving with a shallow relief.
ORNAMENT: styled under a vegetable ornament.
- PLACE NAME: Shakhrisabz.
MANUFACTURED: kayrak, surnay, dombra, doyra, dutor.
MATERIAL: walnut, apricot, mulberry, poplar trees
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: styled under a vegetable ornament.
- PLACE NAME: Dieynau, Shirabad, Yakkabag, An-gor, Urgut, Kamashi, Uzun, Chirokchi, Koson.
MANUFACTURED: dombra, kushnay.
MATERIAL: poplar, apricot, mulberry trees, leather.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: inlay by beads.
- PLACE NAME: Farish.
MANUFACTURED: dutar.
MATERIAL: apricot's, mulberry's wood, walnut.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: styled ornament.
- PLACE NAME: Ferghana.
MANUFACTURED: dutar, tambur, rubab gidzak, nay, kushnay, surnay, doyra, nagara, kayrak
MATERIAL: poplar, walnut, apricot, mulberry, animal's leather and vein, precious and half-precious stones, ivory.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: inlay, ornament.
- PLACE NAME: Kokand.
MANUFACTURED: dutar, tanbur, surnay, karnay, wooden karnay, doyra, kayrak.
MATERIAL: poplar, walnut, apricot, mulberry, animal's leather and vein
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: inlay, styled carving.

● PLACE NAME: Namangan.
 MANUFACTURED: dutar , tanbur, rubab, kayrak.
 MATERIAL: poplar, walnut, apricot, mulberry trees
 TECHNIQUE: single layer carving with a shallow relief ,gouging.
 ORNAMENT: vegetable ornament.

● PLACE NAME: Margelan.
 MANUFACTURED: dombra, doyra.
 MATERIAL: wood, animals' leather and veil.
 TECHNIQUE: single layer carving with a shallow relief, gouging.
 ORNAMENT: vegetable ornament.

● PLACE NAME: Andijan.
 MANUFACTURED: dutar, tanbur, doyra, kayrak.
 MATERIAL: wood, animal's leather and veil, beads, ivory.
 TECHNIQUE: single layer carving with a shallow relief, gouging.
 ORNAMENT: vegetable ornament.

● PLACE NAME: Djizak.
 MANUFACTURED: kayrak, dutar, doyra.
 MATERIAL: poplar's apricot's mulberry's wood, animal's leather and veil.
 TECHNIQUE: single layer carving with a shallow relief, gouging.

● PLACE NAME: Samarkand.
 MANUFACTURED: dutor, tanbur, chang, sado, rubab, Afganian rubab, dombra, doyra, kayrak.
 MATERIAL: wood, animal's leather and veil, precious and half-precious stones, beads, ivory.
 TECHNIQUE: single layer carving with a shallow relief, gouging.
 ORNAMENT: low-embossed carving pargori, inlay, geometrical, vegetable ornament.

● PLACE NAME: Bukhara.
 MANUFACTURED: dutar, chang, sado, rubab, Afganian rubab, dombra, doyra, kayrak.
 MATERIAL: wood, animal's leather and veil, precious and half-precious stones, beads, ivory, mother -of-pearl.
 TECHNIQUE: single layer carving with a shallow relief, gouging.
 ORNAMENT: pargori carving black-white inlay, geometrical vegetable ornament.

● PLACE NAME: Shorchi, Ishtihan, Yangi-abad, Zaamin, Nurata.
 MANUFACTURED: dombra.
 MATERIAL: walnut, mulberry, apricot.

TECHNIQUE: single layer carving with a shallow relief, gouging.

2nd period:1920-80s

● PLACE NAME: Kungrad, Chimbay, Khodjeyli, Khanka.
 MANUFACTURED: kobuz.
 MATERIAL: apricot's, mulberry's poplar's wood.
 TECHNIQUE: single layer carving with a shallow relief, gouging.
 ORNAMENT: styled under a vegetable ornament.

● PLACE NAME: Nukus.
 MANUFACTURED: kayrak, kobuz, doyra, dutar.
 MATERIAL: poplar, apricot, mulberry.
 TECHNIQUE: single layer carving with a shallow relief .
 ORNAMENT: styled under a vegetable ornament.

● PLACE NAME: Khiva.
 MANUFACTURED: kayrak, nagora, kushnay.
 MATERIAL: elm, poplar, apricot, mulberry.
 TECHNIQUE: single layer carving with a shallow relief.
 ORNAMENT: styled under a vegetable ornament.

● PLACE NAME: Urgench.
 MANUFACTURED: doyra, wooden karnay, kushnay, gidjak, tar, dutar.
 MATERIAL: elm, poplar, apricot, mulberry.
 TECHNIQUE: single layer carving with a shallow relief.
 ORNAMENT: styled under a vegetable ornament

● PLACE NAME: Gurlen, Koshkuti, Hazaraps, Shavato, Yangi-arik.
 MANUFACTURED: gijak.
 MATERIAL: poplar, apricot, mulberry.
 TECHNIQUE: single layer carving with a shallow relief.
 ORNAMENT: styled under a vegetable ornament.

● PLACE NAME: Karshi.
 MANUFACTURED: kayrak, chang kobuz, gazir-nay, dombra, dutar.
 MATERIAL: walnut, mulberry, apricot.
 TECHNIQUE: single layer carving with a shallow relief.
 ORNAMENT: styled under a vegetable ornament

● PLACE NAME: Shahrizabz.
 MANUFACTURED: kayrak, surnay, dombra, doyra, dutor.

MATERIAL: walnut, apricot, mulberry, poplar.
TECHNIQUE: single layer carving with a shallow relief, gouging.

● PLACE NAME: Dzeynau, Shirabad, Yakkabag, Angor, Urgut, Kamashi, Uzun, Chirokchi, Koson.
MANUFACTURED: dombra, kushnay.
MATERIAL: poplar', apricot's mulberry' wood, leather.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: inlay by beads.

● PLACE NAME: Farish.
MANUFACTURED: dutar.
MATERIAL: apricot', mulberry', walnut' wood.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: styled ornament.

● PLACE NAME: Ferghana.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: styled under a vegetable ornament.

● PLACE NAME: Djizak.
MANUFACTURED: kayrak, dutar, doyra.
MATERIAL: poplar's, apricot's, mulberry's wood, animal's leather and veil.
TECHNIQUE: single layer carving with a shallow relief, gouging.

● PLACE NAME: Samarkand.
MANUFACTURED: dutar, tanbur, dombra, doyra, kayrak.
MATERIAL: wood, animal's leather and vein, precious and half-precious stones, beads, ivory.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: low-embossed carving pargori, inlay, geometrical, vegetable ornament.

● PLACE NAME: Bukhara.
MANUFACTURED: dutar, chang, sado, Afgana rubab, doyra, kayrak.
MATERIAL: wood, animal's leather and veil, precious and half-precious stones, beads, ivory, mother-of-pearl.
TECHNIQUE: single layer carving with a shallow relief, gouging.
ORNAMENT: pargori carving, black-white inlay, geometrical vegetable ornament.

● PLACE NAME: Shurchi, Ishtikhan, Yangi-abad, Zaamin, Nurata
MANUFACTURED: dombra
MATERIAL: walnut, mulberry, apricot trees
TECHNIQUE: single layer carving with a shallow relief, gouging

● PLACE NAME: Tashkent
MANUFACTURED: dutar, tar, gijak, kushnay, surnay, karnay, doyra, kayrak, Afganian rubab, Kashgar rubab
MATERIAL: wood, leather and animals' sinews, precious and semi-precious stones, glass beads, ivory, mother-of-pearl
TECHNIQUE: single layer carving with a shallow relief, gouging
ORNAMENT: pargori carving, black-and-white inlay, geometric-vegetable ornament

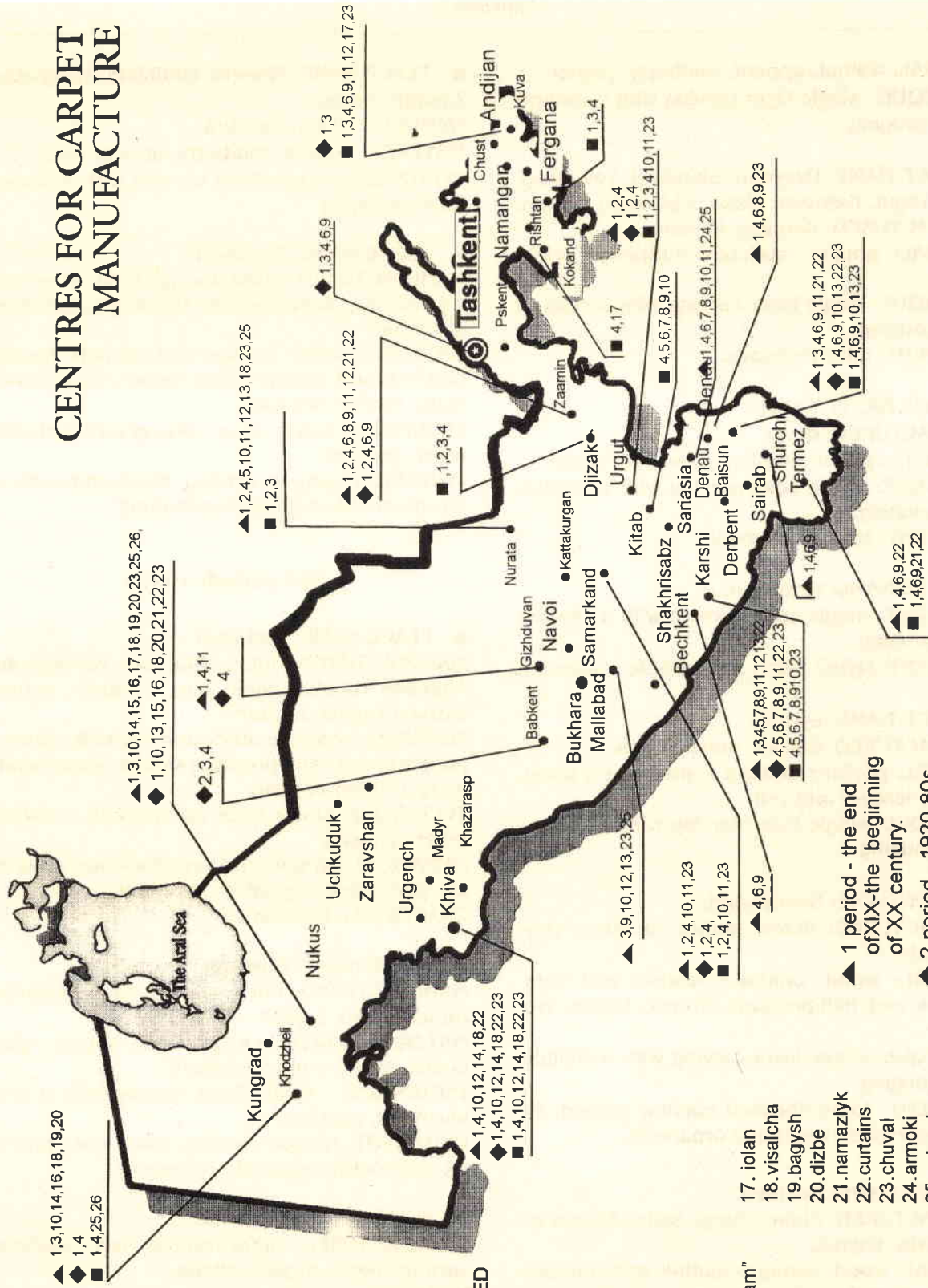
3rd period: 1990s

● PLACE NAME: Tashkent
MANUFACTURED: dutar, setar, tar, Kashgar and Afganian rubabs, gijak, nay, kushnay, surnay, karnay, kayrak, tanbur
MATERIAL: wood, leather and animals' sinews, precious and semi-precious stones, glass beads, ivory, mother-of-pearl
TECHNIQUE: single layer carving with a shallow relief, gouging
ORNAMENT: pargori carving, black-and-white inlay, geometric-vegetable ornament
CRAFTSMEN: U.Zufarova

● PLACE NAME: Bukhara
MANUFACTURED: dutar, chang, sado, Afganian rubab, doyra, kayrak
MATERIAL: wood, semi-precious stones, glass beads, bone, mother-of-pearl
TECHNIQUE: : single layer carving with a shallow relief, gouging
ORNAMENT: pargori carving, black-and-white inlay, geometric-vegetable ornament

● PLACE NAME: Ferghana
MANUFACTURED: dutar, tanbur, nay, kushnay, surnay, doyra, nagara, chang
MATERIAL: poplar, walnut, apricot, mulberry trees, semi-precious stones, bone
TECHNIQUE: : single layer carving with a shallow relief, gouging
ORNAMENT: pargori carving, black-and-white inlay, geometric-vegetable ornament.

CENTRES FOR CARPET MANUFACTURE



MANUFACTURED ITEMS

1. gilam
2. djulhirs
3. kigiz
4. palas (rug)
5. palas "arabi"
6. palas "kahma"
7. palas "kizgilam"
8. palas "bozorgilam"
9. palas "alocha"
10. khurdjijn
11. napramach
12. bugdjoma
13. torba
14. bashtyik
15. bou
16. baskur
17. iolan
18. visalcha
19. bagysh
20. dizbe
21. namazylyk
22. curtains
23. chuval
24. armoki
25. yalpush
26. oyl

▲ 1 period - the end of XIX - the beginning of XX century.
 ◆ 2 period - 1920-80s.
 ■ 3 period - 1990s

CARPET WEAVING

1st period: end 19th - beginning 20th century

- PLACE NAME: Kara-Kuduk city
MANUFACTURED: pile and pileless carpets, small household items, julkhirs, rugs
MATERIAL: sheep mixed with goat wool
TECHNIQUE: from the beginning of the XXth century aniline is used. Kokhma, terme, gajari, beshkashta techniques were used in pileless items
ORNAMENT: kalkan-nuska, rhombuses, octagons, tarak
- PLACE NAME: Kadak settlement, Samarkand province
MANUFACTURED: rugs and carpets, small household items
MATERIAL: sheep wool
- PLACE NAME: Khojaki settlement, Kashkadariya province
MANUFACTURED: pileless carpets - arabi, siz, gilyam, namazlik, curtains for doors, khurjins, cases
MATERIAL: wool, silk. Before the 1890s the plant dyes were used, later - aniline
TECHNIQUE: kokhma, gadjari, terma, brshkashta
ORNAMENT: rhombuses, triangles, squares, gumbaz pattern, kukh, naksh, patnis, murgan, tavakcha, chashmak
- PLACE NAME: Nurata city, Samarkand province
MANUFACTURED: pile and pileless items, rugs, small household items, julkhirs - high-pile carpets
MATERIAL: sheep wool, from the Xxth century aniline dyes are used
TECHNIQUE: kokhma, terme, gajari, ashkashta
ORNAMENT: kalkan pattern, nuska, rhombuses, tarak
- PLACE NAME: Ak-Bulak settlement, Samarkand province
MANUFACTURED: carpets, rugs, julkhirs
MATERIAL: sheep wool
- PLACE NAME: Guli settlement, Samarkand province
MANUFACTURED: pile carpets and rugs
MATERIAL: sheep wool
- PLACE NAME: Jom settlement, Samarkand province
MANUFACTURED: pile and pileless items
MATERIAL: sheep wool
- PLACE NAME: Kangli settlement, Samarkand province
MANUFACTURED: julkhirs
MATERIAL: sheep wool
TECHNIQUE: hand weaving on a narrowbeam loom, sewn together of narrow bands
ORNAMENT: rhombuses, kochkarak, ilon izi
- PLACE NAME: Kadak settlement, Samarkand province
MANUFACTURED: pile and pileless items, rugs, small household items, julkhirs, khurjins, knapsacks
MATERIAL: sheep wool sometimes mixed with goat and camel wool. In the end of the XIXth century the plant dyes - indigo, isparak, marena - were used, in the XXth century aniline dyes are used
ORNAMENT: kalkan nuska, kochkorak, tumorcha, rhombuses, squares
- PLACE NAME: Rabat settlement, Samarkand province
MANUFACTURED: pile carpets, small household items
MATERIAL: sheep wool
TECHNIQUE: hand weaving
ORNAMENT: kochkorak, oy, rhombuses, tumorcha
- PLACE NAME: Samarkand
MANUFACTURED: carpet items and koshmas
MATERIAL: sheep wool
TECHNIQUE: hand carpet-weaving
ORNAMENT: kochkorak, mugiz, naksh2nd gisht
- PLACE NAME: Chimbay settlement, Samarkand province
MANUFACTURED: carpets and rugs
MATERIAL: sheep wool
TECHNIQUE: hand carpet-weaving
- PLACE NAME: Urgut city, Samarkand province
MANUFACTURED: carpets, rugs, julkhirs

MATERIAL: sheep wool
 TECHNIQUE: hand weaving
 ORNAMENT: kochkorak, rhombuses, tumorcha, chibin kashta, payi khirs

● PLACE NAME: Milyabad, Samarkand province
 MANUFACTURED: rugs (alacha), coverlets, koshmas, bags, horse cloth, khurjins
 MATERIAL: sheep and camel wool
 DYES: aniline and plant
 ORNAMENT: kuzi tishi, tolbargi, tuy-kukcha, narvancha, turakcha, tumarkcha, kuurak guli, pilla kurt, etc.

● PLACE NAME: Farish district, Djizak province
 MANUFACTURED: rugs, carpets and koshmas
 MATERIAL: sheep wool
 TECHNIQUE: hand weaving
 ORNAMENT: kochkorak, kush, madokhil, kosh bargi

● PLACE NAME: Zaamin district, Djizak province
 MANUFACTURED: carpets, koshmas
 MATERIAL: sheep wool
 TECHNIQUE: hand weaving
 ORNAMENT: dandona, rhombuses, tumarcha

● PLACE NAME: Gidjuvan district, Bukhara province
 MANUFACTURED: carpets
 MATERIAL: sheep wool
 TECHNIQUE: hand weaving
 ORNAMENT: kochkorak, mugiz, madokhil, mikhrab

● PLACE NAME: Tamdin district, Bukhara province
 MANUFACTURED: carpets
 MATERIAL: sheep wool
 TECHNIQUE: hand weaving
 ORNAMENT: payi khirs

● PLACE NAME: Chakir settlement, Bukhara province
 MANUFACTURED: carpets, koshmas
 MATERIAL: sheep and camel wool

● PLACE NAME: Kizil-Ayak settlement, Bukhara province
 MANUFACTURED: carpets, koshmas
 MATERIAL: sheep and camel wool

● PLACE NAME: Charshangu settlement, Bukhara province

MANUFACTURED: carpets, koshmas
 MATERIAL: sheep and camel wool

● PLACE NAME: Baysun, Surkhandariya province
 MANUFACTURED: carpets, rugs
 MATERIAL: sheep wool

● PLACE NAME: Garm settlement, Surkhandariya province
 MANUFACTURED: rugs, knitsacks, koshmas
 MATERIAL: sheep wool with goat warp
 TECHNIQUE: horizontal loom, hand weaving
 ORNAMENT: kochkorak, koshbargi, madokhil, ilon izi

● PLACE NAME: Guli settlement, Samarkand province
 MANUFACTURED: pile carpets and rugs
 MATERIAL: sheep wool

● PLACE NAME: Jom settlement, Samarkand province
 MANUFACTURED: pile and pileless items
 MATERIAL: sheep wool

● PLACE NAME: Akbag settlement, Samarkand province
 MANUFACTURED: rugs and carpets
 MATERIAL: sheep wool
 SOURCES: V.Moshkova's diary

● PLACE NAME: Geok-Tepa district, Samarkand province
 MANUFACTURED: julkhirses
 MATERIAL: wool
 ORNAMENT: tarak, darak nuskhа, squares, rhombuses

● PLACE NAME: Denau, Surkhandariya province
 MANUFACTURED: pile carpets

● PLACE NAME: Zar-tepa settlement, Surkhandariya province
 MANUFACTURED: pile carpets

● PLACE NAME: Sasik-kul, Yushman and Boldir villages, Surkhandariya province
 MANUFACTURED: rugs, carpets, chuvals
 MATERIAL: sheep and goat wool
 ORNAMENT: in the centre of carpet composition is alma guli, the frames - tal bargi, near the edges - gazayak, galat-kugat, bodrsak, sedebge. At the edges the fine ornament was used, such as kingir-bosh, alchimbar, tukusdepe, it taman, abdasta-gul

- PLACE NAME: Pakhta-Kissar, Mayda djujogali, Kattad jujogali and Aral villages, Surkhandarya province
MANUFACTURED: (carpet making is developed since ancient times) rugs, carpets, chuvals
MATERIAL: sheep and goat wool
ORNAMENT: alma guli, tal bargi, gazayak, galat, kingirbosh, it taman, abdasta-gul
- PLACE NAME: Sariasiy district, Surkhandarya province
MANUFACTURED: pile carpets, koshmas
- PLACE NAME: Chukur settlement, Surkhandariya province
MANUFACTURED: pile carpets
- PLACE NAME: Deynau settlement, Kashkadarya province
MANUFACTURED: pileless rugs - arabi, kizgilyam, namazlik, curtains for doors, khurjins
MATERIAL: wool, silk. Before the 1870s the plant dyes were used, later - aniline
TECHNIQUE: kokhma gadjari, terma, beshkogita
ORNAMENT: gumbaz, kukh, turajan, patnis, murgon, tavakcha, sevan, zulfi zargari
CRAFTSMEN: the Arabian *shotbini* tribe's representatives who were moved there in the XVI-XIII century were engaged in carpet making. Men also made carpets
- PLACE NAME: Kagnefazli village, Kashkadarya province
MANUFACTURED: rugs (yakajilyau and gumnam), curtains, prayer rugs, small items
MATERIAL: wool dyed in dark red colours *ruyanom* and *isparakom*
TECHNIQUE: rugs were woven on a primitive loom - gobigilyam
ORNAMENT: at the carpet edges - kamal and alakhat. In the middle - shakhmakish, meri, kifa, khat, etc.
- PLACE NAME: Kamashi settlement, Kashkadarya province
MANUFACTURED: rugs (yakajilyau and gumnam), bazargilyam
MATERIAL: wool
TECHNIQUE: big geometric figures. On the borders the same patterns (rhombuses, triangles, squares, trapez2nd), but smaller in size. Patterns - gumbaz, kulcha
CRAFTSMEN: Rusima Kasimova (1879). Men also made carpets
- PLACE NAME: Karshi
MANUFACTURED: rugs, carpets (*kiz gilyam, bazargilyam, arabi*), knapsacks, curtains
MATERIAL: wool, silk
TECHNIQUE: kokhma, gajari, terma, beshkashta
ORNAMENT: kuchkor, turajan, patnis, mugiz, tumarcha, gumbaz, kosh bargi
- PLACE NAME: Kasan settlement, Kashkadarya province
MANUFACTURED: rugs and carpets
- PLACE NAME: Khatirchi settlement, Kashkadarya province
MANUFACTURED: rugs and carpets
- PLACE NAME: Narpay settlement, Kashkadarya province
MANUFACTURED: rugs and carpets
- PLACE NAME: Kattakurgan city, Samarkand province
MANUFACTURED: rugs, namazlik, khurjins
MATERIAL: wool
- PLACE NAME: Farish district, Djizak province
MANUFACTURED: carpets and koshmas
MATERIAL: sheep wool
- PLACE NAME: Zaamin district, Djizak province
MANUFACTURED: carpets and koshmas
MATERIAL: wool
- PLACE NAME: Kara-Kurgan village, Zaamin district, Djizak province
MANUFACTURED: carpets, rugs and julkhirs
- PLACE NAME: Kangli village, Djizak province
MANUFACTURED: rugs and carpets
MATERIAL: wool
- PLACE NAME: Ak-bulak village, Djizak province
MANUFACTURED: rugs, carpets, bour
MATERIAL: wool
- PLACE NAME: Nukus, Karakalpakstan
MANUFACTURED: carpets, ak baskur, janbau, eshikkas
MATERIAL: cotton fabric, wool, silk
- PLACE NAME: Khojeily, Karakalpakstan
MANUFACTURED: carpets, baskur, khurjin
MATERIAL: wool, cotton fabric, silk

● PLACE NAME: Aim village, Andijan province
 MANUFACTURED: carpets and rugs
 MATERIAL: woolen and cotton yarn

● PLACE NAME: Ak-mechet village, Andijan province
 MANUFACTURED: rugs and carpets
 MATERIAL: wool

● PLACE NAME: Bashlau village, Kurgantepa district, Andijan province
 MANUFACTURED: carpets, rugs, khurjin, napramach
 MATERIAL: wool
 CRAFTSMEN: Turgun Bibi Kundolieva (1879)

● PLACE NAME: Dardak village, Andijan province
 MANUFACTURED: rugs, carpets
 MATERIAL: wool

● PLACE NAME: Iman village, Andijan province
 MANUFACTURED: rugs, carpets, koshmas
 MATERIAL: wool

● PLACE NAME: Kutarli village, Kurgantepa district, Andijan province
 MANUFACTURED: rugs, carpets, curtains, khurjins, napramach
 CRAFTSMEN: Khanim Atabaeva (1889)

● PLACE NAME: Karmish village, Andijan province
 MANUFACTURED: rugs, carpets, koshmas
 MATERIAL: wool
 ORNAMENT: alma, bosh kugat, kush kanat, patnus, nukhat, kosa, tumarcha
 CRAFTSMEN: Jan Bibi Bigiliva (1884)

● PLACE NAME: Luk-kazan village, Andijan province
 MANUFACTURED: rugs, carpets, napramach
 MATERIAL: wool

PLACE NAME: Khidirik-Fazilmant village, Karasuy district, Andijan province
 MANUFACTURED: rugs, carpets
 MATERIAL: wool
 ORNAMENT: olam kuchat, tal kuchat, andoza kuchat, urus kuchat

● PLACE NAME: Khidirsha village, Andijan province

MANUFACTURED: rugs, carpets
 CRAFTSMEN: Marziya Bibi Mukhamadaliyeva (1894) and Jumagul Mirzaeva (1889)

● PLACE NAME: Khidirsha village, Andijan province
 MANUFACTURED: pile carpets
 MATERIAL: wool
 CRAFTSMEN: Sirga Khakimbekova (1894)

● PLACE NAME: langir-tam village, Andijan province
 MANUFACTURED: carpets
 MATERIAL: wool

● PLACE NAME: Yakkabag, Kashkadarya province
 MANUFACTURED: rugs

● PLACE NAME: Shafirkan, Bukhara province
 MANUFACTURED: rugs

2nd period: 1920-1980s

● PLACE NAME: Zaamin city, Djizak province
 MANUFACTURED: gilyam, julkhirs, rugs (sholcha, alacha), kigiz
 MATERIAL: woolen and cotton fabric, plant and aniline dyes
 ORNAMENT: kuchkorak, tumarcha, oy, ala kurt, rhombuses, squares
 CRAFTSMEN: Khurmat Mamatkulova (1975), Sarah Ismailova (1956), Nasvali Mirzaeva (1934), Kuysinoi Ismailova, Nasiba Turdieva (1956), Adolat khamimkulova (1956)

● PLACE NAME: Durmen settlement, Tashkent province
 MANUFACTURED: rugs and koshmas
 MATERIAL: wool

● PLACE NAME: Bastanlik settlement, Tashkent province
 MANUFACTURED: koshmas
 MATERIAL: wool
 TECHNIQUE: felting
 CRAFTSMEN: 50 people are involved

● PLACE NAME: Samarkand, *Trud Zhenshin* workmen's cooperative
 MANUFACTURED: rugs and carpets
 MATERIAL: sheep wool
 CRAFTSMEN: M.Fazilova, Akramova, T.Imankulova, T.Emankulova

- PLACE NAME: Pastdargom district, Samarkand province
MANUFACTURED: gilyams and julkhirses
MATERIAL: sheep wool
ORNAMENT: ilon izi, kuchkorak, rhombuses, squares
CRAFTSMEN: Slu Mirzaeva (1915), Sharofat Salamova (1912), Mukhabbat Salamova (1952)
- PLACE NAME: Urgut city, Samarkand province
MANUFACTURED: rugs and carpets
MATERIAL: sheep wool
- PLACE NAME: Samarkand
MANUFACTURED: carpets
MATERIAL: sheep wool
ORNAMENT: kuchkorak, ilon izi, tumarcha, ala kurt, kosh bargi
CRAFTSMEN: Akramova Sharofat (1925), Alieva Khosiyat (1932), Fazilova Malokhat (1932), Emankulova Tura (1933)
- PLACE NAME: Shafirkan settlement, Bukhara province
MANUFACTURED: rugs
MATERIAL: woolen and cotton yarn
TECHNIQUE: hand weaving
- PLACE NAME: Karakul district, Bukhara province
MANUFACTURED: carpets
MATERIAL: wool
CRAFTSMEN: 35 people are involved
- PLACE NAME: Dustlik settlement, Bukhara province
MANUFACTURED: home-made carpets
- PLACE NAME: Gijduvan city, Bukhara province
MANUFACTURED: rugs
- PLACE NAME: Vabkent settlement, Bukhara province
MANUFACTURED: rugs and carpets
MATERIAL: wool
- PLACE NAME: Shurchi city, Surkhandarya province
MANUFACTURED: carpets
MATERIAL: wool
- PLACE NAME: Sherabad city, Surkhandarya province
MANUFACTURED: rugs and carpets
MATERIAL: wool
- PLACE NAME: Termez city, Surkhandarya province 'Rodina' workmen's cooperative
MANUFACTURED: rugs and carpets
MATERIAL: wool, cotton threads
- PLACE NAME: Kumgurgan settlement, Surkhandarya province
MANUFACTURED: rugs and carpets
MATERIAL: wool
- PLACE NAME: Sariasiy district, *Kommunism* collective farm, Surkhandariya province
MANUFACTURED: rugs and carpets
MATERIAL: wool
- PLACE NAME: Denau city, Surkhandarya province
MANUFACTURED: rugs and carpets
MATERIAL: wool, cotton yarn
- PLACE NAME: Tuzel settlement, Tashkent province
MANUFACTURED: rugs and carpets
MATERIAL: wool
- PLACE NAME: Bayti-Kurgan settlement, Tashkent province
MANUFACTURED: rugs, koshmas
MATERIAL: wool, felt
ORNAMENT: hand carpet-weaving, felt-making
- PLACE NAME: *Khimik* collective farm, Tashkent province
MANUFACTURED: rugs and carpets
MATERIAL: wool, felt
TECHNIQUE: hand carpet-weaving, felt-making
- PLACE NAME: Chingeldi settlement, Tashkent province
MANUFACTURED: koshmas, rugs
MATERIAL: wool
- PLACE NAME: Kizil-tu settlement, Tashkent province
MANUFACTURED: rugs, koshmas
MATERIAL: wool, felt
- PLACE NAME: Khiva city, Krupskaya carpet-weaving factory
MANUFACTURED: pile and pileless carpets
MATERIAL: wool

ORNAMENT: tashvaka, kuchkorak, ilon izi

● PLACE NAME: Kamashi city, Kashkadariya province

MANUFACTURED: rugs *arabi-gilyami*, carpets, mats, curtains, khurjin, napramach, choy khaita

MATERIAL: wool

ORNAMENT: khamal, alakhat (at the edges), gisht (in the middle), makhmakish, meri, chargul

CRAFTSMEN: Ruzibaeva A. (1938)

● PLACE NAME: Khiva

MANUFACTURED: pile carpets

MATERIAL: wool yarn with cord yarn for warp

CRAFTSMEN: Bekieva B., Masharapova S., Kari-mova B., Yusupova M., Allagi, Salaeva A., Pirova, Ismailova Sh., Salaeva A., Matyakubova, Nor-mitova R.

● PLACE NAME: Tashkent

MANUFACTURED: pile carpets

CRAFTSMEN: Kayumov Abdukhadir (1894)

● PLACE NAME: Mayskoe village, Tashkent province

MANUFACTURED: carpets, rugs, koshmas

MATERIAL: wool

TECHNIQUE: hand carpet-weaving, koshma felting

● PLACE NAME: Bastanlik district, Tashkent province

MANUFACTURED: carpets and rugs

MATERIAL: wool

TECHNIQUE: felting, hand carpet-weaving

● PLACE NAME: Bakhmal, Djizak province

MANUFACTURED: carpets, julkhirses

MATERIAL: sheep wool

TECHNIQUE: hand weaving

CRAFTSMEN: Muslima Janikulova (1954), Gulbakhor Kirgizova (1955)

● PLACE NAME: Gallyaaral, Djizak province

MANUFACTURED: carpets, rugs (takir kokhma, gilyam, patsuz, alacha), khurjins (kalin - pile, kokhma - pileless), oil, yalpush

MATERIAL: sheep wool

TECHNIQUE: hand weaving

● PLACE NAME: Pakhtakor village, Djizak province

MANUFACTURED: carpets, koshmas

MATERIAL: sheep wool

TECHNIQUE: hand weaving and koshma felting

CRAFTSMEN: 12 people are involved in carpet-weaving, 72- in koshma felting

● PLACE NAME: Karshi, *Uchkun* carpet factory

MANUFACTURED: carpets

MATERIAL: wool, cotton

ORNAMENT: khorazm, kizakh, kora-kalpok, kiz gilyam, beshir, shirvan, kozovi, kora bok

NOTE: from 1954 *koshin gilyam* and *pat gilyam* pile carpets started to be produced at the factory

● PLACE NAME: Karshi, *Uchkun* carpet factory

MANUFACTURED: rugs - kulcha gilam, shakmat, kaz gilam, zulba chatak gilam, turna katar, gilam, butun oyna, tarok gilam, yarin oyna, gajari gilam, samovargilam

MATERIAL: wool, cotton

TECHNIQUE: hand weaving with mechanized wefting

● PLACE NAME: Koytash settlement, Djizak province, Urai, Uyaz, Alamon, Jumal, Karakchi, Kirk Temirkazan etc. villages

MANUFACTURED: carpets, rugs, julkhirses

MATERIAL: wool

TECHNIQUE: hand weaving

CRAFTSMEN: in Uray village - Gulnara Mirzaeva (1952), in Koytash village - Maryam Mamorakhimova (1940), Jumagul Begimova (1952), Zamirat Umurzakova (1917)

NOTE: there is a rug weaving workshop in Koytash. Carpets, rugs and julkhirses were woven at home

● PLACE NAME: Farish, Djizak province, Kizil Chorvador and K.Marx collective farms; Gara-sha, Chakar-chukur, Kara-kutan, Chashtepa etc. villages

MANUFACTURED: carpets, julkhirses, rugs, koshmas tuz-kegiz

MATERIAL: woolen and cotton yarn, plant and mineral dyes

ORNAMENT: chayon, madokhil, islimi, mechrob. In this period the plot and portrait depiction appeared

CRAFTSMEN: in Farish the following number or people were involved - in koshma felting - 13, in carpet weaving - 13; in Kizil-Kum collective farm - carpet weaving - 6, koshmas felting - 5; in Chakar-Chukur - carpet weaving - 5, koshmas felting - 6; in Kattakurgan - rugs weaving - rugs weaving - 2; in Chash-tepa - koshmas felting - 4,

carpet weaving - 3; in Kukhnabazar - carpet weaving - 2; in Akbulak, Yanbulak, Mikhin - koshmas felting - 2-3; in Kulba - carpet weaving - 1, koshmas felting - 3; in Narvan - carpet weaving - 5.

● PLACE NAME: Termez, Surkhandariya province (*Kizil Gul* carpet cooperative were organized on the home carpet weaving one)
MANUFACTURED: carpets and rugs.

● PLACE NAME: Sherabad, Surkhandariya province
MANUFACTURED: carpets and rugs.

● PLACE NAME: Baysun, Surkhandariya province
MANUFACTURED: rugs, carpets and small household items
MATERIAL: wool
TECHNIQUE: hand weaving and also workshops' manufacture
ORNAMENT: olmaguli, stylized depiction of household items, pakhta, rhombuses.

● PLACE NAME: Karshi, Kashkadariya province
MANUFACTURED: at the factories belonging to the Ministry of Local Industry and at home - *arabi-gilyam* and *turkmon*.
MATERIAL: woolen and cotton yarn

● PLACE NAME: Chirakchi, Kashkadariya province
MANUFACTURED: at home and at the factories - *arabi-gilyam* type of rugs
MATERIAL: woolen and cotton yarn.

● PLACE NAME: Yakkabag, Kashkadariya province
MANUFACTURED: home made rugs.
MATERIAL: wool.

● PLACE NAME: Karshi
MANUFACTURED: arabi, bazar-gilyam, kiz-gilyam rugs
MATERIAL: woolen and cotton yarn.

● PLACE NAME: Khanki, Khorezm province
MANUFACTURED: rugs, yurta rugs, small items
MATERIAL: woolen and cotton yarn.

● PLACE NAME: Urgench, Khorezm province
MANUFACTURED: rugs and carpets.

● PLACE NAME: Gallyaaral, Djizak province

MANUFACTURED: short-pile and long-pile carpets, rugs (takir, kokhma, gilyat, patsiz, alacha), khurjins (kalin-pile and kokhma-pileless), ail (horse straps), Yalpush (horse cloth).

MATERIAL: wool.

● PLACE NAME: Gallyaaral, Djizak province, a carpet workshop of the Ministry of Local Industry, home manufacturing is also developed.
MANUFACTURED: carpets, rugs ('arabi', 'duraman' gilyams, tolcha, gajari, beshkashta, julkhirses
MATERIAL: sheep wool with goat wool in warp. In new making, as a rule, pile is woolen, warp and weft are cotton

ORNAMENT: kochkarak, bakhmal yulduz.

● PLACE NAME: Pakhtakor district, Djizak province. The district started to be built in 1967
MANUFACTURED: carpets, koshmas
MATERIAL: wool
CRAFTSMEN: 12 people are involved in carpet-weaving, 72 - koshmas felting.

● PLACE NAME: Kara-kishlak, Djizak province. There functions a carpet workshop of the Ministry of Local Industry and also hand manufacturing exists
MANUFACTURED: carpets.
MATERIAL: wool

● PLACE NAME: Djizak province, Uray, Uyaz, Alaman, Jushal, Sar-Yuzi, Karanchi, Kirk, Temirkazam villages
MANUFACTURED: hand made carpets, rugs, julkhirses
CRAFTSMEN: in Uray - Gulnara Mirzaeva (1952), in Kaytash - Mariyam Mamorakhimova (1940), Jumagul Vegimova (1952), Zamirad Umurzakova (1912).

● PLACE NAME: Uray, Djizak province
MANUFACTURED: home made julkhirs, gijari rugs, shalga
MATERIAL: sheep wool
TECHNIQUE: on the horizontal wide beam and narrow beam looms.

● PLACE NAME: 'Udarnik' collective farm, Zaamin province
MANUFACTURED: home made pile carpets
MATERIAL: sheep wool
CRAFTSMEN: Karimberdieva Mayram (1937).

● PLACE NAME: Nukus, Karakalpakstan
MANUFACTURED: carpets and rugs

MATERIAL: woolen and cotton yarn
 ORNAMENT: geometric, stylized depiction of camels, kochkarak, sheep
 CRAFTSMEN: Salanov Nasir
 NOTE: a carpet workshop at the Nukus textile factory made pile carpets and rugs. There also was a carpet workshop at the Souvenir factory.

- PLACE NAME: Khojeyli, Karakalpakstan
 MANUFACTURED: carpets and rugs
 ORNAMENT: traditional geometric and plant
 CRAFTSMEN: Kuzenbaeva Sharipa - a master of carpet making, Bazarbaeva Yakhit works at home, pattern weaving, Maripova Bazar - a master of carpet making.

- PLACE NAME: Chimbay city, Karakalpakstan
 MANUFACTURED: yurta items
 MATERIAL: cotton fabric, wool
 TECHNIQUE: narrow beam loom
 ORNAMENT: stylized depiction of camels, birds, sheep, chains. Sometimes a wedding ceremony is depicted on baskurs
 CRAFTSMEN: 2 women masters make woven decorations for yurtas.

- PLACE NAME: Takhiatash, Karakalpakstan, rugs' workshop
 MANUFACTURED: Turkmen type rugs
 MATERIAL: woolen and cotton yarn
 CRAFTSMEN: Solembaeva Baldabay, Yuldasheva Altin, Saidova Fatima, Turaeva Tazakhon, Khojaeva Sapargul, Allayarova Oraltine, Jumanazarova Akhtagul, Bibijanova Natira, Khojanova Ugil-sulshan, Ojdauletova Amangul, Khomatilyaeva Amanbuke.

- PLACE NAME: Shakhrikhan city, Andijan province
 MANUFACTURED: rugs
 MATERIAL: wool, cotton yarn.

- PLACE NAME: Khanabad settlement, Ferghana province
 MANUFACTURED: rugs
 CRAFTSMEN: Raimkulova Ziyoda (1905).

- PLACE NAME: Sufikishlak, Andijan province, a carpet workshop at the cotton wool factory
 MANUFACTURED: traditional carpets: khidirsha, kopolyak and gorkash.

- PLACE NAME: Punchan settlement, Naman-gan province

MANUFACTURED: rugs
 CRAFTSMEN: S.Yuldasheva (1951).

- PLACE NAME: Pakhta village, Ferghana province
 MANUFACTURED: pile carpets, koshmas
 MATERIAL: wool.

- PLACE NAME: Ok-tash village, Ferghana province
 MANUFACTURED: carpets.

- PLACE NAME: Nasirabad village, Ferghana province
 MANUFACTURED: pile carpets.

- PLACE NAME: Maydan village, Ferghana province
 MANUFACTURED: pile carpets - *khidirsha, kapalak*, 'igorjash', koshmas.

- PLACE NAME: Kuvasay city, Ferghana province
 MANUFACTURED: a carpet workshop functions here using the plastic production wastes .

- PLACE NAME: Kokand
 MANUFACTURED: strips of carpet were made on narrow beam looms and sewed together into rugs
 MATERIAL: cotton yarn and wool
 ORNAMENT: geometric and plant patterns, stylized animals, birds and household items

- PLACE NAME: Kasansay, Namangan province
 MANUFACTURED: koshmas
 MATERIAL: felt
 CRAFTSMEN: 6 families are involved in koshmas felting

- PLACE NAME: Besharik, Andijan province
 MANUFACTURED: on a narrow beam loom at home

- PLACE NAME: Besharik, Andijan province
 MANUFACTURED: rugs
 MATERIAL: wool

- PLACE NAME : Andijan
 MANUFACTURED : carpets, koshmas
 MATERIAL : wool and cotton yarn
 ORNAMENT : tarak, khidirsho, gayan, gatan, gayan
 CRAFTSMEN : Abdurakhmanova Adinakhon

(1934), Rakhmanova Amina (1928), Esanova Tura (1933), Pulatova Soviya (1930), Rasulev Naromanjan (1912), Isakova Lyubakhon. NB. A carpet-weaving workshop functioned there at the decorative ware factory.

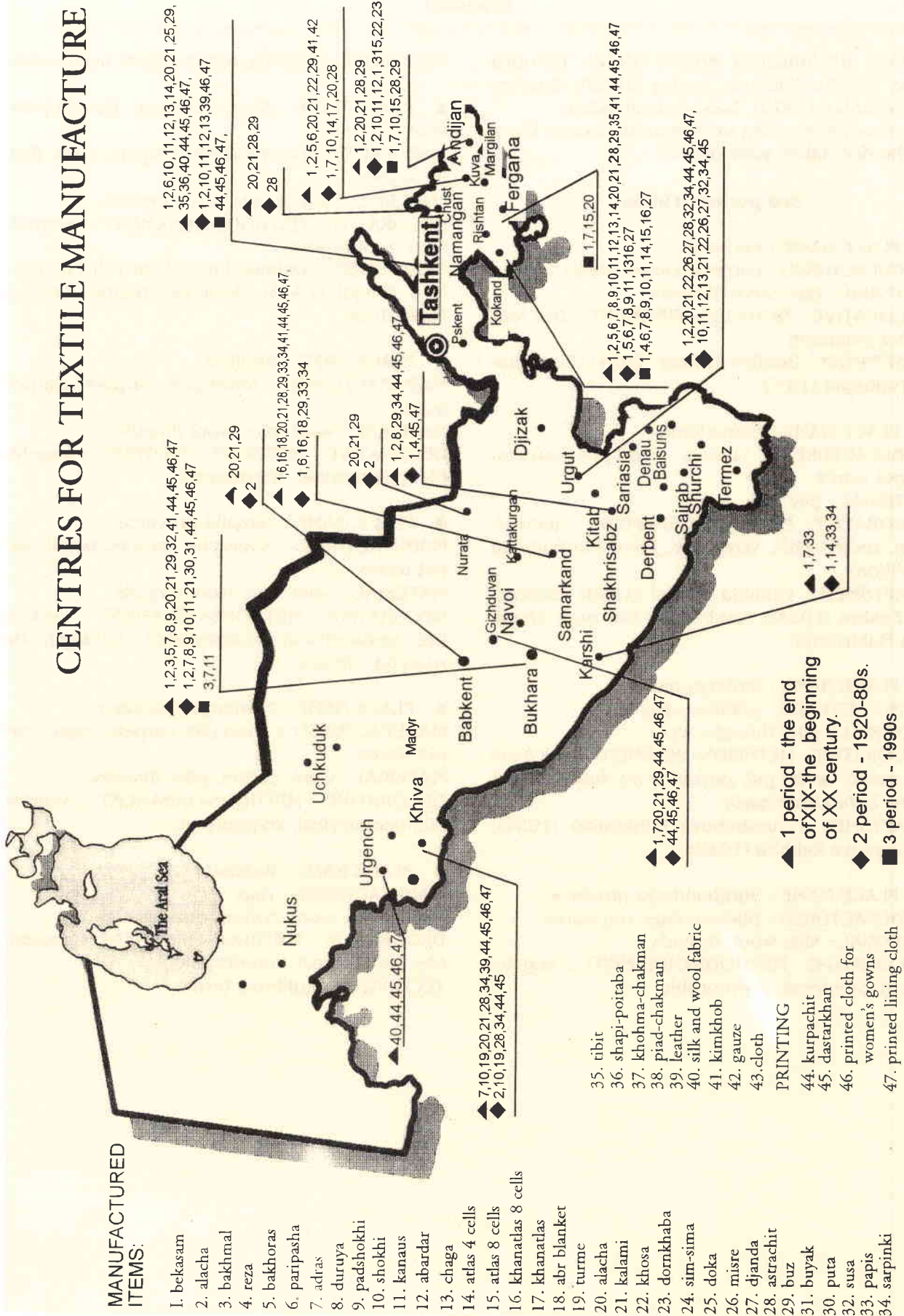
3rd period: 1990s

- PLACE NAME : Khorezm
MANUFACTURED : carpets, carpet wares
MATERIAL : pile, wool, threads
DECORATIVE METHODS-ORNAMENT : the folk Khiva ornament
CRAFTSMEN : Berdiev Tojiboi (1934), Ruzmetova Nukuljan (1972)
- PLACE NAME : Samarkand
MANUFACTURED : julkhirs, short-pile carpets, carpet wares
MATERIAL : pile, silk, wool
DECORATIVE METHODS-ORNAMENT : geometrical, zoomorphic, vegetable, *juvol* (old Bukhara tradition)
CRAFTSMEN : Vakhida Batkisi (1969), Kasimova Zukhra (1974), Farkhadova Manzura, Shadi-eva Makhsuma
- PLACE NAME : Sirdarya province
MANUFACTURED : julkhirs, rugs
MATERIAL : pile, threads, wool
DECORATIVE METHODS-ORNAMENT : *kuchkar-ak naksh, archa gul, pishak iz izi, butakuz, yul-bars, Uzbekiston garbi*
CRAFTSMEN : Turabekova Bakhriniso (1954), Kulkaraeva Zakhira (1947)
- PLACE NAME : Surkhandarya province
MANUFACTURED : pileless rugs, rug wares
MATERIAL : silk, wool, threads
DECORATIVE METHODS-ORNAMENT : vegetable, geometrical, zoomorphic

TECHNIQUE : kokhma, terma, gajari, besh-kashta

- PLACE NAME : Akgor province, Karakalpakistan
MANUFACTURED : short-pile carpets, rugs, jiyain, kigizes
MATERIAL : cotton, pile, dyed threads
DECORATIVE METHODS-ORNAMENT : geometrical, zoomorphic
CRAFTSMEN : Ostankulova Zigda (1953), Ruzieva Mingoi (1943), Juraeva Zukhra, Ruzieva Mukhabbat
- PLACE NAME : Andijan
MANUFACTURED : short-pile carpets, carpet wares
MATERIAL : wool, pile, wool threads
DECORATIVE METHODS-ORNAMENT : vegetable, geometrical, zoomorphic
- PLACE NAME : Fergaba province
MANUFACTURED : short-pile carpets, small carpet wares
MATERIAL : wool, pile, wool threads
DECORATIVE METHODS-ORNAMENT : vegetable, geometrical, zoomorphic, *kavurga, tumorcha, andoza*
- PLACE NAME : Namangan province
MANUFACTURED : short-pile carpets, rugs, carpet wares
MATERIAL : wool, cotton, pile, threads
DECORATIVE METHODS-ORNAMENT : vegetable, geometrical, zoomorphic
- PLACE NAME : Kokand
MANUFACTURED : rugs
MATERIAL : wool, cotton, threads
DECORATIVE METHODS-ORNAMENT : vegetable, geometrical, zoomorphic
TECHNIQUE : kokhma, terma

CENTRES FOR TEXTILE MANUFACTURE



DECORATIVE FABRICS

1st period: end 19th - beginning 20th century

- PLACE NAME : Urgench city, Khorezm province

MANUFACTURED : silk, wool textile

ORNAMENT : abr pattern

- PLACE NAME : Khanki village, Khorezm province

MANUFACTURED : gauze

- PLACE NAME : Khiva city

MANUFACTURED : astarchit, buz, kalami, alocha, turme, shokhi, linen, adras, sarpinki, armyachina

MATERIAL : silk and cotton threads

ORNAMENT : abr pattern, bushes, ovals, styled jewellery

- PLACE NAME : Nurata city, Samarkand province

MANUFACTURED : alacha, kalami, buz

MATERIAL : silk and cotton threads

ORNAMENT : striped and abr patterns

- PLACE NAME : Vabkent village, Bukhara province

MANUFACTURED : alacha, kalami, buz

MATERIAL : silk and cotton threads

ORNAMENT : striped pattern

- PLACE NAME : Bukhara city

MANUFACTURED : kimkhab, buyak, alacha, bakhmal, banoras, adras, duruya, padshokhi, armyachina, kalami, buz, buyak, susa

MATERIAL : silk and cotton threads, plant dyes

ORNAMENT : striped, abr, bushes, styled jewellery

- PLACE NAME : Gijduvan city, Bukhara province

MANUFACTURED : buyak, alacha, kalami, buz, adras

MATERIAL : silk and cotton threads, plant dyes

ORNAMENT : striped and abr patterns

- PLACE NAME : Karshi city

MANUFACTURED : bekasam, adras, papis

MATERIAL : silk and cotton threads

ORNAMENT : striped

- PLACE NAME : Samarkand city

MANUFACTURED : bekasam, paripasha, 8-12 warp satin, coverlets, alacha, kalami, buz, papis, sarpinki, astarchit, kimkhab

MATERIAL : silk and cotton threads, plant dyes

ORNAMENT : striped and abr patterns

- PLACE NAME : Kitab city, Shakhrisabz, Kashkadarya province

MANUFACTURED : bekasam, sarpinki, astarchit, buz

MATERIAL : silk and cotton threads, plant dyes

ORNAMENT : striped and abr patterns

- PLACE NAME : Baysun city, Surkhandarya province

MANUFACTURED : buz, kalami, 4-warp satin

MATERIAL : silk and cotton threads

ORNAMENT : striped and abr patterns

- PLACE NAME : Kattakurgan city, Samarkand province

MANUFACTURED : astarchit, alacha, kalami, buz, sarpinki

MATERIAL : silk and cotton threads, plant dyes

ORNAMENT : striped

- PLACE NAME : Tashkent city

MANUFACTURED : satin 4-warp, kalami, doka, buz, tibit, shali-paitaba, alacha, wool and silk textile

MATERIAL : silk, cotton and wool threads

ORNAMENT : abr, striped, chayan, gul

- PLACE NAME : Margelan city

MANUFACTURED : 4-warp satin, alacha, kalami, satarchit, buz, tibit, kimkhab, coverlet, buyak, banoras, paripasha, adras, duruya, padshokhi, shokhi, kanaus, abardar, chaga

MATERIAL : cotton and silk threads, plant dyes

ORNAMENT : striped, abr, bushes, chayan, styled jewellery

- PLACE NAME : Chust village, Namangan province

MANUFACTURED : buz, alacha, kalami, astarchit

MATERIAL : silk and cotton threads, plant dyes

ORNAMENT : striped and abr

- PLACE NAME : Besharik village, Ferghana province

MANUFACTURED : alacha, kalami, khosa, buz
 MATERIAL : silk and cotton threads, plant dyes
 ORNAMENT : abr

● PLACE NAME : Andijan city
 MANUFACTURED : buyak, alacha, armyachina, kalami, astarchit, buz
 MATERIAL : silk and cotton threads, plant dyes
 ORNAMENT : striped, abr, chamanda gul

● PLACE NAME : Namangan city
 MANUFACTURED : bekasam, alacha, banoras, paripasha, gauze, armyachina, kalami, khosa, buz, sarpinki, kimkhab
 MATERIAL : silk and cotton threads, plant dyes
 ORNAMENT : abr, striped, ovals, bushes, gul

● PLACE NAME : Urgut city, Samarkand province
 MANUFACTURED : buyak, alacha, armyachina, kalami, khosa, misre, janda, astarchit, sarpinki, susa
 MATERIAL : silk and cotton threads
 ORNAMENT : striped, abr, small flowers

● PLACE NAME : Kokand
 MANUFACTURED : shokhi, kanaus, chaga, 4 remised satin, 8-12 remised satin, gauze, armyachina, astarchit, bekasam, alacha, bakhmal, paripasha, adras, duruya, padshokhi, kalami, kokhma-chakman
 MATERIAL : silk and cotton threads, plant and aniline dyes
 ORNAMENT : striped, abr, chayan, bushes, flowers, diamonds, ovals

2nd period : 1920-80s

● PLACE NAME : Khanki village, Khorezm province
 MANUFACTURED : turme, gauze, shokhi
 MATERIAL : cotton and silk threads

● PLACE NAME : Khiva city
 MANUFACTURED : sarpinki, alacha, astarchit, turme, shokhi
 MATERIAL : silk and cotton threads, plant and aniline dyes
 ORNAMENT : small flowers, stripes, bushes, twigs

● PLACE NAME : Nurata city, Samarkand province
 MANUFACTURED : alacha

MATERIAL : silk threads
 ORNAMENT : striped

● PLACE NAME : Vabkent village, Bukhara province
 MANUFACTURED : kalami
 MATERIAL : cotton threads
 ORNAMENT : striped

● PLACE NAME : Bukhara city
 MANUFACTURED : bekasam, alacha, adras, duruya, padshokhi, shokhi, kanaus, puta, kalami, buyak
 MATERIAL : cotton and silk threads, plant and aniline dyes
 ORNAMENT : abr, striped

● PLACE NAME : Samarkand city
 MANUFACTURED : bekasam, paripasha, coverlet, 8-12 warp satin (khanatlas), buz, papis, sarpinki
 MATERIAL : cotton and silk threads, plant and aniline dyes
 ORNAMENT : striped, chayan, bushes, flowers, styled jewelry, chamandagul, kichik

● PLACE NAME : Shakhrisabz city, Kashkadarya province
 MANUFACTURED : 4 warp satin (atlas), sarpinki
 MATERIAL : silk and cotton threads
 ORNAMENT : abr and striped

● PLACE NAME : Karshi city
 MANUFACTURED : bekasam, 4 warp satin (atlas), papis, sarpinki
 MATERIAL : silk and cotton threads
 ORNAMENT : abr and striped

● PLACE NAME : Dashnabad village, Surkhandarya province
 MANUFACTURED : alacha, armyachina
 MATERIAL : cotton threads
 ORNAMENT : striped

● PLACE NAME : Tashkent city
 MANUFACTURED : bekasam, alacha, banoras, shokhi, kanaus, abardar, chaga, armyachina
 MATERIAL : cotton and silk threads
 ORNAMENT : abr and striped

● PLACE NAME : Margelan city
 MANUFACTURED : bekasam, alacha, banoras, paripasha, adras, duruya, podshokhi, shokhi, kanaus, abardar, chaga, satin (khon-atlas), astarchit

MATERIAL : cotton and silk threads
ORNAMENT : abr and striped

- PLACE NAME : Chust village, Namangan province

MANUFACTURED : astarchit
MATERIAL : cotton threads
ORNAMENT : small flowers

- PLACE NAME : Kokand city
MANUFACTURED : alacha, shokhi, kanaus, abardar, chaga, satin (khon-atlas), gauze, astarchit
MATERIAL : cotton and silk threads
ORNAMENT : abr, striped and small flowers

- PLACE NAME : Andijan city
MANUFACTURED : bekasam, alacha, shokhi, kanaus, abardar, chaga, satin (atlas), khosa, domkhaba-acha
MATERIAL : cotton and silk threads
ORNAMENT : abr, striped

- PLACE NAME : Besharik village, Ferghana province
MANUFACTURED : bekasam, alacha, banoras, paripasha, shokhi, kanaus, abardar, chaga, gauze, satin (atlas), satin (khon-atlas)
MATERIAL : cotton and silk threads
ORNAMENT : abr, striped

- PLACE NAME : Urgut city, Samarkand province
MANUFACTURED : shokhi, kanaus, abardar, chaga, kalami, khosa, misre, janda, sarpinki, susa
MATERIAL : cotton and silk threads
ORNAMENT : abr, striped

3rd period : 1990s

- PLACE NAME : Margelan city
MANUFACTURED : satin (khon-atlas), shokhi, bekasam, alacha, astarchit, adras
MATERIAL : silk and cotton threads
ORNAMENT : striped, gulinomozshom, yulduz (star), shakhmat (chess)

- PLACE NAME : Namangan city
MANUFACTURED : satin (atlas and khonatlas), shokhi, alacha, bekasam, adras, astarchit
MATERIAL : silk and cotton threads
ORNAMENT : striped, abr

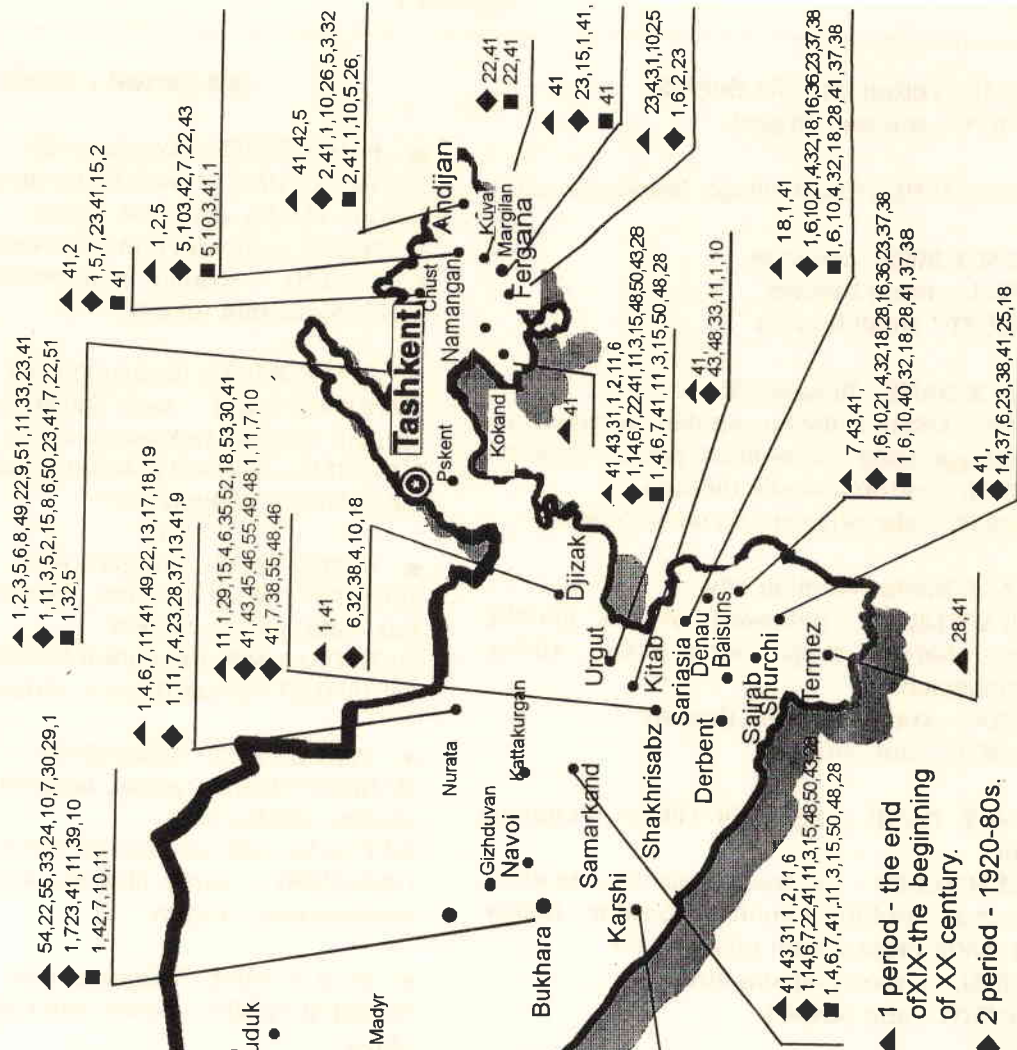
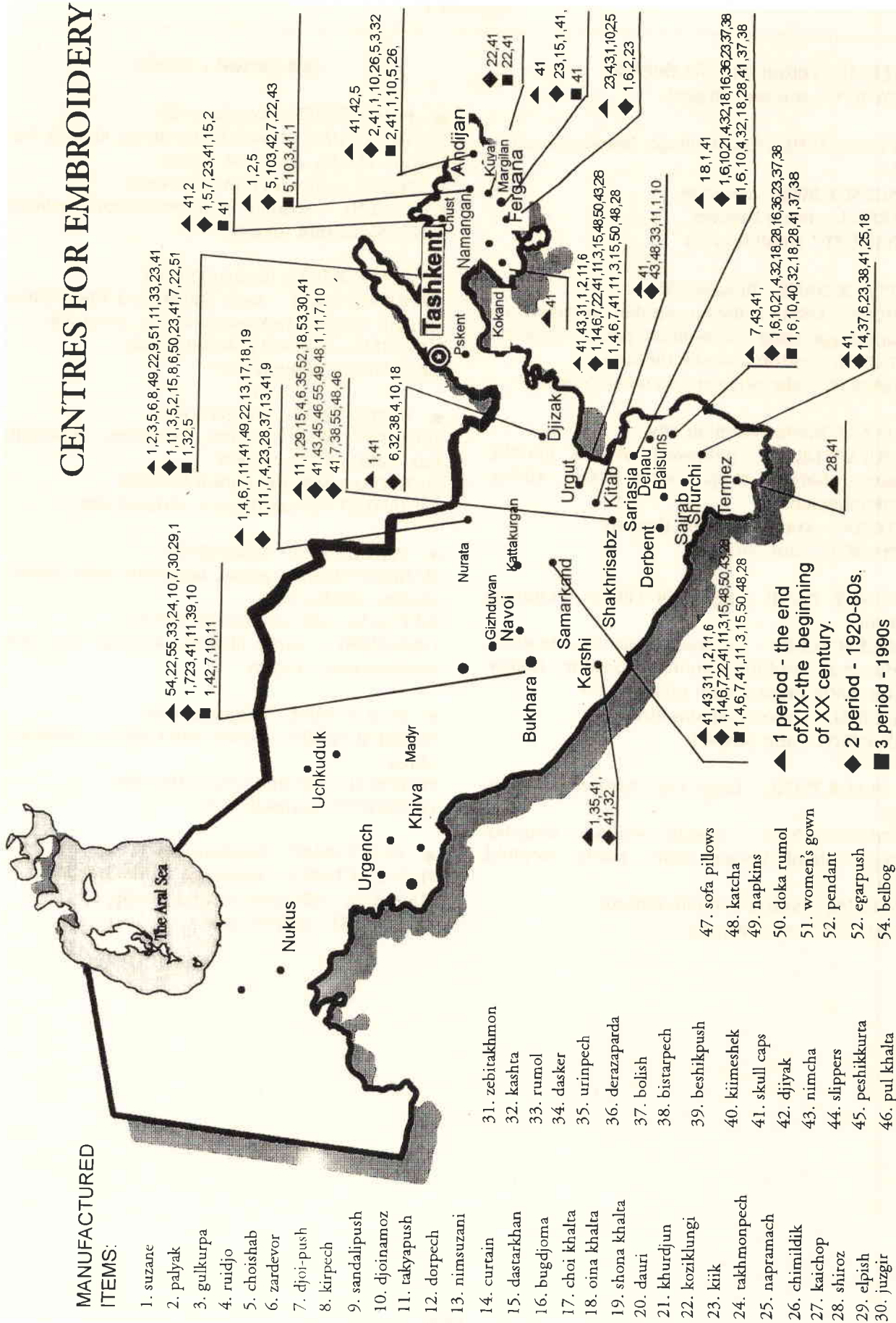
- PLACE NAME : Andijan city
MANUFACTURED : adras, bekasam, astarchit, buz, satin (atlas), shokhi
MATERIAL : silk and cotton threads
ORNAMENT : small flowers, striped, abr

- PLACE NAME : Kokand city
MANUFACTURED : adras, bekasam, satin (atlas), shokhi, alacha, chit
MATERIAL : silk and cotton threads
ORNAMENT : small flowers, striped, abr, gulinomozshom, chayan

- PLACE NAME : Ferghana city
MANUFACTURED : alacha, satin (atlas), bekasam, adras
MATERIAL : silk and cotton threads
ORNAMENT : striped, abr

- PLACE NAME : Bukhara city
MANUFACTURED : bakhmal, adras, bekasam
MATERIAL : silk and cotton threads
ORNAMENT : striped, abr

CENTRES FOR EMBROIDERY



EMBROIDERY

1st period: end 19th - beginning 20th century

- PLACE NAME : Baysun village, Surkhandarya province
MANUFACTURED : joypushi, jiyaki, embroidered skull-cap
MATERIAL : satin, silk threads
TECHNIQUE : bosma and yurma stitches
ORNAMENT : islimi, bodom
- PLACE NAME : Sariassiy district, Surkhandarya province
MANUFACTURED : oyna khalta, suzane
MATERIAL : satin, silk threads
TECHNIQUE : bosma stitch, khomsuzi- oyna- khalta, bosma, yurma- suzane
ORNAMENT : parrak, kuchkarok, islimi
- PLACE NAME : Sherabad district, Surkhandarya province
MANUFACTURED : skull- caps, suzane, zardevor
- PLACE NAME : Shurchin district, Surkhandarya province
MANUFACTURED : skull- caps
- PLACE NAME : Uygoni village, Ishtikhan district
MANUFACTURED : suzane
MATERIAL : satin, silk threads
TECHNIQUE : bosma stitch
ORNAMENT : islimi, bodom atrgul, kalampir
- PLACE NAME : Ferghana city
MANUFACTURED : chorsi, rujjo, gulkurpa, suzane, joynamoz, palak, choyshab, chorbeltog
MATERIAL : buz, homemade silk, silk thread
TECHNIQUE : bosma, duruya, ilmok, yurma, kanda- khayol stitches
ORNAMENT : anorgul, bodom
- PLACE NAME : Kokand city
MANUFACTURED : skull- cap (hand embroidery). Looped stitch embroidery was already developed in the first decade of the XXth century
MATERIAL : homemade silk, silk threads
ORNAMENT : ok- par, bodom
- PLACE NAME : Ishtikhan district, Samarkand province
- MANUFACTURED : suzane, choyshab, bolinpush
- PLACE NAME : Kattakurgan, Samarkand province
MANUFACTURED : suzane, zardevor, sandalipush
- PLACE NAME : Chust, Namangan province
MANUFACTURED : skull- caps
ORNAMENT : kalampir, musicha
- PLACE NAME : Margelan
MANUFACTURED : skull- caps
- PLACE NAME : Asake (Leninsk), Andijan province
MANUFACTURED : skull- caps
- PLACE NAME : Kurgantepe district, Andijan province
MANUFACTURED : suzane, skull- caps
- PLACE NAME : Shakhrikhan, Andijan province
MANUFACTURED : yostikpush
MATERIAL : satin, silk and wool threads
TECHNIQUE : yurma and sinel stitches
- PLACE NAME : Andijan
MANUFACTURED : choyshab
MATERIAL : silk thread, cotton fabric
TECHNIQUE : bosma, ilmog stitches
ORNAMENT : chayan, guncha
- PLACE NAME : Khojaabad district, Andijan province
MANUFACTURED : skull- caps, suzane
- PLACE NAME : Pakhtaabad district, Andijan province
MANUFACTURED : skull- caps
- PLACE NAME : Markhamat district, Andijan province
MANUFACTURED : skull- caps, suzane, joypush
- PLACE NAME : Djizak province
MANUFACTURED : skull- caps and suzane
- PLACE NAME : Djizak

MANUFACTURED : suzane
 MATERIAL : buz, silk threads
 TECHNIQUE : bosma, ilmog stitches
 ORNAMENT : tumor, anorgul, bodogul, islimi

● PLACE NAME : Samarkand city
 MANUFACTURED : zebitakhmons, belinushes, suzane, palaks, belbog, jiyak
 MATERIAL : buz, satin, silk threads, homemade silk fabric
 TECHNIQUE : yurma, bosma, ilmok stitches
 ORNAMENT : sol, chor- chirok, islimi, bodomgul, kalampir, lolagul

● PLACE NAME : Urgut city, Samarkand province
 MANUFACTURED : belinushes, joynamozes, skull-caps
 MATERIAL : buz, chintz, silk threads, homemade silk fabric
 TECHNIQUE : konda- khayol, bosma stitches
 ORNAMENT : islimi, bodomgul, atrgul, lolagul

● PLACE NAME : Bulungur district, Samarkand province
 MANUFACTURED : suzane, bolinpush, joynamaz, belbog
 MATERIAL : chintz, buz, silk threads
 TECHNIQUE : yurma, bosma stitches

● PLACE NAME : Shakhrisabz
 MANUFACTURED : yastikpush, suzane, dastarkhan, ruijo, zardevor, urinpech, dressing-gown, oyna- khalta, juzgir, skull-caps, bride groom's waist locket
 MATERIAL : buz, homemade silk, silk and wool threads
 TECHNIQUE : iroki, yurma, kanda- khayol, bosma stitches
 ORNAMENT : islimi, bodomgul, lolagul, guldon

● PLACE NAME : Yakkabag district, Kashkadarya province
 MANUFACTURED : suzane, bolinpush, joynamaz, skull-caps
 MATERIAL : buz, silk threads

● PLACE NAME : Chirakchi district, Kashkadarya province
 MANUFACTURED : choyshab, suzane, skull-caps
 MATERIAL : buz, silk threads

● PLACE NAME : Kitab, Kashkadarya province
 MANUFACTURED : suzane, choyshab, joynamaz,

zardevor, jiyaks, skull-caps
 MATERIAL : chintz, silk threads
 TECHNIQUE : iroki stitch
 ORNAMENT : islimi, lolagul, guldon

● PLACE NAME : Kasan district, Kashkadarya province
 MANUFACTURED : suzane, joynamoz, skull-caps
 MATERIAL : chintz, silk threads
 TECHNIQUE : iroki stitch
 ORNAMENT : islimi, lolagul, atrgul

● PLACE NAME : Karshi district, Kashkadarya province
 MANUFACTURED : skull-caps, suzane
 MATERIAL : chintz, silk threads
 TECHNIQUE : iroki stitch
 ORNAMENT : islimi, bodomgul, guldon

● PLACE NAME : Guzar district, Kashkadarya province
 MANUFACTURED : suzane, joypush, dastarkhan
 MATERIAL : chintz, silk threads
 TECHNIQUE : iroki and bosma stitches
 ORNAMENT : islimi, bodomgul, lolagul

● PLACE NAME : Karshi city, Kashkadarya province
 MANUFACTURED : urinpech
 MATERIAL : chintz, silk threads
 TECHNIQUE : duruya, bosma, looped stitches
 ORNAMENT : islimi, bodomgul, guldon

● PLACE NAME : Tamdin district, Bukhara province
 MANUFACTURED : suzane, joypush, takyapush
 MATERIAL : buz, chintz, silk threads
 TECHNIQUE : looped and iroki stitches
 ORNAMENT : islimi, bodomgul, guldon

● PLACE NAME : Peshku and Zindagi settlements, Bukhara province
 MANUFACTURED : suzane, joypush, dastarkhan
 MATERIAL : chintz, silk threads
 ORNAMENT : islimi, bodomgul, kalampir, anorgul

● PLACE NAME : Karakul district, Bukhara province
 MANUFACTURED : suzane, bolinpush, joynamaz

● PLACE NAME : Bukhara city
 MANUFACTURED : suzane, joynamaz, zardevor, bolinpush, joypush, takhmonpech, egarpush, koziklungi, belbog

MATERIAL : chintz, red cloth, buz, alacha, silk, silk and wool threads

TECHNIQUE : yurma, kanda khayol, duruya, bosma stitches. By the end of the XIXth century there appeared a looped stitch embroidery which was developed during the first decade of the XXth century

ORNAMENT : islimi, lolagul, bodomgul, madokhil, guldon, ilon izi, turna, toji khuroz, zanjira, davra, chorbarg, se barg, chashmi bulbul

CRAFTSMEN: Master S. Mirzaev

- PLACE NAME : Pskent district, Tashkent province

MANUFACTURED : suzane, palak, takhmonpech, koziklungi, zardevor, kirpech

MATERIAL : homemade silk, buz, sateen, wool and silk threads

TECHNIQUE : kanda khayol, ilmog, duruya, bosma stitches, entire embroidery

ORNAMENT : islimi, bodomgul, lolagul, tumor, guldon, oy- gul, sitoragul, ilon izi, toji khuroz, artgul, chorbarg

- PLACE NAME : Chirchik city, Tashkent province

MANUFACTURED : skull-caps, belbog

- PLACE NAME : Chinabad, Kibray, Tuzel villages, Tashkent province

MANUFACTURED : skull-caps

MATERIAL : cloth, silk threads

TECHNIQUE : weaving, silk and beads sewing

- PLACE NAME : Angren district, Tashkent province

MANUFACTURED : dastarkhan, skull-caps

TECHNIQUE : bosma, yurma stitches and machine embroidery

CRAFTSMEN : 6 people were involved in hand embroidery and 12 - in machine embroidery

- PLACE NAME : Akhangaran district, Tashkent province

MANUFACTURED : dastarkhan, skull-caps

- PLACE NAME : Bastanlik district, Tashkent province

MANUFACTURED : skull-caps, belbog, robes

MATERIAL : silk, wool and silk threads

- PLACE NAME : Tashkent city

- PLACE NAME : Akhunbabaev district, Ferghana province

MANUFACTURED : ruijo, suzane, skull-caps, belbogs

MATERIAL : silk, silk threads

TECHNIQUE : bosma, yurma stitches

ORNAMENT : barg, toji khuroz, bulbul, islimi

- PLACE NAME : Altariik district, Ferghana province

MANUFACTURED : ruijo, suzane, skull-caps, belbogs

MATERIAL : silk, silk threads

TECHNIQUE : bosma, yurma stitches

ORNAMENT : bodomgul, kalampir, toji khuroz, islimi, guldon

- PLACE NAME : Andijan city

MANUFACTURED : choyshab

MATERIAL : cotton fabric, silk threads

TECHNIQUE : ilmog, bosma stitches

ORNAMENT : chayan, shokhi, guldon

- PLACE NAME : Khojaabad district, Andijan province

MANUFACTURED : suzane, joypush, takyapush, choyshab

MATERIAL : silk, silk threads

TECHNIQUE : bosma, yurma stitches

ORNAMENT : islimi, gulola, davra, zanjira, kalampir

- PLACE NAME : Pakhtaabad district, Andijan province

MANUFACTURED : skull-caps

MATERIAL : silk, silk threads

TECHNIQUE : bosma, yurma stitches

ORNAMENT : kalampir, bodom, guncha

- PLACE NAME : Markhamat district, Andijan province

MANUFACTURED : suzane, choyshab, skull-caps

MATERIAL : silk, silk threads

TECHNIQUE : looped machine stitch

ORNAMENT : islimi, bodom, kalampir, guncha, guldon

- PLACE NAME : Samarkand city

MANUFACTURED : suzane, zardevor, skull-caps, jiyaks

MATERIAL : homemade silk fabric, silk threads

TECHNIQUE : bosma, ilmok stitches

ORNAMENT : musicha, bodom, gish, shokhi, guncha

- PLACE NAME : Sovetaabad district, Samarkand province

MANUFACTURED : suzane, skull-caps, jiyaks
 MATERIAL : homemade silk fabric, silk threads
 TECHNIQUE : bosma, ilmok stitches
 ORNAMENT : bodom, kalampir, gullola, toji khuroz

● PLACE NAME : Farish district, Djizak province

MANUFACTURED : suzane, skull-caps
 MATERIAL : cotton fabric, silk, sateen
 TECHNIQUE : bosma, looped machine stitches
 ORNAMENT : tumores, bodom, kalampir, islimi

● PLACE NAME : Zaamin district, Djizak province

MANUFACTURED : suzane, ruijo, skull-caps, belbog
 MATERIAL : silk, cotton fabric
 TECHNIQUE : bosma stitch
 ORNAMENT : islimi gul, bodom, kalampir

● PLACE NAME : Namangan city

MANUFACTURED : choyshab
 MATERIAL : homemade silk, silk threads
 TECHNIQUE : bosma, duruya stitches
 ORNAMENT : musicha, islimi, kalampir
 CRAFTSMEN : M. Sagdullaev, P. Mashrapbaeva

● PLACE NAME : Karakalpakstan

MANUFACTURED : kiymeshek, jegde, shapan, jeise, shaykhalta, dasker, saddle cloth
 MATERIAL : cloth, silk thread, cotton fabric, velvet, leather
 TECHNIQUE : tereskayu, knotted, looped and chained stitches
 ORNAMENT : ovals, diamonds, yulduz (star), oy (moon), ilon izi, ot izi

● PLACE NAME : Sovetaabad district, Samarkand province

MANUFACTURED : suzane, zardevor, sandalipush, belbogs, jiyaks
 MATERIAL : silk, silk threads
 TECHNIQUE : bosma, yurma
 ORNAMENT : arches, islimgul, kalampir, gultojikhuroz

● PLACE NAME : Bukhara city

MANUFACTURED : suzane, takyapush, bolinpush
 MATERIAL : buz, multi-coloured silk, doubled sinel
 TECHNIQUE : bosma stitch, looped machine stitch
 ORNAMENT : islimigul, bodom, kalampir, musicha

● PLACE NAME : Nurata, Samarkand province
 MANUFACTURED : takyapush, suzane, nimsyuzane, joynamoz, sandalipush, skull-caps
 MATERIAL : buz, silk threads
 TECHNIQUE : bosma, yurma, ilmok stitches
 ORNAMENT : yulduz (star), mokhi, islimi, bodom

● PLACE NAME : Djambay district, Samarkand province

MANUFACTURED : suzane, sandalipush, joypush, zardevor
 MATERIAL : silk, silk threads
 TECHNIQUE : bosma, kandakhael stitches
 ORNAMENT : mokhi, kimkhub, islimi

● PLACE NAME : Termez city

MANUFACTURED : suzane, skull-caps
 MATERIAL : silk, silk threads
 TECHNIQUE : bosma, pilta duzi stitches
 ORNAMENT : bodom, kalampir, islimi

● PLACE NAME : Angor village, Termez district, Surkhandarya province

MANUFACTURED : suzane, shiroz
 MATERIAL : homemade fabric, silk, silk threads
 TECHNIQUE : bosma, yurma stitches
 ORNAMENT : bodomgul, guncha, islimi

● PLACE NAME : Denau district, Surkhandarya province

MANUFACTURED : suzane, skull-caps

MATERIAL: silk, satin, silk threads.
 TECHNIQUE: bosm seam, yurma, pilta duzi.
 ORNAMENT: bodom, kalampir, shokhi, islimi.

The 2 nd period: 1920-1980

● PLACE NAME: Termez, Surkhandarya province.
 MANUFACTURED: shirozi, skull-caps.

MATERIAL: satin, print, silk threads.
 TECHNIQUE: weaving, embroidery with silk and glass beads.

ORNAMENT: oftoba, bodom, kalampir, islimi.
 CRAFTSMEN: S. Shukurova.

● PLACE NAME: Namangan, Khamza co-operative and other different co-operatives, embroidery shops.

MANUFACTURED: suzane, choishab.
 MATERIAL: sateen, threads, rayon silk.
 TECHNIQUE: seams, machine tambour.
 ORNAMENT: islimi, guncha, mokhi, zanzhira.

CRAFTSMEN: A. Rakhimov, Y. Sadykov, M. Kariev, S. Yunusov, M. Akhmedova, K. Baikhanova, U. Babaev.

● PLACE NAME: Zarkent, Tashlak district, Fergana province.

MANUFACTURED: chorsi.

MATERIAL: factory silk with abr pattern, silk threads.

TECHNIQUE: durui seams.

ORNAMENT: zanzhira, guncha, kalampir.

● PLACE NAME: Urgut Samarkand province.

MANUFACTURED: Suzane, skull-caps, kul rumolcha, shirozi.

MATERIAL: factory silk, silk and cotton threads.

TECHNIQUE: yurma seams.

ORNAMENT: oftoba, islimi, bodom, kalampir.

● PLACE NAME: Andijan.

MANUFACTURED: skull-caps, djiyak.

MATERIAL: satin, print, silk threads.

TECHNIQUE: yurma seams.

ORNAMENT: chashma bulbul, turna.

● PLACE NAME: Kitab, Dukchi kishlak. The *Eighth* of March co-operative separated from *Khudzhum* co-operative in Shakhrizabz in 1945.

MANUFACTURED: skull-caps.

MATERIAL: byaz, silk threads.

TECHNIQUE: terma seams, iroki.

ORNAMENT: islimi, artgul, zanzhira.

● PLACE NAME: Tashkent.

MANUFACTURED: suzane like ' tagora-palak gulkurpa, choishab, zardevor, kirpech, katcha, nimcha keeinja, kozik lungi.

MATERIAL: sateen, kanaus, canvas, calico, plush, print, silk threads, wool.

TECHNIQUE: bosm seams, yurma, iroki.

ORNAMENT: bodom, ilonizi, musicha, islimi, turna.

● PLACE NAME: Djizak.

MANUFACTURED: zardevor, syuzani, palak.

CRAFTSMEN: Suvonkulova Norkhon (born in 1956)

● PLACE NAME: Djizak province villages Gallyaaral, Bakhmal, Kizilkurgan, Mardzhanbulak, Ozodlik, Moltab, Naiman.

MANUFACTURED: suzane, zardevor, bugmozha, dzhoinamoz, yastyk. Also new wall embroideries ok-kashta or ok-ruidzho, oina khalta began to be produced.

MATERIAL: bosm seams, yurma.

ORNAMENT: kosagul, gilam-nuskha, alakurt, olma-gul, kochkorak.

CRAFTSMEN: chizmakash Mamatkulova, embroiderer G. Mamayusupova, K. Yasakova (born in 1951), S. Nadirova (born in 1951), Kubbaeva from Moltoba (born in 1940).

● PLACE NAME: Pakhtakor, district centre of Djizak province.

MANUFACTURED: zardevor, gulkurpa, syuzani, skull-caps.

CRAFTSMEN: In 1978 there were 50 men engaged in embroidering to decorate houses and clothes.

● PLACE NAME: Nurak village, Farish district, Dzhizak province.

MANUFACTURED: bugzhama with steel pendants, dzhiyak, skull-caps.

CRAFTSMEN: 70 men.

● PLACE NAME: Farish, Djizak province.

MANUFACTURED: Embroidery for decorating of houses and clothes was developed in Farish and in Nurek village. Also suzane, skull-caps.

CRAFTSMEN: In Farish 5 men, in Kzyl-kum village 3 men, suzane 2 men, in Nurek village 70 men.

● PLACE NAME: Djizak province, K. Marks sovkhos.

MANUFACTURED: skull-caps and bugzhoma with steel pendants.

● PLACE NAME: Zaamin district, Dzhizak province:

MANUFACTURED: suzane, choishab, belbog.

CRAFTSMEN: by 1978 in kishlaks of Zaamin district there were 11 men engaged in embroidering.

● PLACE NAME: Zaamin, district centre of Djizak province.

MANUFACTURED: suzane, chorsi, kozik lungi.

● PLACE NAME: Shakhrizabz, *Khudzhum* co-operative set up in 1928.

MANUFACTURED: skull-caps, waistcoats (without sleeves), slippers, collars, belts, handbags, cushions.

MATERIAL: silk threads.

TECHNIQUE: irok seams, sanama and chizma.

ORNAMENT: islimi, bodomgul, lolagul, mokhi, shokhi, kalampir.

- PLACE NAME: Karshi.
MANUFACTURED: suzane, skull caps.
CRAFTSMEN: In 1978 there were 2056 men engaged in embroidering of material and 90 in embroidering of skull-caps.

- PLACE NAME: Shakhrisabz, Kashkadarya province.
MANUFACTURED: suzane, yastykpush, dzhoi-push, dzhoinamoz, skull-caps.
MATERIAL: sateen, silk serge, zhakkardov material, silk threads, yarn, iris.
TECHNIQUE: bosm seams, yurma, khamduzi.
ORNAMENT: lolagul, kosagul, shokhcha, islimi, zanzhira.
CRAFTSMEN: Khasanova-Aminova Minovar (1922), Normukhamedova Ibodat (1938)

- PLACE NAME: Kitab, Kashkadarya province.
MANUFACTURED: yastykush.
MATERIAL: sateen, silk treads.
TECHNIQUE: bosm seams, yurma.

- PLACE NAME: Kitab, Dukchi kishlak.
MANUFACTURED: woman waistcoats (without sleeves), cushions, rumolcha.
MATERIAL: byaz, silk threads.
TECHNIQUE: duruya seams, iroki.
ORNAMENT: anorgul, bodom, islimi, kalampir.
PLACE NAME: Kitab district, Kashkadarya province.
MANUFACTURED: suzane, dzhoinamozes.

- PLACE NAME: Yakkabak district, Kashkadarya province.
MANUFACTURED: skull-caps.
PLACE NAME: Kasansaiski district, Kashkadarya province.
MANUFACTURED: suzane, joinamozes, skull-caps.
CRAFTSMEN: There were 100-150 men engaged in embroidering.

- PLACE NAME: Sukok village, Tashkent province.
MANUFACTURED: doka rumol.
MATERIAL: white factory produced muslin, threads, many-coloured silk.
TECHNIQUE: durui seam.

- PLACE NAME: Pskent, Tashkent province.
MANUFACTURED: zardevor, kirpech, kuev rumol, chorsi, kozik-lunchi.
MATERIAL: velvet, sateen, alaga, abr silk, silk threads.

- TECHNIQUE: seams, machine yurma and sinelny, hand-bosma and duruya.
ORNAMENT: mekhrob, anorgul, bodom, kalampir, islimi.

- PLACE NAME: Guzar, Kashkadarya province.
MANUFACTURED: suzane, choishab, belbog.

- PLACE NAME: Dehkanabadski district, Kashkadarya province.
MANUFACTURED: suzane, choishab, belbog.
CRAFTSMEN: There were 12 men engaged in embroidering.

- PLACE NAME: Kamashinski district, Kashkadarya province.
MANUFACTURED: suzane, belbogs, skull-caps.
CRAFTSMEN: There were 10 men engaged in embroidering.

- PLACE NAME: Karshi area, Kashkadarya region villages: Tol, Zagza
MANUFACTURED: susane, choishab, belbog, skullcaps
CRAFTSMEN: 10 persons were engaged in embroidery

- PLACE NAME: Kasan; Kashkadarya region
MANUFACTURED: suzane, takyapush, joipush, joinamoz
MATERIAL: sateen, silk serge, silk threads, iris, embroideries were supplemented with beads and metal plates - bargak
TECHNIQUE: bosma, yurma stitches
ORNAMENT: lolagul, anorgul, islimy, mehrob, kaptar, toji huroz
CRAFTSMEN: chizmakosh Mamatova , chizmakosh Rashidova N. 1942/, Jumayeva M.1931/, embroideress Abdullayeva R, chizmakosh Pirnazarova T/1941.

- PLACE NAME: Farish area, Djizak region
MANUFACTURED: susane, belbog, scullcaps
CRAFTSMEN: in 1978 in sovkhos Kizyl Kum three persons embroidered skullcaps, two persons embroidered suzane.

- PLACE NAME: Karshi , Kashkadarya region
MANUFACTURED: scullcaps piita - duzi
MATERIAL: satin.
TECHNIQUE: bosma stitch
ORNAMENT: bodom, kalampir , kaptar

- PLACE NAME: Tashkent
MANUFACTURED: palaks, susane, gulkurpa, choishab, yastikpush, strips of carpet.

Appendix I

- MATERIAL: satin, chintz, serge, silk threads, rayon
TECHNIQUE: machine - made chain - stitch, sinel stitch
ORNAMENT: islیمی gul, zulyuk, yulduz, oy
CRAFTSMEN: Khakimov Ziyat, Gamal I, Iskhakova M; Kuchkarova M, Rasulova K; Niyazova S; Halikova Z; Hamodhodjaeva H; Kayumova G; Tahirova S; Dadahodjayeva M; Akramova A; Rahimova M, Saidjanova S; Sobirova H.
- PLACE NAME: Tashkent, Tashkent factory of decorative wares.
MANUFACTURED: choishab - palak, kirpech palak, zardevor, suzane, diaper - clothes, chorsi, gulkurpa, scullcaps, coverlets
MATERIAL: coarse calico, velvet, plush, silk, threads, rayon
TECHNIQUE: machine - made chain - stitch, entire stitch
ORNAMENT: islimigul, oy, yulduz, zulyuk, guncha, bodom, calampir
CRAFTSMEN: Yunusova M; Sirajiddinova M; Tadjiabaeva; Tohirova S. 1931/, Sobirova H, 1914/.
 - PLACE NAME: Karakitai village, Middle-Chirchik area, Tashkent province
MANUFACTURED: doka, rymol, kozik, lungi
MATERIAL: coarse calico, satin, staple, silk threads, cotton threads
TECHNIQUE: duruya stitch
ornament: shoh, barg, gul, dasta, urdak, turna
 - PLACE NAME: Chirchik, Tashkent province
MANUFACTURED: palak, choishab, kirpech, kozik lungi, doka rumol
MATERIAL: silk, silk threads.
TECHNIQUE: duruya, bosma stitches
ORNAMENT: islimigul, oy, yulduz, zulyuk
CRAFTSMEN: in the villages of the province are engaged in embroidery: 3 persons in Brichmull, 3 persons in Nanay, 3 persons in Pskent
 - PLACE NAME: Angren district, Tashkent province
MANUFACTURED: palak, choishab, kozik lungi, doka rumol
MATERIAL: silk, silk threads.
TECHNIQUE: duruya, bosma stitches
ORNAMENT: islimigul, oy, yulduz, zulyuk, kalampir, zanjira
CRAFTSMEN: 2 persons were engaged in embroidery
 - PLACE NAME: Ahangaran district, Tashkent province
MANUFACTURED: palak, choishab, kozik lungi, doka rumol
MATERIAL: silk, silk threads.
TECHNIQUE: duruya, bosma stitches
ORNAMENT: oy, yulduz, parrak, guldasta
CRAFTSMEN: 5000 embroideresses were engaged in.
 - PLACE NAME: Pskent, Tashkent province
MANUFACTURED: palak, gulkurpa, belbog.
MATERIAL: silk threads, rayon with abr pattern
TECHNIQUE: homduzi stitch
ORNAMENT: oy, yulduz, islیمی, arabian epigraphics
 - PLACE NAME: Shahrihan, Andijan province
MANUFACTURED: scull-caps of the chust type
MATERIAL: cotton fabric, viscose threads, silk threads
TECHNIQUE: homduzi, bosma, duruya stitches
ORNAMENT: bodom, calampir
 - PLACE NAME: Kurgantepa, area center of Andijan province
MANUFACTURED: suane, chorsi, scullcaps.
MATERIAL: cotton fabric, viscose threads, silk threads
TECHNIQUE: bosma stitch
ORNAMENT: bodom, shrubs, tojihuroz, kalampir
TECHNIQUE: duruya, bosma stitches
CRAFTSMEN: 100 persons were engaged in embroidery
 - PLACE NAME: Marhamat area center of Andijan province
MANUFACTURED: suane, chorsi, scullcaps.
MATERIAL: silk, silk threads
TECHNIQUE: bosma stitch, machine-made chain - stitch
ORNAMENT: islimigul, bodom, tojihuroz
CRAFTSMEN: 720 persons were engaged in embroidery, in Shomat village - 720 persons.
 - PLACE NAME: Pahtaabad area centre of Andijan province
MANUFACTURED: suane, belbogs, djiyaki, scullcaps.
MATERIAL: silk, silk threads
TECHNIQUE: bosma stitch, duruya stitch.
ORNAMENT: guncha, islimigul, bodom, kalampir

CRAFTSMEN: 10 persons were engaged in embroidery.

- PLACE NAME: Hodjaabad district centre of Andijan province, kolkhoz Kulla
MANUFACTURED: susane, belbogs, scullcaps.
MATERIAL: silk, silk threads
TECHNIQUE: bosma stitch
ornament: islimgul, kalampir, anorgul
CRAFTSMEN: 100 persons were engaged in embroidery.

- PLACE NAME: Shahrihan, Andijan province.
MANUFACTURED: belbog.
MATERIAL: rayon with abr pattern, viscose threads
TECHNIQUE: duruya stitch
ornament: mohi, guncha, gul.

- PLACE NAME: Bulak-Boshi, Andijan province
MANUFACTURED: suane, scull-caps.
MATERIAL: silk, silk threads
TECHNIQUE: bosma, duruya stitches
ORNAMENT: gul, guncha.
CRAFTSMEN: Yuldasheva Hairihon/1928/, Resanova H./1927/, Urmanova Gulsara /1929/.

- PLACE NAME: Kurgantepa district, Andijan province. Textile-haberdashery factory.
MANUFACTURED: zardevors, scullcaps.
MATERIAL: silk, silk threads
TECHNIQUE: bosma stitch, machine - made chain - stitch.
ORNAMENT: chorgul, shohi, guldasta.
CRAFTSMEN: 120 persons were engaged in embroidery.

- PLACE NAME: Leninsk, Andijan province.
MANUFACTURED: suane.
MATERIAL: cotton-paper cloth, acetat silk, viscose threads.
TECHNIQUE: machine tumbur seam.
ORNAMENT: chirgul, islimigul, anorgul, bodom.

- PLACE NAME: Leninsk Andijan province.
MANUFACTURED: choishab, gulkurpa.
MATERIAL: satin, silk threads, viscose threads.
TECHNIQUE: bosma seam, machine tumbur seam.
ORNAMENT: mochi, shrubs, islimigul, guncha, bodom.
CRAFTSMEN: chismakosh and embroider H. Nasarov.

- PLACE NAME: Andijan taken from life combine.
MANUFACTURED: men and women's skull-caps.
MATERIAL: cotton-paper cloth, silk threads.
TECHNIQUE: bosma seam, machine tumbur seam.
ORNAMENT: guncha, kalampir, bodom.
CRAFTSMEN: Kadirova Aziza /1945/, Tohtaeva F. Juraeva A. Kudrjamova E.

- PLACE NAME: Aim settlement of Andijan province.
MANUFACTURED: skull-caps.
MATERIAL: silk, silk threads.
TECHNIQUE: bosma seam, machine tumbur seam.
ORNAMENT: bodomcha, kalampir.
CRAFTSMEN: the work was done by 30 home-embroiderers.

- PLACE NAME: Adijan artel 'Mechnat-guli'.
MANUFACTURED: paljak.
MATERIAL: satin, silk and viscose threads.
TECHNIQUE: jurma seams, loop and djinglja seams.
ORNAMENT: gul, klampir, julduz, mochi.
CRAFTSMEN: h. Hodjimuratov, R. Salieva, E. Karamatova, T. Isambaeva, K. Izakova.

- PLACE NAME: Shachrichan Andijan province.
MANUFACTURED: djoinamoz, chimildic, choishab.
MATERIAL: poplin, satin, silk and viscose threads.
TECHNIQUE: bosma, duruja, jurma machine, ilmog seams.
ORNAMENT: olma gul, anor gul, shoch.

- PLACE NAME: Shirabad Surhandarja province.
MANUFACTURED: djoipush, joynamoz, pillows, lula bolish, jastik, skull-caps 'pila duzi', shirozi, suzane, kirpech, bugjoma, oina-halta, jakka.
MATERIAL: satin, silk cloth, silk threads.
TECHNIQUE: bosma seams, jurma, ilmak, piltaduzi, kandahael seams.
ORNAMENT: olmagul, pandja, julduz, ilon izi, ot izi, kuchkorak, kuch.

CRAFTSMEN: Hakimova Ch, Avazova U, Norova O, Gafurova K, Halturaeva H.

- PLACE NAME: Sariasia, Surkhandarja province.
MANUFACTURED: oina-halta, shirozi, bugjoma, kaichop.

MATERIAL: satin.

TECHNIQUE: kanda-hael, jurma seams.

ORNAMENT: islimigul, bodom, guncha, zanjura.

● PLACE NAME: Sariasia Surkhandarya province.
MANUFACTURED: suzane, zardevor, joinamoz, hurjuncha, ruidjo, rombus panno, oina-halta, shirozi, bugjoma, kaichon, belkars, deraza, parda, bolish.

MATERIAL: satin, silk, silk threads.

TECHNIQUE: bosma seams, jurma, kanda hael seams.

ORNAMENT: bodom, guncha, pandza, islimi gul, decorated rosette, a kettle, guldon.

CRAFTSMEN: Huidakulova S., Juraeva O., Narzulaeva S., about 1000 people embroidered.

● PLACE NAME: Kamashi Kashkadarya province.
MANUFACTURED: takjapush, suzane, joinamoz.
MATERIAL: satin, print, muline threads, iris, silk threads

TECHNIQUE: bosma seam.

ORNAMENT: islimi, guncha, guldon, bodom.

CRAFTSMEN: Horshanbaeva S., /1951/, Sijarova K./1909/.

● PLACE NAME: Kitab, Kashkadarya province.
MANUFACTURED: women' sleeves waistcoats, divan's pillows, rumolcha.

MATERIAL: silk threads.

TECHNIQUE: duruja seams, iroki.

ORNAMENT: sanjira, islimi, guldon, bodom.

● PLACE NAME: Bahmal, Djizak province.
MANUFACTURED: suzane, rumolcha, beldogi.

MATERIAL: silk, satin, silk threads.

TECHNIQUE: bosma seams, kandahael.

ORNAMENT: islimi, bodom, tumorcha.

● PLACE NAME: Denau, Sukrhandarya province.
MANUFACTURED: suzane, zardevor, bugjoma, jastic, rombus panno, pillows, oinahalga, shirozi, skull-caps.

MATERIAL: satin, silk, velvet, buz, silk threads.

TECHNIQUE: bosma seams, jurma, iroki, ilmog double-edged 'urgut tikish'.

ORNAMENT: guldon, islimi, kalampir.

CRAFTSMEN: Harieva O /1936/, Tursunova B /1923/

● PLACE NAME: Denauki district of Surhandarya province. villages: Minor, Zartepa, Chukur.
MANUFACTURED: suzane, zardevor, skull-caps 'pilta duzi', 'chustiskie ', beldog sawn with gold, justik, kul.

MATERIAL: satin, silk , silk threads.

TECHNIQUE: bosma seams and jurma, ilmok.

ORNAMENT: islimi, guncha, tojihuroz, bodom.

CRAFTSMEN: Ashurova A., Hudaikulova D., Kabilova U., Keldieva P., Berdijarova G., Menjuraeva h., Hanturaeva H., Artikova T., Minnarova T.

● PLACE NAME: Sariasia district of Surhandarya province.

MANUFACTURED: scull-caps, suzane, belbog.

MATERIAL: satin, silk, silk threads.

TECHNIQUE: bosma, duruja, jurma seams.

ORNAMENT: kalampir, islimi, guncha, zanjira.

CRAFTSMEN: 15 people embroidered in the village of Jangi Rusgar; 20 people did the same work in the village of Kalinin. In Dashnabad: embroiders: Norboeva O., Valandarova P., Nazilova D., In the village of Guzarang: Ishmuradova B., Alimova M.

● PLACE NAME: Baisun, Surhandarya province.

MANUFACTURED: suzane, berpush, joinamoz,

zardevor, jopush, sandalipush, jijak, scull-caps.

MATERIAL: satin, silk, silk threads, iris.

TECHNIQUE: bosma, jurma seams, ilmok.

ORNAMENT: lolagul, kosagul, shrubs, cotton .

CRAFTSMEN: Avasova M., /1921/, Hamraeva H./1928/, Raimova Z./1901/.

● PLACE NAME: Dashnabad Surhandarya province.

MANUFACTURED: oinahalta, zardevor, joinamoz, dastarhan, suzane, bughs oma, belkarch, shirozi, jijak, choihalta.

MATERIAL: satin, buz, silk, printn, color silk threads.

TECHNIQUE: bosma seams, kanda-hael, jurma, iroki, hom-duzi, duruja.

ORNAMENT: oi, julduz, zuluk, islimi, kimhob, bodom.

CRAFTSMEN: Halbaeva H/1877-1937/, Ahatova B./1923/.

● PLACE NAME: Shirchi, Vocati village, Tolli village of Surhandarya province.

MANUFACTURED: rombus panno, oinaparda, zardevor, belkars, bolish, scull-caps, pilta-duzi.

MATERIAL: satin, silk, print, bjaz, silk threads, iris.

TECHNIQUE: bosma, jurma seams, ilmok, kandahael.

ORNAMENT: guldom, uzum gul, oi gul.

CRAFTSMEN: U. Pardaeva/1928/, T. Mamatkulo-

va/1928/, S. Tashimova/1943/, U. Bibiraihon/1909/, O. Bazarova./1917/, K. Tursunova, Nazarova K./1951/, Z. Turdieva/1959/, Turdieva R./1951/, R. Turaeva/1951/.

- PLACE NAME: Ahangaran district, Tashkent province
MANUFACTURED: paljak, kirpech.
MATERIAL: satin, silk threads.
TECHNIQUE: jurma seam.
ORNAMENT: julduz, zuluk, oi.
CRAFTSMEN: There worked about 5000 embroideresses.

- PLACE NAME: scull-caps; clothing.
MATERIAL: satin, cotton-paper cloth, silk threads.
TECHNIQUE: jurma seam.
ORNAMENT: bodomgul, islimi.
CRAFTSMEN: 9 people have embroidered the articles. (including) Azizova and Abdurakhmanova.

- PLACE NAME: Pskent, Tashkent province
MANUFACTURED: belbog.
MATERIAL: viscose silk with the *abrovij* design, silk threads.
TECHNIQUE: homduzi seam.
ORNAMENT: Arabic epigraphic.

- PLACE NAME: Bulak-boshi of Andijan province, the factory of art articles.
MANUFACTURED: suzane, scull-caps.
MATERIAL: silk, silk threads.
TECHNIQUE: jurma seam, hand-made embroidery.
ORNAMENT: bodomgul, islimi
CRAFTSMEN: Kh. Yuldasheva (1928), G. Urmanova (1929)

- PLACE NAME: Karasu settlement, Kurgantepinsk district, Andijan province, textile-haberdashery mill
MANUFACTURED: skull cap *chorgul*, zardevors
MATERIAL: satin, silk, velvet
TECHNIQUE: jurma seam
ORNAMENT: islimi, bodomgul
CRAFTSMEN: about 100 craftsmen worked in embroidery shop and there were 20 embroiderers of skull caps.

- PLACE NAME: Asaka, Andijan province
MANUFACTURED: machine embroidery wares
MATERIAL: silk, satin
TECHNIQUE: machine tambour

- PLACE NAME: Asaka, Andijan province, pro-

ducers' co-operative embroidery shop *Krasnoye Znamya*

MANUFACTURED: choishab, gulkurpa
MATERIAL: satin, silk, silk and viscose thread
TECHNIQUE: jurma seam
ORNAMENT: islimi, tojikhuroz, guncha, oy
CRAFTSMEN: Kh. Nazarov

- PLACE NAME: Andijan, service shop
MANUFACTURED: men's and women's skull cap
MATERIAL: cotton, silk thread
TECHNIQUE: bosma, duruya seams
ORNAMENT: bodom, kalampir, guncha
CRAFTSMEN: A. Kadirova (1954), F. Takhtaeva, A. Juraeva, E. Kudryamova

- PLACE NAME: Paishanba settlement, Samarkand province
MANUFACTURED: suzane
MATERIAL: silk, sateen, staple, silk thread, iris
TECHNIQUE: bosma, jurma seams
ORNAMENT: islimi, guncha, tojikhuroz
CRAFTSMEN: A. Nigmanova, B. Daminova, Karimova

- PLACE NAME: Kattakurgan, Samarkand province
MANUFACTURED: suzane, sandalipush, zardevor
MATERIAL: cotton
TECHNIQUE: bosma seam
ORNAMENT: shokhi, guldon, islimi
CRAFTSMEN: embroidered by 500 men

- PLACE NAME: Paishanba, Samarkand province
MANUFACTURED: suzane, choishab, sandalipush
MATERIAL: black satin, silk thread
TECHNIQUE: bosma, jurma seams
ORNAMENT: islimi, bodom, oi, guldon
CRAFTSMEN: A. Khatamova, T. Salimova

- PLACE NAME: Samarkand, co-operative *Trud Zhenshini*
MANUFACTURED: suzane, dastarkhan, women's dress, blouses, men's blouses coupons, strips of carpet, sofa pillows, napkins, shirozi, *chust*, *iroki* skull caps
MATERIAL: sateen, unbleached calico, silk, viscose thread
TECHNIQUE: machine tambour seam, jingilya, bosma, jurma- hand seams
ORNAMENT: islimi, guncha, bodom, guldon

CRAFTSMEN: U. Umurbaeva (1857-1941)

● PLACE NAME: Bukhara, the '40 let Oktyabrya' co-operative

MANUFACTURED: suzane, skull caps

MATERIAL: satin, velvet, silk, viscose thread

TECHNIQUE: machine seam- yurma, hand seam- bosma

ORNAMENT: islimi gul, anor gul, bodom gul

CRAFTSMEN: S. Mirzaev, O. Khojaev, G. kamalov

● PLACE NAME: Shafirkan, Bukhara province
MANUFACTURED: suzane, taktapush, bistarpech, joinamoz

MATERIAL: satin, silk, silk thread

TECHNIQUE: bosma, yurma seams

ORNAMENT: islimi gul, anor gul, bodom gul

CRAFTSMEN: K. Aloeve (1893)

● PLACE NAME: Bukhara, the Bukhara gold-clothing factory

MANUFACTURED: suyzane, coverlets, chorsi

MATERIAL: satin, velvet, silk, viscose thread

TECHNIQUE: machine tambour seam

ORNAMENT: islimi gul, bodom, anor gul, zanjira

● PLACE NAME: Kagan district, Bukhara province

MANUFACTURED: koziklungi, dastarkhan, belbogi

MATERIAL: satin, silk, silk, viscose thread

TECHNIQUE: bosma, yurma seams

ORNAMENT: islimi gul, bodom, kalampir, guncha

● PLACE NAME: Gijduvan district, Bukhara province

MANUFACTURED: peshikkurta, belbogi, koziklungi, jiyaki

MATERIAL: satin, silk, silk, viscose thread

TECHNIQUE: bosma, yurma seams

ORNAMENT: islimi gul, bodom

CRAFTSMEN: embroidered by 26 men

● PLACE NAME: Gijduvan, Bukhara province
MANUFACTURED: skull caps

MATERIAL: satin, silk, silk and viscose thread

TECHNIQUE: bosma, duruya, yurma seams

ORNAMENT: bodom gul, islimi

CRAFTSMEN: Kh. Sanaeva (1937), Kh. Khojaeva

● PLACE NAME: Tamdin district, Bukhara province

MANUFACTURED: suzane

MATERIAL: satin, silk, viscose and silk thread

TECHNIQUE: bosma, yurma seams

ORNAMENT: islimi gul

● PLACE NAME: Shafirkan, Bogobzal, Galija, Khojaarif, Savrak of Bukhara province

MANUFACTURED: suzane, takyapush, bistarpech, joinamoz, strips of carpets, belb og, sachok, kul rumolcha, jiyak

MATERIAL: satin, silk, silk thread, iris

TECHNIQUE: bosma, yurma, iroki seams

ORNAMENT: islimi, guncha, yulduz (star), oftoba, aongul, olmagul

CRAFTSMEN: Sh. Khojaeva, N. Batirova (from Kation), M. Inoyatova (1936)- from Bogobzal kishlak

● PLACE NAME: Shirabad od Surkhandarya province, Pashkhurt, Zarabag, Guyanchi kishlaks

MANUFACTURED: 'pilta duzi', joipush, shiroz, bolish, bugjoma, oinakhalta skull caps

MATERIAL: satin, silk thread

TECHNIQUE: seams- 'pilta duzi', satin-stitching, kandakhael, yurma, ilmok

ORNAMENT: kuchkarok, yulduz, ilon izi, kush, musicha, ot izi

CRAFTSMEN: A. Shukurova, R. Khakimova

● PLACE NAME: Shirabad of Surkhandarya province, Zarabag and Karabag settlements

MANUFACTURED: joipush, joinamoz, zardevor, pillows, lyulya bolish, yastik, 'pilta duzi' skull caps, shirozi, suzane, kirpech, bujoma, oinakhalta, yakka

MATERIAL: satin, silk, silk thread

TECHNIQUE: bosma, yurma, ilmok, pilta duzi, kandakhael seams

ORNAMENT: olmagul, kuchkarok, panja, rhombs, horns, yulduz, ilon izi, kush

CRAFTSMEN: Ch. Khakimova, U. Avazova, Z. Shukurova, O. Norova, K. Gafurova, Kh. Khalturaeva

● PLACE NAME: Sufflen of Samarkand province
MANUFACTURED: suzane, bolinpush, takhtapuch, ruijo, zavdevor, joinamoz, beshikpush

MATERIAL: silk, satin, cotton, silk thread, iris

TECHNIQUE: yukori-dol, terma seams

ORNAMENT: kimkhob, bushes, guldon, guncha, islimi

CRAFTSMEN: Gulsum

● PLACE NAME: Ferghana, the Krupskaya co-operative

MANUFACTURED: syzane, zardevor, koziklungi, skull caps, jiyaki

MATERIAL: satin, printed cotton, silk thread

TECHNIQUE: bosma, yurma, guruya seams

ORNAMENT: kalampir, bodom, islimi

- PLACE NAME: Kuva of the Ferghana province

MANUFACTURED: chorsi skull caps

MATERIAL: cotton, silk and viscose thread

TECHNIQUE: bosma, yurma, duruya seams

ORNAMENT: bodom, kalampir, guldon

CRAFTSMEN: embroidered by 28 men

- PLACE NAME: Margelan, clothing factory

MANUFACTURED: chorsi, dastarkhan, suzane, skull caps

MATERIAL: sateen, cotton, silk and viscose thread

TECHNIQUE: bosma, yurma, machine tambour seams

ORNAMENT: bodom, kalampir, bushes, bunches, islimi gul

CRAFTSMEN: A. Gulyamova (1940), Kh. Madumarova (1942)

- PLACE NAME: Khiva, the Khiva Souvenir Factory

MANUFACTURED: skull caps

MATERIAL: satin, silk, silk and viscose thread

TECHNIQUE: machine tambour seam

ORNAMENT: bodom, kalampir

- PLACE NAME: Uchkurgan of Namangan province

MANUFACTURED: suzane, zardevor, ruijo, skull caps

MATERIAL: satin, printed cotton, silk and viscose thread

TECHNIQUE: bosma, yurma, duruya seams

ORNAMENT: bodomcha, kalampir, shokhi, islimigul

CRAFTSMEN: embroidered by 360 men

- PLACE NAME: Chartak of Namangan province

MANUFACTURED: suzane, skull caps, ruijo, koziklungi, belbogi

MATERIAL: satin, printed cotton, silk and viscose thread

TECHNIQUE: bosma, yurma, duruya seams

ORNAMENT: anorgul, islimigul, bodom, kalampir

CRAFTSMEN: about 150 men embroidered

- PLACE NAME: Chust of Namangan province

MANUFACTURED: skull caps

MATERIAL: satin, silk, viscose and silk thread

TECHNIQUE: bosma, yurma seams

ORNAMENT: bodom, kalampir

CRAFTSMEN: 300 men embroidered

- PLACE NAME: Namangan, Turkurgan

MANUFACTURED: ustun choishab, choishab, join-amo, gulkurpa, Chust-liked skull caps, coverlet, chorsi, jiyak

MATERIAL: silk fabric of serge and sateen web, sateen, silk thread, iris

TECHNIQUE: bosma seam

ORNAMENT: chayan, anorgul, taka nuskh, oiboshim

CRAFTSMEN: Nasretdinova, K. Alayarova (1913), A. Kadirova (1941), Kh. Khamidov (1945), 228 men embroidered there and 356 home-workers

- PLACE NAME: Chust of Namangan province, the Chust souvenir factory

MANUFACTURED: suzane, ustun, choishab, coverlets, chorsi, skull caps, dastarkhan

MATERIAL: satin, silk thread

TECHNIQUE: satin-stitching, machine tambour seams

ORNAMENT: bodom, kalampir, islimi

- PLACE NAME: Chust of Namangan province, the 1of May co-operative

MANUFACTURED: palak, skull caps, jiyak

MATERIAL: silk and viscose thread

TECHNIQUE: machine tambour, bosma seams

ORNAMENT: yulduz, oi, musicha, bodom, kalampir

- PLACE NAME: Zardarya district of Namangan province

MANUFACTURED: suzane, skull caps, jiyak

MATERIAL: satin, silk, viscose and silk thread

TECHNIQUE: bosma, yurma seams

ORNAMENT: bodom, kalampir, islimi, guncha

- PLACE NAME: Kasansai of Namangan province, the Kansansai silk-weaving mill

MANUFACTURED: skull caps

MATERIAL: cotton, silk thread

TECHNIQUE: bosma seam

ORNAMENT: bodomcha, kalampir

CRAFTSMEN: 35 families embroidered

- PLACE NAME: Margelan, the 'Zarbdor' co-operative

MANUFACTURED: suzane, skull caps
 MATERIAL: satin, silk thread
 TECHNIQUE: machine tambour seam and satin-stitching
 ORNAMENT: islimigul, bodom, kalampir
 CRAFTSMEN: O. Mamatkhanov, the Khidoyatovs - Mamatkhon, Marifkhon, Ikram and Abdukhamid

● PLACE NAME: Ferghana, the Krupskaya cooperative
 MANUFACTURED: suzane, zardevor, palak, koziklungi, skull caps
 MATERIAL: satin, printed cotton, silk thread
 TECHNIQUE: machine tambour, bosma, duruya, yurma, iroki seams
 ORNAMENT: islimigul, guncha, kalampir, bodom

● PLACE NAME: Nurata of Samarkand province
 MANUFACTURED: suzane, takyapush, joinamoz, ruijo, belbog, cuffs of wedding gown, pillows, curtains
 MATERIAL: silk one-colour fabrik, cotton, sateen, staple, thread: cotton, iris, silk
 TECHNIQUE: basma, yurma, shady satin-stitching
 ORNAMENT: anor (grape), olma (apple), kalampir, kush, arabic calligraphy
 CRAFTSMEN: N. Akhmedova (1948)

● PLACE NAME: Ispanza settlement of Samarkand province
 MANUFACTURED: suzane, zardevor, sandalipush, joipush
 MATERIAL: satin, printed cotton, silk, silk thread
 TECHNIQUE: bosma, yurma seams
 ORNAMENT: islimi, guldon, bodom

● PLACE NAME: Ishtikhan district of Samarkand province
 MANUFACTURED: suzane, zardevor, koziklungi, belbog
 MATERIAL: satin, printed cotton, silk, silk thread
 TECHNIQUE: bosma, yurma seams, satin-stitching, machine tambour seam
 ORNAMENT: islimi, kalampir, bodom

3rd period: the 1990s

● PLACE NAME: Bukhara province
 MANUFACTURED: suzane, joipush, bolinpush,

joinamaz, embroidered wares for gowns
 MATERIAL: silk, cotton, silk thread
 TECHNIQUE: tambour seam
 ORNAMENT: bodom, toji-khuroz, islimi

● PLACE NAME: Shakhriyabz
 MANUFACTURED: skull caps, suzane, dastarkhan, joinamaz, jiyaki
 MATERIAL: silk, cotton, satin, silk thread
 TECHNIQUE: iroki, yurma, tambour seams
 ORNAMENT: islimi, kalampir, mekhrob, madokhil

● PLACE NAME: Denau, Baisun, Sariasiya of the Surkhandarya province
 MANUFACTURED: suzane, zardevor, ruidkhya, coverlets, skull caps, men's handkerchiefs, small utensils
 MATERIAL: silk, cotton, silk thread
 TECHNIQUE: yurma, ilmak, tambour seams
 ORNAMENT: islimi, bodom, ilon-izi, kochkorak

● PLACE NAME: Namangan
 MANUFACTURED: suzane, choishab
 MATERIAL: cotton, silk, iris and silk thread
 TECHNIQUE: yurma and tambour seams
 CRAFTSMEN: S. Bainaeva (1954), K. Ganieva (1950)

● PLACE NAME: Namangan
 MANUFACTURED: suzane, choishab
 MATERIAL: iris, viscose thread, cotton
 TECHNIQUE: chizma, tambour seams
 CRAFTSMEN: A. Ochilova (1951), M. Askuralieva

● PLACE NAME: Chust
 MANUFACTURED: skull caps
 MATERIAL: iris
 TECHNIQUE: chizma, yurma seams
 ORNAMENT: urus nuskha, aib nuskha, bodom nuskha
 CRAFTSMEN: I. Juraeva (1944), Kh. Kasimova (1952), S. Mirjalilova (1950)

● PLACE NAME: Samarkand
 MANUFACTURED: suzane, zardevors, choishab, belbog
 MATERIAL: silk, silk thread
 TECHNIQUE: chizma, yurma seams
 ORNAMENT: islimi, bodom, atrgul, anorgul, mekhrob, madokhil, arabic calligraphy
 CRAFTSMEN: S. Lukmanova (1938), T. Umarova, Sh. Muradova, S. Khakimova

● PLACE NAME: Margelan

MANUFACTURED: skull caps
MATERIAL: black satin, silk thread
TECHNIQUE: yurma, iroki seams
ORNAMENT: bodom
CRAFTSMEN: A. Yuldasheva (1940)

● PLACE NAME: Bakhoristan district of the Kashkadarya province
MANUFACTURED: chapan, kurpacha, suzane
MATERIAL: cotton, silk, silk thread
ORNAMENT: turnakator, semichka kurok, kuchkor shokh
CRAFTSMEN: N. Andaeva (1953), S. Andaeva (1965), M. Andaeva (1971)

● PLACE NAME: Nukus
MANUFACTURED: men's robes, jiyaki, belbog, skull caps
MATERIAL: silk, wool, cotton
ORNAMENT: sirga, kuchkar, kurbaka
CRAFTSMEN: M. Zaripbaeva (1954), B. Khumanmuradova, M. Iskandarova

● PLACE NAME: Kuva, Tashlik, Kokand, Ferghana of Ferghana province
MANUFACTURED: suzane, choishab, zardevor, skull caps

MATERIAL: silk, satin, cotton, silk thread
ORNAMENT: bodom, islimi, anorgul, kalampir

● PLACE NAME: Urgut
MANUFACTURED: men's robes, belbog, suzane, choishab, joinamaz
MATERIAL: brocade, bekasam, cotton, silk and iris thread
TECHNIQUE: yurma, chizma, tambour seams
ORNAMENT: lola, ova, kalampur, tanga, teapot
CRAFTSMEN: S. Rakhmatullaeva (1925), S. Marufova (1962)

● PLACE NAME: Namangan
MANUFACTURED: belbog, dastarkhan
MATERIAL: iris, silk and silk thread
TECHNIQUE: yurma, chizma seams
ORNAMENT: bodom, shirmon, gul kator, tarok, kalampur
CRAFTSMEN: K. Khumaidinova (1928), Kh. Abdukadirova (1949)

● PLACE NAME: Andijan
MANUFACTURED: chapan, belbog
MATERIAL: velvet, chamois, silk thread
TECHNIQUE: yurma, chizma seams
CRAFTSMEN: M. Ruziakhunova (1952)

GOLD EMBROIDERY

1st period: end 19th - beginning 20th century

- PLACE NAME: Bukhara
 MANUFACTURED: lulya bolish, takacha, joypush, takhmonpush, joynamaz, sheath, sacks for tea, money and prints, dauri, yolpush, poicha zarduzi, rumol, sarandoz joma, zekhikurta (peshikurta), maji, polush, muzacha, kaush, chalma, suzani, peshonaband, braids for chemize trimmings, kamarband, belbok, kultakushak, men's and women's skull-caps, kulokh, kaltacha, kurtai zarduzi.
 MATERIAL: gilt, silver and silk threads, velvet, metallic kubba, leather, ardboard, cotton.
 TECHNIQUE : zarduzi-zaminduzi (flat stitches), zarduzi-gulduzi(pattern sewing)
 CRAFTSMEN: master Mirza Khayet, Yusuf, Khoja Asror, Ochildi, Bayjon, Abdusaim, Mirzo Sharaf, Mirzo Akram, Barot, Abdurasul Zasiev, Salim Karaul-besh, Aman-jon Majidov, Rakhmat Mirsaev, Sayfutdin Sadullaev, Umar Khayotov, Gulaym Mukhamedov

- PLACE NAME : Karakul district of Bukhara province.
 MANUFACTURED : robes, peshona band, parts of clothes.
 MATERIALS: gilt, silver and silk threads, velvet, metallic kubba, cardboards, cotton.
 TECHNIQUE : zarduzi-gulduzi

- PLACE NAME : Shakhrisabz district of Kashkandarya province.
 MANUFACTURED : robes, peshonaband, parts of clothes.
 MATERIALS : gilt, silver and silk threads, velvet, cardboard, cotton.
 TECHNIQUE : zarduzi-gulduzi

- PLACE NAME : Sariasysk district of Surkhandarya province.
 MANUFACTURED : robes, peshonaband, parts of clothes.
 MATERIALS : gilt, silver and silk threads, velvet, cardboard, cotton.
 TECHNIQUE : zarduzi-gulduzi

- PLACE NAME: Termez
 MANUFACTURED: robes, peshonaband, parts of clothes, belbok, kultakushak, women's and men's skull-caps, kulokh, kaltacha.

- MATERIALS : gilt, silver and silk threads, cardboard, cotton.
 TECHNIQUE : zarduzi-gulduzi

- PLACE NAME : Termez district of Surkhandarya province.
 MANUFACTURED : robes, peshonaband, parts of clothes.
 MATERIALS: gilt, silver and silk threads, cardboard, cotton.
 TECHNIQUE: zarduzi-gulduzi

- PLACE NAME: Sherabad district of Surkhandarya province.
 MANUFACTURED: robes, parts of clothes.
 MATERIALS: gilt, silver and silk threads, cardboard, cotton.
 TECHNIQUE: zarduzi-gulduzi.

- PLACE NAME: Bulungur district of Samarkand province.
 MANUFACTURED: robes, parts of clothes.
 MATERIALS: gilt, silver and silk threads, cardboard, cotton.
 TECHNIQUE: zarduzi-gulduzi.

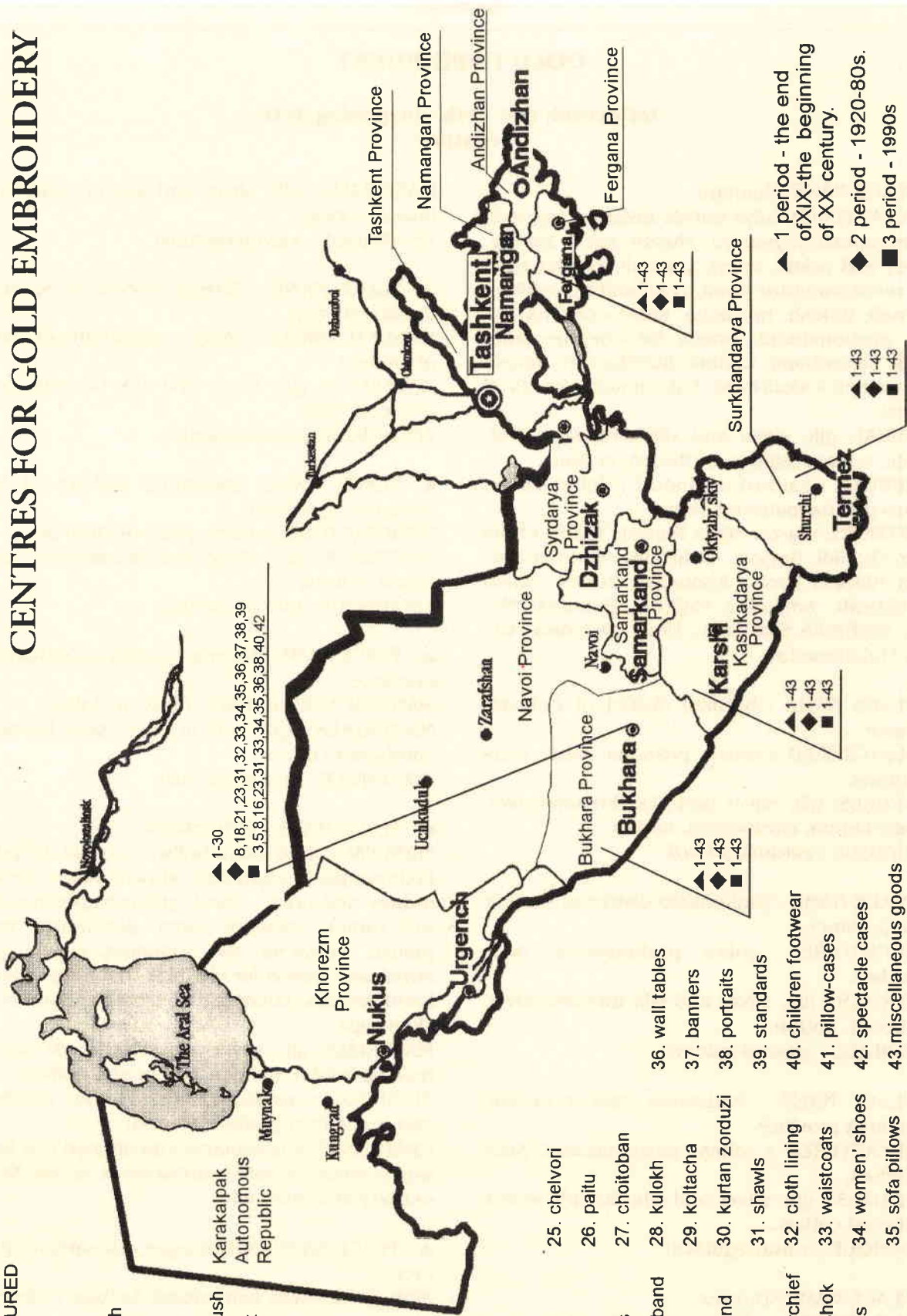
- PLACE NAME : Samarkand
 MANUFACTURED: lulya bolish, takacha, joypush, takhmonpush, joynamaz, sheath, sacks for tea, money and prints, dauri, yolpush, poicha zarduzi, rumol, sarandoz joma, peshikurta, maji, polush, muzacha, kaush, chalma, suzani, peshonaband, braids for chemize trimmings, kamarband, belbok, kultakushak, women's and men's skull-caps.
 MATERIALS: gilt, silver and silk threads, velvet, metallic kubba, leather, cardboard, cotton.
 TECHNIQUE: zarduzi-zaminduzi (flat stitches), zarduzi-gulduzi (pattern sewing)
 CRAFTSMEN: P. Goncharova mentioned that there was a block of gold-seamstresses in the XVIIIth century in Samarkand.

- PLACE NAME: Kattakurgan, Samarkand province.
 MANUFACTURED: kamarband, belbok, kultakushak, women's and men's skull-caps.
 MATERIALS: gilt, silver and silk threads, cardboard, cotton.

MANUFACTURED ITEMS

1. lulya bolish
2. takocha
3. djaipush
4. tammonpush
5. djoinamaz
6. chimmiik
7. scabbard
8. satchels
9. douri
10. yolpush
11. mozhi
12. muzochi
13. kaushi
14. chalmah
15. suzane
16. chepraks
17. peshonaband
18. ribbon
19. kamarband
20. polush
21. waist kerchief
22. kulta kushok
23. skull caps
24. kaluchi
25. chelvori
26. paitu
27. choitoban
28. kulokh
29. koltacha
30. kurtan zorduzi
31. shawls
32. cloth lining
33. waistcoats
34. women' shoes
35. sofa pillows
36. wall tables
37. banners
38. portraits
39. standards
40. children footwear
41. pillow-cases
42. spectacle cases
43. miscellaneous goods

CENTRES FOR GOLD EMBROIDERY



TECHNIQUE: zarduzi-gulduzi.

CRAFTSMEN: In 1978 ten men were engaged in gold embroidery

- PLACE NAME : Urgut district of Samarkand province.

MANUFACTURED: robes, parts of clothes, suzani, peshonaband, braids for chemize trimmings, kamarband, belbok, kultakushak, women's and men's skull-caps.

MATERIALS: gilt, silver and silk threads, cardboard, cotton.

TECHNIQUE: zarduzi-gulduzi.

- PLACE NAME: Tashkent

MANUFACTURED: gold-embroidered items of women's clothes.

MATERIALS: gilt, silver and silk threads, cardboard, cotton.

TECHNIQUE: zarduzi-gulduzi.

ORNAMENT: islimi, madokhil, mekhrob

- PLACE NAME: Uchkurgan district of Namangan province

MANUFACTURED: robes, parts of clothes, belbok.

MATERIALS: gilt, silver and silk threads, cardboard, cotton.

TECHNIQUE: zarduzi-gulduzi.

- PLACE NAME: Kasansay city of Namangan province

MANUFACTURED: gold-embroidered articles

MATERIALS: gilt, silver and silk threads, cardboard, cotton.

TECHNIQUE: zarduzi-gulduzi.

- PLACE NAME: Andijan city of Andijan province

MANUFACTURED: robes, parts of clothes, kerchieves

MATERIALS: gilt, silver and silk threads, cardboard, cotton.

TECHNIQUE: zarduzi-gulduzi.

- PLACE NAME: Akhunbabaev district of Fergana province

MANUFACTURED: robes, peshonaband, parts of clothes.

MATERIALS: gilt, silver and silk threads, cardboard, cotton.

TECHNIQUE: zarduzi-gulduzi.

2nd period : 1920-1980

- PLACE NAME: Bukhara

MANUFACTURED: skull-caps, peshonabad, ker-

chieves, collars and sleeves trimmings for women's dresses, different sacks, bags, women's sleeveless jackets, slippers, shoes and belts, cushions, panels, portrets, banners, pennants.

MATERIALS: gilt, silver and silk threads, velvet, cotton, cardboard.

TECHNIQUE: stitches: takhrir-chained trimmings, khorakduzi-looped sewing, technique methods: *zarduzi-zaminduzi*-flat stitches and *zarduzi-gulduzi* - pattern sewing

ORNAMENT: *nightingale's eye*, *scrolls*, *ram's horn*, rosettes, palms, bushes, flower vases, cotton bolls, circles, rhombs, pentagram, bodom, turunj, peacock

CRAFTSMEN: A.Majidov, F.Gauybullaev, U.Khayatov, N.Aminov, S.Sadullaev, R.Mirzaev, G.Mukhammedov, P.Khakimova, M.Narzullaeva, S.Samadova, Z.Kholbaeva.

- PLACE NAME : Samarkand

MANUFACTURED: robes, peshonabad, skull-caps, kerchieves, collars and sleeves trimmings for women's dresses, different sacks, bags, women's sleeveless jackets, shoes and belts.

TECHNIQUE: stitches: takhrir - chained trimmings, khorakduzi - looped sewing; technique methods: *zarduzi-zaminduzi*-flt stitches and *zarduzi-gulduzi* -pattern sewing

ORNAMENT: *nightingale's eye*, *scrolls*, *ram's horn*, guldon, cotton bolls, rhombus, pentagram, bodom, turunj, peacock.

CRAFTSMEN: in 1950, M.Jumaev worked in cooperative *Trud Zhenshini*.

- PLACE NAME : Bukhara, Bukhara's factory of gold-embroidered articles.

MANUFACTURED: skull-caps/gold-embroidered/, shoes without backs, shoes for children, Olimpiad's pennant, pillow-cases, bags, spectacle-cases, decorative panels, banners.

MATERIALS: gilt and silk threads

ORNAMENT: motifs on the skull-caps - *Mukhabat*, *Malika*, *Norgul*, *Makhbuba*.

CRAFTSMEN: M.Temirova/1941/, N.Sultanova, L.Levshiz, B.Jumaev, S.Yuldshev, S.Yakhyaev, B.Khamidova, N.Gafurova, I.Baymuratova, Yuldasheva, Juraeva, R.Kuldaieva, S.Razzokova, H.Gaybullaeva, F.Abbasova /1932/, R.Rakhmatova /1923/, R.Tasheva /1945/, M.Makhmudova /1951/, Z.Khakimova.

NOTICE: Bukhara's gold-embroidered factory was published in 1936.

- PLACE NAME: Karakul district of Bukhara province.

MANUFACTURED: different sacks, bags, women's sleeveless jackets, shoes and belts.

TECHNIQUE: *zarduzi-gulduzi* - pattern sewing.

ORNAMENT: guldon, cotton bolls, rhombs, pentagram, bodom, turunj, peacock.

CRAFTSMEN: 12 men worked in 1979.

● PLACE NAME: Gijduvan

MANUFACTURED: skull-caps, shoes

TECHNIQUE: *zarduzi-gulduzi* - pattern sewing

ORNAMENT: guldon, cotton bolls, rhombs, pentagram, bodom, turunj, peacock.

CRAFTSMEN: Roziya Khojievna /1946/, Matlyuba Makhmudova /1951/, Shoista Akhmedova /1956/, Rosiya Nazrullaeva/1962/, Lyutfiya Mukhminova /1952/.

● PLACE NAME: Sovetabad district of Bukhara province.

MANUFACTURED: robes, peshonabad, parts of clothes, women's sleeveless jackets, shoes and belts.

TECHNIQUE: *zarduzi-gulduzi* - pattern sewing

ORNAMENT: *nightingale's eye, scrolls, ram's horn*, guldon, cotton bolls, rhombus, pentagram, bodom, turunj, peacock.

CRAFTSMEN: in 1978 there worked 1000 men in the settlements, they were engaged in the gold-embroidered business.

● PLACE NAME: Kattakurgan city, Samarkand province

MANUFACTURED: robes, peshonabad, parts of clothes, women's sleeveless jackets, slippers and belts

TECHNIQUE : *zarduzi-gulduzi* - pattern sewing

ORNAMENT : *nightingale's eye, scrolls, ram's horn*, guldon, cotton bolls, rhombus, pentagram, bodom, turunj, peacock.

● PLACE NAME: Sovetabad city of Samarkand province

MANUFACTURED: parts of clothes, women's sleeveless jackets, slippers.

TECHNIQUE: *zarduzi-gulduzi* - pattern sewing

ORNAMENT: *nightingale's eye, scrolls, ram's horn*, guldon, cotton bolls, rhombus, pentagram, bodom, turunj, peacock.

CRAFTSMEN: 30 men were engaged in gold sewing in the district.

● PLACE NAME: Urgut city of Samarkand province

MANUFACTURED: robes, skull-caps, peshona-

band, kerchieves, collars and sleeves trimmings for women's dresses, different sacks, bags, women's sleeveless jackets, shoes, belts and wedding's kerchieves.

TECHNIQUE : *zarduzi-gulduzi* - pattern sewing

ORNAMENT : *nightingale's eye, scrolls, ram's horn*, guldon, cotton bolls, rhombus, pentagram, bodom, turunj, peacock, islimi.

CRAFTSMEN: in 1978 there were two craftswomen: Khamdamova Khazira/1960/, Bazarova Sabokhat/1951/.

● PLACE NAME : district center *Markhamat* of Andijan province.

MANUFACTURED : robes, parts of clothes, skull-caps, peshonabad, kerchieves.

TECHNIQUE : *zarduzi-gurduzi* - pattern sewing

ORNAMENT: ram's horn, guldon, cotton bolls, rhombs, pentagram, bodom, turunj, peacock, islimi.

CRAFTSMEN: in 1978, 510 men were engaged in gold sewing

● PLACE NAME: Andijan

MANUFACTURED: robes, peshonabad, parts of clothes

TECHNIQUE : *zarduzi-gulduzi* - pattern sewing

ORNAMENT: ram's horn, guldon, cotton bolls, rhombs, pentagram, bodom, turunj, peacock, islimi.

CRAFTSMEN: in 1978, about 70 men were engaged in gold sewing in Andijan.

● PLACE NAME: Akhumbabaev district of Fergana province, Khanabad settlement

MANUFACTURED: robes, peshonabad, parts of clothes

TECHNIQUE: *zarduzi-gulduzi* - pattern sewing

ORNAMENT: ram's horn, guldon, turunj, islimi

CRAFTSMEN: in 1979, eight men were engaged in gold sewing in Khanabad settlement.

3rd period: 1990s

● PLACE NAME: Bukhara

MANUFACTURED: joyposh, joynamoz, sacks, skull-caps, robes, sleeveless jackets, shoes for women and children, panels, portrets, cases.

MATERIALS: gilt, silver and silk threads, velvet, cotton, cardboard.

TECHNIQUE: stitches: takhrir-chained trimmings,

khoraquzi-looped sewing; technique methods: *zarduzi-zaminduzi*-flat stitches and *zarduzi-gulduzi*-pattern sewing.

ORNAMENT: ram's horn, guldon, cotton bolls, rhombs, pentagram, bodom, turunj, peacock, islimi.

CRAFTSMEN: B. Jumaev, M. Temurova.

● PLACE NAME: Andijan

MANUFACTURED: shoes for women and children, panels, parts of clothes.

MATERIALS: gilt, silver and silk threads, velvet, cotton, cardboard.

TECHNIQUE: stitches: takhrir-chained trimmings, khorakduzi-looped sewing, and zarduzi-gulduzi-pattern sewing.

ORNAMENT: ram's horn, guldon, bodom, turunj, peacock, islimi-gold-embroidered articles.

MATERIALS: gilt, silver and silk threads, velvet, cotton, cardboard.

● PLACE NAME: Markhamat, Andijan province

MANUFACTURED: women's and child's shoes, panels, cloth's elements

MATERIAL: golden, silver thread, velvet

ORNAMENT: guldon, rhombus, five-pointed star, cotton ball, sheep's horn, bodom, turunj, islimi, peacock

● PLACE NAME: Uchjurgan, Namangan province

MANUFACTURED: robes, cloth's elements, handkerchiefs

MATERIAL: golden, silver thread, velvet

ORNAMENT: guldon, rhombus, five-pointed star, cotton ball, sheep's horn, bodom, turunj, islimi, peacock

MASTERS: B. Jumaev, M. Temurova

● PLACE NAME: Kasansai, Namangan province

MANUFACTURED: robes, cloth's elements, handkerchiefs

MATERIAL: golden, silver thread, velvet

ORNAMENT: guldon, rhombus, five-pointed star,

cotton ball, sheep's horn, bodom, turunj, islimi, peacock

MASTERS: B. Jumaev, M. Temurova

● PLACE NAME: Yazyavan (Fergana province)

MANUFACTURED: robes, cloth's elements, handkerchiefs

MATERIAL: golden, silver thread, velvet

ORNAMENT: guldon, rhombus, five-pointed star, cotton ball, sheep's horn, bodom, turunj, islimi, peacock

MASTERS: B. Jumaev, M. Temurova

● PLACE NAME: Samarkand

MANUFACTURED: robes, cloth's elements, handkerchiefs

MATERIAL: golden, silver thread, velvet

ORNAMENT: guldon, rhombus, five-pointed star, cotton ball, sheep's horn, bodom, turunj, islimi, peacock

MASTERS: B. Jumaev, M. Temurova

● PLACE NAME: Urgut

MANUFACTURED: robes, cloth's elements, handkerchiefs

MATERIAL: golden, silver thread, velvet

ORNAMENT: guldon, rhombus, five-pointed star, cotton ball, sheep's horn, bodom, turunj, islimi, peacock

MASTERS: B. Jumaev, M. Temurova.

● PLACE NAME: Karshi

MANUFACTURED: robes, cloth's elements, handkerchiefs

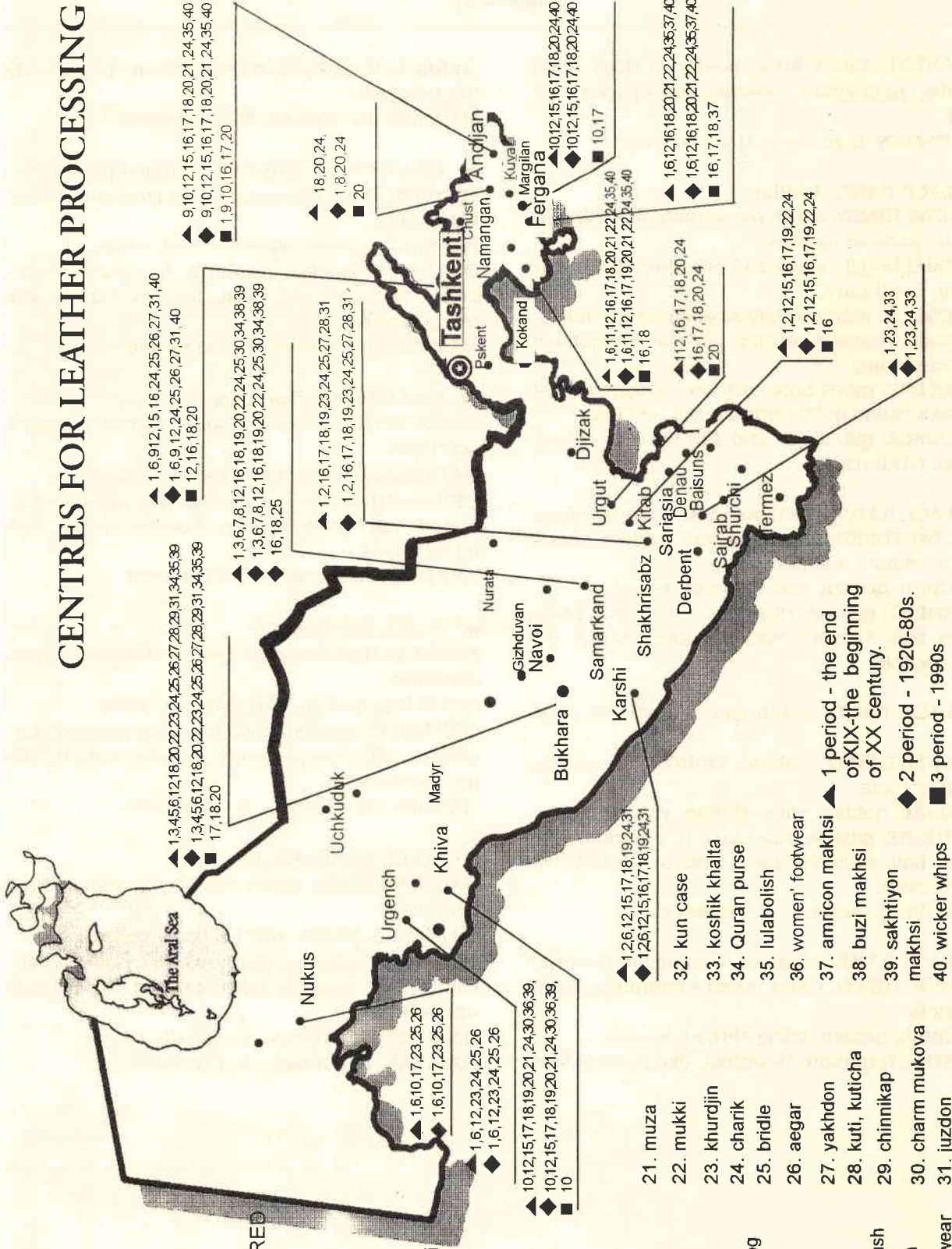
MATERIAL: golden, silver thread, velvet

ORNAMENT: guldon, rhombus, five-pointed star, cotton ball, sheep's horn, bodom, turunj, islimi, peacock

MASTERS: B. Jumaev, M. Temurova

MASTERS: B. Jumaev, M. Temurova.

CENTRES FOR LEATHER PROCESSING



MANUFACTURED ITEMS:

1. kun, charm
2. khom teri
3. charmi sagri
4. charmi gozari
5. sakhdiyonteri
6. bulgori
7. bozi
8. meshi
9. armricon
10. pustin
11. cholvor
12. kamarband
13. pichokkin
14. pichokkin bog
15. pul khalta
16. makhsi
17. kissa
18. makhsi kavush
19. sagri kavush
20. children footwear
21. muza
22. mukki
23. khurdjin
24. charik
25. bridle
26. aegar
27. yakhdon
28. kuti, kuticha
29. chinnikap
30. charm mukova
31. juzdon
32. kun case
33. koshik khalta
34. Quran purse
35. lulabolish
36. women' footwear
37. amricon makhsi
38. buzi makhsi
39. sakhdiyonteri
40. wicker whips

▲ 1 period - the end of XIX - the beginning of XX century.
 ◆ 2 period - 1920-80s.
 ■ 3 period - 1990s.

LEATHER CRAFTS

1st period: end 19th - beginning 20th century

- PLACE NAME: Baisun
MANUFACTURED: kun, koshik, khalta, charic, khurjin
DESIGN METHODS: stamping, stitching, colour leather putting
- PLACE NAME: Shakhrisabz
MANUFACTURED: Makhsi kavush, sagri kavush, khurjin, charic, horses' equipment, yakhdon, kuti, juzdon, juzgir, makhsi-ichigi, kissa-kapchik
DESIGN METHODS: stamping, colour leather putting, metal and glass beads putting
- PLACE NAME: Karshi
MANUFACTURED: makhsi kavush, sagri kavush, sarik, juzgir kun, khom teri, bulgori, kamarband, pul khalta, makhsi
DESIGN METHODS: stamping, stitching, colour leather and glass beads putting
- PLACE NAME: Kitab
MANUFACTURED: makhsi, sagri kavush, khurjin, charic, kun, khom teri, bulgori, kamarband, pul khalta, kissa-kapchik
DESIGN METHODS: stamping, stitching, colour leather and glass beads putting
- PLACE NAME: Samarkand
MANUFACTURED: charmi sagri, kemukht, makhsi kavush, sagri kavush, child's boots, mukki, charic, horses' equipment, charm mukova, bag for Koran, kun, bulgori, bozi, meshi, kamarband, buzi makhsi, sakhtiyen makhsi
DESIGN METHODS: stamping, stitching, colour leather putting, metal, velvet and glass beads putting
- PLACE NAME: Urgut
MANUFACTURED: makhsi kavush, child's boots, charik, kamarband, makhsi, kissa-kapchik
DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting
- PLACE NAME: Bukhara
MANUFACTURED: kamarband, sakhtiyen makhsi, women's high-heeled boots, makhsi kavush, child's boots, mukki, khurjin, charik, horses' equipment, egar, yakhdon, kuti, kuticha, chinikap, jizgir, bag for Koran, lula bolish, kun, charm, charmi sagri, charmi gozari, bulgori, sakhtiyen teri
DESIGN METHODS: stamping, stitching, colour leather, metal, velvet and glass beads putting
- PLACE NAME: Khojeili
MANUFACTURED: pul khalta, makhsi, pustin, charik
DESIGN METHODS: stamping, stitching
- PLACE NAME: Nukus
MANUFACTURED: pustin, kissa-kapchik, bulgori, kun, charm, khurjin, horses' equipment, egar
DESIGN METHODS: stamping, stitching
- PLACE NAME: Urgench
MANUFACTURED: kun, charm, khurjin, charik, horses' equipment, egar, kamarband, bulgori
DESIGN METHODS: stamping, stitching
- PLACE NAME: Khiva
MANUFACTURED: pustin, kamarband, pul khalta, kissa-kapchik, sakhtiyen, makhsi, women's high-heeled boots, koshik kholta, sagri kovush, charik, muza, mukki, makhsi kavush
DESIGN METHODS: stamping, stitching, velvet and glass beads putting
- PLACE NAME: Tashkent
MANUFACTURED: kun, charm, amrikon, kamarband, pul khalta, makhsi, horses' equipment, egar, charik, juzgir, yakhdon
DESIGN METHODS: stamping, stitching (bakhya), colour leather, velvet, metal and glass beads putting
- PLACE NAME: Andijan
MANUFACTURED: kun, charm, bulgori, amrikon, pustin, kamarband, pul khalta, makhsi, kissa-kapchik, makhsi kavush, child's boots, mukki, khurji, charik, juzgi
DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting
- PLACE NAME: Namangan
MANUFACTURED: makhsi kavush, child's boots, charik
DESIGN METHODS: stamping, stitching

● PLACE NAME: Kokand
 MANUFACTURED: kun, charm, bulgori, cholvor, kamarband, mukki, makhsi, lula bolish, kissa-kapchik, makhsi-kavush, child's boots, muza, charik
 DESIGN METHODS: stamping, stitching, colour leather putting

● PLACE NAME: Ferghana
 MANUFACTURED: amrikon machsi, makhsi kavush, child's boots, muza, mukki, charik, kun charm, bulgori, kamarband, lula bolish, wicker whips
 DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting

● PLACE NAME: Margilan
 MANUFACTURED: makhsi kavush, child's boots, charik, pustin, kamarband, pul khalta, makhsi, kissa-kapchik, wicker whips
 DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting

2nd period: 1920-1980s

● PLACE NAME: Baisun
 MANUFACTURED: kun, koshik, khalta, charik, khurjin
 DESIGN METHODS: stamping, stitching, colour leather putting

● PLACE NAME: Shakhrisabz
 MANUFACTURED: makhsi kazush, sagri javush, khurjin, charik, horses' equipment (yakhdon), kuti, juzdon, juzgir, iakhsi-ichigi, kissa-kapchik
 DESIGN METHODS: stamping, colour leather, metal and glass beads putting

● PLACE NAME: Karshi
 MANUFACTURED: makhsi kavush, sagri kavush, sarik, juzgir, kun, bulgori, kamarband, pul khalta, makhsi
 DESIGN METHODS: stamping, stitching, colour leather and glass beads putting

● PLACE NAME: Kitab
 MANUFACTURED: makhsi, sagri kavush, khurjin, charik, kun, khom teri, bulgori, kamarband, pul khalta, kissa-kachik
 DESIGN METHODS: stamping, stitching, colour leather and glass beads putting

● PLACE NAME: Samarkand
 MANUFACTURED: charmi sagri, kemukht, ma-

khsi kavush, sagri kavush, child's boots, mukki, charik, horses' equipment, charm mukova, bag for Koran, kun, bulgori, bozi, neshi, kamarband, buzi makhsi, sakhtiyen makhsi
 DESIGN METHODS: stamping, stitching, colour leather putting, metal, velvet, glass beads putting and tambour embroidery

● PLACE NAME: Urgut
 MANUFACTURED: makhsi kavush, child's boots, charik, kamarband, kissa-kapchik
 DESIGN METHODS: stamping, stitching, colour leather velvet and glass beads putting

● PLACE NAME: Bukhara
 MANUFACTURED: sakhtiyen makhsi, kamarband, women's high-heeled boots, makhsi kavush, child's boots, mukki, khurjin, charik, horses equipment, egar, yakhdon, kuti, kuticha, chinnikap, juzgir, bag for Koran, lula bolish, charm, charmi sagri, charmi-gozari, bulgori, sakhtiyen teri
 DESIGN METHODS: stamping, stitching, colour leather, velvet, metal and glass beads putting, tambour embroidery

● PLACE NAME: Khojeili
 MANUFACTURED: pul khalta, makhsi, pustin, charik
 DESIGN METHODS: stamping, stitching

● PLACE NAME: Nukus
 MANUFACTURED: pustin, kissa-kopchik, bulgori, kun, charm, khurjin, egar, horses' equipment
 DESIGN METHODS: stamping, stitching

● PLACE NAME: Urgench
 MANUFACTURED: kun, charm, khurjin, charik, horses' equipment, egar, kamarband, bulgori
 DESIGN METHODS: stamping, stitching

● PLACE NAME: Khiva
 MANUFACTURED: pustin, kamarband, pul khalta, kissa-kapchik, sakhtiyen makhsi, women's high-heeled boots, koshin khalta, sagri kavush, charik, muza, mukki, makhsi kavush
 DESIGN METHODS: stamping, stitching, velvet and glass beads putting

● PLACE NAME: Tashkent
 MANUFACTURED: kun, bulgori, amrikon, kamarband, pul khalta, horses' equipment, egar, yakhdon, charik, yashzgir, pichokkinbog
 DESIGN METHODS: stamping, stitching, colour leather, velvet, metal and glass beads putting, tambour embroidery

● PLACE NAME: Andijan

MANUFACTURED: kun, charm, bulgori, amrikon, pustin, kamarband, child's boots, mukki, khurjin, charik, khalta, makhsi, kissa-uapchik, mamkhsi kavush, juzgir

DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting

● PLACE NAME: Namangan

MANUFACTURED: makhsi kavush, child's boots, charik

DESIGN METHODS: stamping, stitching

● PLACE NAME: Kokand

MANUFACTURED: mukki, kun, charm, bulgori, kamarband, makhsi, makhsi kavush, sagri kavush, child's boots, muza, charik

DESIGN METHODS: stamping, stitching, colour leather putting

● PLACE NAME: Ferghana

MANUFACTURED: amrikon makhsi, makhsi kavush, child's boots, muza, mukki, charik, kun, charm, bulgori, kamarband, lula bolish, wicker whips, pichokkin, pichokkin bog

DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting

● PLACE NAME: Margilan

MANUFACTURED: makhsi kavush, child's boots, charik, pustin, kamarband, pul khalta, makhvi, kissa- kapchik, wicker whips

DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting, tambour embroidery

3rd period: 1990s

● PLACE NAME: Namangan

MANUFACTURED: child's boots

DESIGN METHODS: stamping, stitching

● PLACE NAME: Andijan

MANUFACTURED: kun, charm, amrikon, pustin, makhsi, kissa, child's boots

DESIGN METHODS: stamping, stitching, colour leather and velvet putting

● PLACE NAME: Tashkent

MANUFACTURED: child's boots, makhsi, makhsi kavush, kamarband, pichokkin, pichokkin bog

DESIGN METHODS: stamping, stitching, colour leather putting

● PLACE NAME: Bukhara

MANUFACTURED: kissa-kapchik, makhsi kavush, kuti, kuticha

DESIGN METHODS: stamping, stitching, colour leather, velvet and glass beads putting

● PLACE NAME: Samarkand

MANUFACTURED: makhsi kavush, makhsi

FINISHING: stamping, stitching, velvet applique works.

● PLACE NAME: Urgut

MANUFACTURED: children high-boots.

FINISHING: stamping, stitching.

● PLACE NAME: Khiva

MANUFACTURED: pustin

FINISHING: stamping, stitching.

● PLACE NAME: Kitab

MANUFACTURED: makhsi

FINISHING: stamping, stitching, kavush, amrikon makhsi

● PLACE NAME: Margilan

MANUFACTURED: pustin, kissa-kapchik, pichokkin-pichokkin bog

FINISHING: stamping, stitching, velvet straps, coloured leather, beads applique works.

● PLACE NAME: Fergana

MANUFACTURED: makhsi, kissa-kapchik, makhsi.

FINISHING: stamping, stitching, velvet straps.

● PLACE NAME: Kokand

MANUFACTURED: makhsi, makhsi kavush.

FINISHING: stamping, stitching.

DECORATIVE KNIVES

1st period: end 19th - beginning 20th century

- PLACE NAME: Chust
MANUFACTURED: knives
MATERIAL: metal, bone.
TECHNIQUE: iron work, inlay work.
MASTERS: not applicable.
- PLACE NAME: Khiva
MANUFACTURED: knives
MATERIAL: metal, bone.
TECHNIQUE: iron work, inlay work.
MASTERS: Atajan Madraimov (1884-1916).
- PLACE NAME: Chimion, Pakhtaabad district.
MANUFACTURED: crooked blade pen-knives - *kichkart*., *kush pichok*, *janivarkush*.
MATERIAL: metal, bone, horns.
TECHNIQUE: iron work, inlay work.
MASTERS: not applicable.
- PLACE NAME: Asaka, Andijan province.
MANUFACTURED: knives
MATERIAL: metal, bone, glass, mother-of-pearl, plastic.
TECHNIQUE: iron work, engraving, inlay work.
MASTERS: not applicable.
- PLACE NAME: Korasu village, Kurgantepa district, Andijan province.
MANUFACTURED: knives.
MATERIAL: metal
TECHNIQUE: iron work.
MASTERS: Usta Askar Khodja (1878-1964), Usta Tokhtasin.
- PLACE NAME: Shachrikhan, Andijan province.
MANUFACTURED: knives
MATERIAL: metal, bone.
TECHNIQUE: silver blackening.
MASTERS: Turunbay Mamajonov
- PLACE NAME: Paigut village, Izoboskan district, Andijan province.
MANUFACTURED: knives.
MATERIAL: metal.
TECHNIQUE: iron work, inlay work.
MASTERS: not applicable.
- PLACE NAME: Tim, Djan, Khujum, Karnap, Ulus, Oma, Senki, Djarkurduk settlements of Sovetabad district, Samarkand province.
- MANUFACTURED: knives.
MATERIAL: metal, leather.
TECHNIQUE: embroidery stitch *yurma*.
MASTERS: a record of 60 masters.
- PLACE NAME: Kattakurgan, Samarkand province.
MANUFACTURED: knives.
MATERIAL: metal, bone.
TECHNIQUE: iron work, inlay work.
MASTERS: not applicable.
- PLACE NAME: Ishtikhan district, Samarkand province.
MANUFACTURED: knives.
MATERIAL: leather, silk threads.
TECHNIQUE: *yurma* stitch, inlay work.
MASTERS: no masters.
- PLACE NAME: Andijan.
MANUFACTURED: knives.
MATERIAL: metal, bone, glass.
TECHNIQUE: iron work, carving, inlay work.
MASTERS: not applicable.
- PLACE NAME: Jalashin, Pakhtaabad, Niman, Fazmi, Kovchin settlements of Nishan district, Kashkadarya province.
MANUFACTURED: sheath.
MATERIAL: leather, silk threads.
MASTERS: not applicable.
- PLACE NAME: Guss settlement, the town of Urgut, Samarkand province.
MANUFACTURED: knives.
MATERIAL: metal, bone.
TECHNIQUE: iron work, inlay work.
MASTERS: not applicable.
- PLACE NAME: Chust.
MANUFACTURED: knives.
MATERIAL: metal, bone.
TECHNIQUE: iron work, inlay work.
MASTERS: not applicable.
- PLACE NAME: Khiva.
MANUFACTURED: knives.
MATERIAL: metal, bone.

2nd period 1920-80s

TECHNIQUE: iron work, inlay work.

MASTERS: Madraim Atajanov.

- PLACE NAME: Asaka, Andijan province.

MANUFACTURED: knives.

MATERIAL: metal, bone, glass, mother-of-pearl, plastic.

TECHNIQUE: iron work, engraving, inlay work.

MASTERS: not applicable.

- PLACE NAME: Chimion, Pakhtaabad district, Andijan province.

MANUFACTURED: crooked blade pen-knives - *kichkart*, *kush pichok*, *janivarkush*, *karachigoi tirnok kachkart*.

MATERIAL: metal, bone, horn.

TECHNIQUE: iron work, inlay work.

MASTERS: Mametov Abdulla - comes of a family of craftsmen, his son Usto Abdullo.

- PLACE NAME: Karasau village, Andijan province.

MANUFACTURED: knives.

MATERIAL: metal, bone.

TECHNIQUE: iron work, inlayed work.

MASTERS: Mamasaid and Bakirjan (were born in 1927), Askarovs, Ysta Khalil, Aliev Abdulla-jon, Alimov Nimat(1932), Kasimov Akmal, Kurbanov Mamit (1917), Oisarkhojaev Bakirjan, Umarov Tajibai.

- PLACE NAME: Shakhrikan, Andijan province.

MANUFACTURED: knives.

MATERIAL: metal, bone.

TECHNIQUE: iron work, inlay work.

MASTERS: Abdullaev Abdunato, Abdullaev Ergashbai, his students - Kasimov Makhmud, Akhmedov Kamiljan.

- PLACE NAME: Paigut village, Izoboskan district, Andijan province.

MANUFACTURED: knives.

MATERIAL: metal.

TECHNIQUE: iron work, inlay work.

MASTERS: in 1970-s there worked 5 masters.

- PLACE NAME: Katta-kurgan, Samarkand province.

MANUFACTURED: knives.

MATERIAL: metal, bone.

TECHNIQUE: iron work, inlay work.

MASTERS: not applicable.

- PLACE NAME: Yakkaabad district, Kashkadarya province.

MANUFACTURED: knives, sheaths.

MATERIAL: metal, leather.

TECHNIQUE: iron work, inlay work, embroidery, applique work.

MASTERS: not applicable.

- PLACE NAME: Tukbai settlement, Kamashin district, Kashkadarya province.

MANUFACTURED: knives.

MATERIAL: metal.

TECHNIQUE: iron work, inlay work.

MASTERS: a record of two home -working masters.

- PLACE NAME: Karshi, Kashkadarya province.

MANUFACTURED: knives, sheaths.

MATERIAL: metal, leather.

TECHNIQUE: iron work, inlay work, embroidery, applique work.

MASTERS: not applicable.

- PLACE NAME: the town of Andijan.

MANUFACTURED: knives.

MATERIAL: metal, bone, glass.

TECHNIQUE: iron work, carving, inlay work.

MASTERS: Abduvakhitov Mamatkhan (born 1950), Dodokhanov Mamatkhan (born 1923), Ibodollaev Ametoy(born in 1923), Mokhmudov Talibjan (born 1955), Ubaidullaev Alikhodja (born1920), Khakimov Khakimjon (born1936), Younusov Madaminjon.

- PLACE NAME: Jalakhshin , Pakhtaabad, Niman, Fazmi, Kovchin settlements, Nishan district, Kashkadarya province.

MANUFACTURED: knives.

MATERIAL: leather, silk threads.

MASTERS: not applicable.

- PLACE NAME: the city of Samarkand.

MANUFACTURED: knives.

MATERIAL: metal.

TECHNIQUE: iron work, inlay work.

MASTERS: in 1970s there were 20 knife making craftsmen.

- PLACE NAME: Guss settlement, Urgut, Samarkand province.

MANUFACTURED: knives.

MATERIAL: metal, bone.

TECHNIQUE: iron work, inlay work.

MASTERS: Djurakulov Davron (born 1934), Akhatov Sobir (born 1953).

3rd period: 1990s.

- PLACE NAME: the town of Chust.

MANUFACTURED: knives.

MATERIAL: steel, iron, blue vitriol, mother-of-pearl.

TECHNIQUE: iron work, chasing, inlay work.

MASTERS: Abdurakhimov Akhadjan (1964), Dominjonov Nemat (1950), Kundusov Rusuljan, Makhmudov Erkinjan, Makhmudov Karimjan, Olimjanov Maksudkhan (1956), Rakhimov Rustamjon (1957), Rakhimov Maksudali (1922).

- PLACE NAME: Andijan.

MANUFACTURED: knives and sheaths.

MATERIAL: steel, German silver, leather.

TECHNIQUE: iron work, chasing.

MASTERS: Mukhiddinov Abdumalik (1952), Mukhiddinov Tolibjon, Bairov Tolib.

- PLACE NAME: Bakhmal district, Djizak province.

MANUFACTURED: knives and sheaths.

MATERIAL: steel, German silver, saigak and antelope horns.

TECHNIQUE: iron work, chasing.

MASTERS: Karimov Abdukarim (1948), Karimov Egamberdi (1976), Mametov Abdusattor (1953).

- PLACE NAME: Urgut, Samarkand province.

MANUFACTURED: knives and sheaths.

MATERIAL: steel, German silver.

MASTERS: Akhatov Sodik (1960), sons Alisher and Namoz.

- PLACE NAME: Bukhara.

MANUFACTURED: knives and sheaths.

MATERIAL: steel, iron, *risol*

TECHNIQUE: iron work, chasing.

MASTERS: Ikramov Sagdullo. (1957), Faizullo, KHairullo, Djura, Tura Ikramovs.

- PLACE NAME: Karasau village, Kurgantepa district.

MANUFACTURED: knives.

MATERIAL: metal, bone.

TECHNIQUE: iron work, inlay work.

MASTERS: Askarov Bokhirjan.

- PLACE NAME: Kokand.

MANUFACTURED: swords, sabres, knives.

MATERIAL: steel, bone, animal horn, German silver.

TECHNIQUE: iron work, inlay work.

MASTERS: Akhrorov Kamol, Umarov Omon (1941), Umarov Hasan, Kabulov Sadik, Kabulov Olim.

APPENDIX II

GLOSSARY OF TERMS OF ARTISTIC HANDICRAFTS

Ceramics

Section 1. Types of wares.

- bodiya chanok - a dish with vertical edges (l:15-18cm).
bodiya - a dish with vertical edges (l:20-25cm).
bola chanok - a cup
bola tuvak - childish pot.
buek khumcha - a vessel for keeping paints.
guldon - a vase for flowers.
gultuvak - *see* guldon.
guppi - a churn
djomashov - *see* kir togora
digir - a wheel
domgir - togoracha -
don kosa - a chalice for grains, put in bird's cages.
dukki kosa - a chalice on high support
dulcha - a small chalice for fermented milk
c.urt kuloklik - *see* kushkulok
em - a vessel of medium-sized for keeping the oil paints.
emcha - a small vessel for keeping the oil paints
ebrik - a ritual vessel.
kaimok kosa - a bowl for cream.
kallakcha - a small-sized bowl for fermented milk and cream
kantdon - a chalice with lid for sweetness
katta lyagann - a dish of large sizes (l:40-50sm)
katik kuza - a vessel for fermented milk
kir togora - a basin for laundering
kosa duboyak - a bowl with low round support
kosa obikhuri - a bowl for water, set in bird's cages
kosagi-karshagi - a bowl for water
kosacha - a small-sized bowl
koshin bodiya - a large dish with vertical edges (l:35sm)
kuv - a chun
kuvur - a drain-pipe
kuza - a jug
kuzacha - a small jug with a handle
kukanak - a vessel for keeping the scones
kuloba - a vessel with a handle and narrow neck
kushkulok - a vessel with pair tabs for fermented milk
kulokdoncha - a mug
laili tovok - a flat course of large sizes
lyagan - a flat dish
maraka lyagan - a dish for ritual measure (l:20-28sm)
maraka shokosa - a bowl with low round support
mashadi bodiya - a small bowl with vertical edges
mashrafa - a vase
miyona tovok - a middle-sized dish
moy kuza - a pitcher for oil
nakshin oftoba - a ritual vessel for ablution
nil khum - a vessel for keeping the paints
nim kosa - a bowl with low round support
nim kuza - a small jug
nim tovok - a middle-sized dish (l:30-38sm)
non khurma - a vessel for keeping the scones (bread)
oftoba kolbaki - a ritual vessel
obdasta urdak - a ritual vessel like duck
purum obdasta - a ritual vessel for water
sar-kalla - a cup for fermented milk or cream
sarkhum -
siyokhdon - an inkpot
sopol piyola - a cup for tea
sut tovok - a large bowl for milk
sut togoracha - a large bowl for milk
tarkash - a large economic basin
toboki sham-shirlab - a dish with wide edge
tovoki-langari - a dish of huge sizes
tovoki-labigardoni - a dish of small sizes (l:20-28cm)
tovoki oshkhuri - a dish of middle sizes (l:38cm)
tovoki palovkhuri - a dish for pilov
tovoki-safid - a dish with white ornament
togoracha - a large-sized bowl (l:14-25cm)
togoracha tovok - a soup-plate dish of middle sizes

tuy tavok - a wedding dish
 urta-lyagan - a dish of middle sizes
 khamir togora - a pelvis for dough
 khargusha - a vessel with four handles for fermented milk
 khorchagi tovok - a dish of small sizes (l:20-28cm)
 khum - a large vessel for keeping the water and grains
 khumcha - korchaga for keeping the water and grains
 khurma - a jug with one or two handles for milking cows
 khurmacha - a vessel with two handles for fermented milk
 khushpalaki-churchurak - clay toys-whistles
 chinni kosa - earthenware bowl
 chinni kosa - earthenware bowl
 chinni kuza - earthenware jug
 chibit kuza - a vessel with a handle for water
 choragi - a vessel of middle size with a handle and with high wide neck for storing oil
 chinni tovok - earthenware course
 chorgusha - a small basin for milk with four handles
 shuvati kuza - a jug for fermented milk
 chukur-lyagan - a soup-dish
 chukur-tobok - see chukur lyagan
 sharbat ikish - a bowl for sweet drinks
 shokosa - a large bowl
 shokosa-duboyak - a large bowl with low support
 yumalok kosa - a bowl of small sizes (l:12-18cm)

Section 2. Decorative patterns

ailanma islimi - climbing vegetable design
 airipargar - a wooden compass
 airiplon - a design like stylized image of aeroplane
 angur - a design grapes
 anjir gul - a flower of fig
 anorgul - a flower of pomegranate
 aspi-morak - the ornament «horse-snake»
 atirgul - a flower roses
 bairok gul - a flower-banner
 bandi raikhon - a bundle of plants basilica
 bandi rumi - a Roman bundle
 balik - a fish
 bargak - a leaf - a design in the shape of small vegetable leaves
 bargi avvalibakhor - the first spring leaf
 bargi angur - grape's leaf
 bargi-bodom - a design leaf-almond, fulfil by methods chizma and kalami
 bargi-khurmo - a design of leaves of the persimmon tree
 beda gul - a flower of clover
 bedona gul - literally 'flower-female quail' - the title of design
 beshikgul - a flower in the shape of cradle
 binafshagul - a design in the shape of flower violet
 bikhi gul - a flower of quince

bodbezak - a fan, used for the decoration the bottoms of dishes
 bodom gul - a design of almond
 bodomcha - a small design in the shape of almond
 bodomcha gul - a flower design in the shape of almond
 boikush - an owl
 boichechak - a snowdrop
 bosma gul - stamped design
 bosma naksh - a stamped design of the edges of vessels of the opposite side
 bofta islimi - a design in the shape of bundles of vegetable sprout
 buira zanjira - a border with filling in the shape of wattled ornament
 bulut zanjira - a border, consisted of designs, like clouds, some craftsmen called them Chinese or Kashgars, which testify about their Far-Eastern origin
 bulut naksh - a design like clouds
 butagul - a flower bush with buds
 butsimon bezak - a design like flower bush
 gadjak gul - a flower design like tendril
 gadjak-barg - a leaf-tendril
 girdobi - literally 'whirlpool' - a design like vortical rosette
 girikh - complicated geometric design
 guza islimi - vegetable sprout like stems of cottom-plant
 guzanak gul - a design like the flower burdock
 guk darakht - a poplar
 guli angur - a design like running grape-vine
 guli binafsha - see binafshagul
 guli bodbezak - see bodbezak
 guli gandum - a design like flowers of wheat
 guli zarvarak - golden flower
 guli sanjar - the name of flower design, so called as the plants from the environs of Merva.
 guli sapsar (or savsan) - a flower of iris
 guli todji khuroz - a flower in the shape of cockscomb
 guli tupsar - a name of flower design
 guli turna - a flower design in the shape of crane
 guli khazorisfand shokhi - a design in the shape of flower
 guli sham - literally 'flower-candle' - a design in the shape of candle
 guli kharrodji - scratch design of flower
 guli khairi - an ancient design - a flower of hollyhock
 guli usma - a flower of local plant usma
 guspandi - a design in the shape of stylized image of sheep
 davra zanjira - a border of circles
 davra naksh - a design in the shape of circles
 davra-chashmi ushtur - an optic circle of camel
 darakhti bodom - almond tree
 darakhtgul - a design like a tree
 djida gul - djida flower - the local prolific tree

- doira naksh - a design of the traditional percussion musical instrument-tambourine
dondona - a design in the shape of mill-cog
dumi asp - horse tail
dumi burgut - a tail of golden eagle - bird of prey
dumi murg - a tail of hen
durt yaprok - fourleaves
dutar - a design of string musical instrument
jingalak zanjir - a border of tendrils
jingilya gul - a flower design like tendrils
zaitun gul - a flower of olive
zanjira - a chain, border, narrow edging
zanjira-obi a border of stylized brook
zarpechak - geometric design - literally 'golden bundle'
zulma zanjira - a border of clay
zulfak-gil - a flower-decoration
ilon bosh - a design of snake's head
ilon izi - a design of snake's track
islime - a vegetable sprout of different variations
islime ailanma - a circular vegetable sprout
islime anguri - a design of vegetable sprout of grapevine
islimi balik - islimi from stylized figurine of fish
islimi barg - sprouts from leaves
islimi gadjak - sprouts from tendrils
islime guza - sprouts of stem of cotton-plant
islimi gul - a flower vegetable sprout
islimi guli zardolu - sprouts of dried apricots
islimi dugajak - sprouts of pair tendrils
islimi kalampir - sprouts of cayenne
islimi kashkarcha - kashgarskiy islim - a design borrowed from Kashgar
islime koshin - vegetable sprouts, borrowed from architectural tiles
islimi kochkarak - sprouts of sheeps horn
islimi kurok - sprouts like rags, the method borrowed from applique textile technics
islimi kushkanot - sprouts of twin bird's wings
islimi mashadi - a design borrowed from scene-painter wares by artistic craft of Meshkhd
islimi mikhrobi - a sprout reminds lancet arch
islimi-morak - a sinuous sprout
islimi morgula - a sprout like sinuous tendril
islimi oftobi - literally sunny islimi - a design like ++ symbols
islimi oshpichok - a sprout with stylized image of table knives
islimi pargori - a circular islimi
islimi pakhta - a sprout like boll of cotton
islimi pechak gul - a sprout of bindweed
islimi podnus - a sprout with design of tray
islimi sarpatta - a sprout with insoles
islimi tarok - a sprout with design of comb
islimi tovus - a sprout with design of peacock
islimi tortar - a stretch vegetable sprout
islimi urama - a twist vegetable sprout
islimi yulduz - sprouts of star-shaped statuettes
islimi khosiya - a border design
islimi shamdoni - a sprout with design like candlestick
kaitarma gadjak - repeated tendrils
kalampir - pepper
kanoti kapalak - a wing of a butterfly
kanoti murg - a wing of a bird
kapalak gul - a design like a butterfly
karga tish - a design 'crow's tooth'
karnay gul - a design like kamai - of traditional wind musical instrument
kashkargul - Kashgar flower
kirk-oyok - a design in the shape of centipede
kordi muza - a design in the shape of shoe knife
kosa gul - a design in the shape of bowl
koshgul - a design like twin flower
koshingul - a design, borrowed from architectural tile
kuzikorin - a design like mushroom
kukongul - Kokand's design
kulcha-zandjira - a border of flat cake
kumgan - a design like stylized image of brass jug
kup burchakli yulduzsimon bezaklar - multangular star-shaped designs
kuchkorak - a ram, sheepskin horns
kuchkarak zandjira - a border of sheepskin horns
kush - a bird
kushbarg - pair leaves
kushkanot - pair wings
kush morak - pair snakes - a design like parallel lines
kushtirnok - bird's claws
kush tumshugi - bird's beak
kush-khat - pair lines
madokhil - literally 'enter into each other', complicated vegetable geometric design
madokhil bargi - a leaf of madokhil
madokhili-bodom - madokhil with almond
madokhili-vardanzi - a border ornament with flower design
madokhili kashkarcha - Kashgar's madokhil
madokhili lola - madokhil with a tulip
madokhili-pakhta - madokhil with cotton
madokhili-tarok - madokhil with a comb
madokhili-terma - a composition of some madokhiles
madokhili kharrodj - scratched madokhil
madokhil chorbarg - madokhil - four leafage
miltik - a design in the shape of rifle
multik pichok - rifle-knife - object design
mikhrobi - arched
mikhrobcha - small niches
mikhrobi gul - a design like lancet arch
mikhrobi zanjira - a border of lancet niche
mikhrobi morak - tracks of snake in niches
mekhrobi-sarparoz - niches with shafts
mikhrobi setora - threelines niches

Appendix II

- mikhrobi chetan - a niche with wattle fence
 mola zanjira - a border with designs as potter's chisel
 morak - a snake
 morgula-i-sarbasar - serpentine tendril, situated by heads connected to each other
 morsang - snake's stone, charm
 murgi kanot - see kanoti murg
 murgi-safid - a white bird
 nakshi balik - a design in the shape of fish
 nakshi guzanak - a design like burdock
 nakshi pirpirak - a design like vortical rosette
 nakshi kapalak - a design of night moth
 nakhutak - pea
 nakhuti - terma - dotted pattern
 nonsavat - scone basket
 oba - line, water, jet, edging
 oibarg - moon with leaves
 oigul - moonflower
 olmagul - apple-tree bloom
 ot tuyog - horseshoe
 oftobi - solar marks-like pattern
 ola-bula - particoloured, speckled pattern
 oltin kunguiz - golden beetle
 palak gul - stem pattern, lifetree
 panjara gul - lacy flower pattern
 pargori gul - circular pattern
 pargori islimi - pargori islimi
 pargori naksh - pargori gul
 parpasha - 'fly's wings' pattern
 parra-gul - propeller-like pattern
 parra zulfuck - round buckle-like pateern
 parragui-pirpirak - vortex rosette-like pattern
 pakhta gul - cotton bloom-like pattern
 pista-gul - pistashio bloom pattern
 pichok - knife-like pattern
 poyi-mushak - 'cat's trace' pattern
 raikhongul - bazilik leaves-like pattern
 sambit gul - pussy-willow bloom
 sarv - cypress
 sarik gul - yellow flower
 sarpata - insoles
 sapsargul - iris
 sedona - three grains
 semorgul - three snake heads
 sodda zulfuck - simple scroll (volute)
 sodda madokhili pakhta - simple madokhil with cotton pattern
 tanga - coin
 tanga gajak - coined jewellery pateern
 tarok - comb
 tarokcha - small comb
 tarok gul - comb-flower
 tarok naksh - tarok gul
 tarok zanjira - comb border
 takhti Sulaimon - Suleiman's throan (as well as 'shokhbarg' - king's leaf)
 terma gajak - dotted scroll
 termagul - flower, bouquet
 tirnokcha - claws
 tinok zanjira - claws-like pattern
 tovus gul - 'peacock' pattern
 tumorcha - amulet
 tumorcha gul - 'amulet' pattern
 tupsar gul - iris flower
 turna kanot - crane wings
 turt yaprok - tetrafoil
 urama gajak - twisted, scroll
 urama gajak - twisted scroll
 uramapalyak - twisted plant lash
 urama pargori - circular scroll volute
 uranaksh - pillar pattern
 urama islimi - twisted ornament 'islimi'
 uchburchak - triangle
 uchgul - three flowers
 hazorisphand - incense-type plant
 hatti girikh - geometrical pattern
 hatti kesma - intermittent line
 hatti rayhoni - a stripe of bazilik leaves
 hatti islimi - curved line
 hashti barg - octafoil
 hashti kulchagul - a pattern with eight scones
 hashti madokhil nakshi - eight madokhil star design
 hitoi gul - Chinese flower
 hukiz shohi - bull horns
 humbuz - kiln pattern
 hushruigul - beautiful flower
 chakma - dot
 chakmagul - dotted pattern
 chaidish - copper vessel
 chashmi bulbul - nightingale's eye
 chashmi gajak - scrolls with eyes
 chashmi gov - bull's eye
 chashmi guspan - sheep's eye
 chashmi madohil - madohil with a dot
 chashmi mor - snake's eye
 chashmi panja - dotted palm
 chashmi ushtur - camel's eye
 chetan - a wicker-work, a wicker fence
 chetan gul - a wicker fence-like patern
 chigit gul - cotton seed pattern
 chizma gul - a seratched embossed pattern
 chizma naksh - embossed pattern
 chinni buta - porcelain (china) spray
 chinni gul - porcelain (china) flower
 chorbarg - tetrafoil
 chorbarg gul - tetrafoil leaf
 chorbargui mavge - four leaves in waves
 chorbargui harroji - four engraved leaves
 charbodomii koshini - four almonds borrowed from the tiliny decor
 chumchuk kanot - sparrow's wings
 shahmatcha - cheqnered pattern
 shaftoli gul - peach bloom
 shokhi guspan - sheep horns

shokhcha gul - spray pattern
 shona barg - trefoil red clover
 agri naksh - curved branch pattern
 agri hat - a curve
 yulduz - star
 yulduzcha - starlet
 yulduzgul - star pattern
 yulduznaksh - 'star' pattern
 yulduz guirih - a geometrical pattern with the
 star elements
 yaksara morgula - one - sided scroll
 yaktarapha shokh - one - sided branch
 yalpiz gul - mint ornament
 yaprok gul - leaf pattern

Jewellery Art

ayshik - breast brooch
 arabek - nose ring
 bargak - temple ornament
 beshayakli serga - earrings
 bilezik - bracelet
 bibishok - forehead-temple ornament
 bozuband - amulet
 bolo-abru - forehead ornament
 bodam-oy - forehead-temple ornament
 butun-tirnok - temple-ear ornament
 gajak - temple ornament
 giltshalgish - waist ornament
 gumis-takhiya - head dress
 dzalpaktyuyme - breast ornament
 dzevak - breast ornament
 dziga - pin for head-gear
 dzumalaktuyme - button
 zar-kokil - temple ornament
 zebi-gardan - breast ornament
 zebi-sina - breast ornament
 zulfi-tilla - head dress
 zulfi-zar - head dress
 islimi - plant pattern
 kamar - belt
 kashgar-boldok - earrings
 kalit-bagi - breast ornament
 kultuk-tumor - amulet
 mokhi-tilla - forehead-temple ornament
 muyiz - stylised depiction of ram's horns
 naycha - pin
 nozi-gardan - breast ornament
 oy-zirak - earrings
 ongirmonshak - waist ornament
 peshona gajak - forehead-temple ornament
 peshikhalta - breast ornament
 peshavez - breast ornament
 saukele - wedding head dress
 sarsuzan - pin
 se-kholak - earrings
 se-kholak pochanok - earrings
 sirga - earrings

soch-popuk - hair (braid) ornament
 tapish-l dil - breast ornament
 tak-ya-tuzi - head dress
 tavk - breast ornament
 tilla-bargak - forehead ornament
 tilla-kosh - forehead ornament
 tobelik - head-gear
 tug khalka - earrings
 tumor - amulet
 uzuk - ring
 uy-isirga - earrings
 uk-khalka - earrings
 khaykel - breast ornament
 khalka - earrings
 khalka barg - earrings
 khalka-l-Mukhammadi - earrings
 khafaband - breast ornament
 shartyuyme - breast ornament
 shibirma - earrings
 yarim-tirnok - temple-ear ornament

Wood Carving

Section I. Types of Makings

arava - arba (cart)
 arizachun - paper case
 kalamdon - pen case
 kat - bed
 katak - wickerwork
 kursi - chair
 kuticha - casket
 kolin - printing stamp
 koshuk - spoon
 lavkh - book stand
 mukova - book cover
 munchok - (glass) beads
 panjara - screen
 sandikcha - small chest
 tayek - walking stick
 tasbekh - beads
 takht - sofa
 takhtirovon - palanquin
 tumorcha - amulet
 khontakhta - small low table
 chinnikap - case
 egar - saddle

Section II. Types of Ornament

aylanma islimi - round sprout-like ornament
 ayri pargar - wooden compasses
 bodom - almond
 bodom gul - almond flower
 buyra zanjira - wicker border
 davra zanjira - circled border
 davra naksh - circle

durt yaprok - four-leaf flower
 zandjira - chain, border, narrow edging
 islimi - sprout-like ornament
 islimi pargar - geometric sprout ornament, mostly circular
 islimi yulduz - star-like sprouts
 kaytarma gajak - twisted ringlet
 madokhil - 'one in another'
 madokhilcha - small madokhil, border ornament
 madokhili bodom - almond madokhil
 madokhil chorbarg - four-leaf madokhil
 madokhili kharrodj - scratched madokhil
 mekhrobi - arched pattern
 mekhrob gul - mikhrab pattern (arch, lancet-shaped niche) panjara gul - fine grated flower
 pargori gul - pattern made by compasses
 pechak gul - creeper
 turt barg - four-leaf flower
 turt yaprok - four leaves
 uch burchak - triangle
 khatti girikh - geometric bands, lines
 khatti mekhrobi - linear mikhrab
 khashti barg - eight-leaf flower
 chetangul - wicker border flower
 chizma gul - scratched, engraved flower
 chizma naksh - engraved pattern
 chorbarg - four-leaf flower
 chorbarg gul - four-leaf flower
 shona barg - three-leaf flower
 yulduz - star
 yulduzugul - star pattern
 yulduz girikh - geometric ornament with star elements
 yaprok gul - leaf pattern

Wooden Dinnerware Trade

zarang kosa - bowl
 tavok - dish
 korson - big bowl
 koshuk - spoon
 lyagan - dish
 sogu - bowl
 chumich - ladle

Wood Turning Trade

beshik arava - cradle
 duk - spindle
 yevuch - rolling pin
 zarang kosa - bowl
 kazik - hanger
 korson - big bowl
 lyagan - flat medium sized dish
 much - rolling pin

charkh - spinning wheel
 sogu - bowl
 tavok - dish
 tayek - walking stick
 uynchok - toy
 chumich - ladle

Ornamental Stone Carving

bodomgul - almond
 girikh - geometric ornament
 zanjira - chain, border, narrow edging
 islimi - sprout-like ornament
 madokhil - (Arabian) 'one in another'; used for dish bottom decoration
 madokhili islimi - repeated '*madokhil*'; border ornament
 panjara zanjira - grated border
 pargar - compasses; a geometric ornament, mostly consists of circles
 pargari gul - pattern made by compasses
 poyagul - depiction of plant stalk; used on edges as decorative bands
 ravok zanjira - semi-circled arched border
 rosti chertak - regular '*chertak*', border ornament.
 See *chertak*
 uchburchak - triangle
 chertak - a kind of plant
 chetan - wickerwork, wicker border
 chetangul - pattern in the form of wicker plant
 chorbarg - four-leaf flower

Ganch (Alabaster) Carving

Section I. Types of Carving and Techniques

zaminkor - a type of technique characterised by the background deepening with smooth rectangular-sectioned relief
 imom-kozikhon - original combination of stalactites
 iroki - a kind of stalactite arch
 iroki-mukannas - a type of complicated crossed arches used in portal, niches and vaults
 kallya - a type of stalactite capital
 kosa - niche, a variety of complicated cells of ganch stalactites
 lula-pardoz - a type of technique, characterised by an oval curved profile of stalks, an additional method used in combination with '*choka-pardoz*' and '*pakh-pardoz*' techniques
 pakh-pardoz - a kind of the slanting cut carving, based on geometric carving of '*zanjira*' kind
 pochaborik - literally means 'small sails', presents complicated ganch stalactites cells
 ruta - border

tabaka-pardoz - a type of technique modelling a plane consisting of slanting cuts with saw-like profile
 choka-pardoz - a type of technique characterised by the deepening of centre, sharpening of edges, marked outlines of double facets (rectangular wickerwork, stalks and leaves)
 chorzamin - a combination of several miniature vaulted systems
 sharafa - a type of stalactite cornice
 sharafa-tossak - a type of stalactite cornice

Section II. Ornament

islîmi - plant pattern
 islîmi-barg - a combination of geometric and leaf patterns
 islîmi-gul-nart - a combination of geometric and flower-plant patterns
 islîmi duraftor - a double chain of wound sprouts
 kospay - irregular figures in the form of goose web-foot
 kteba turunj - an intricate ornamental rosette
 madokhil - (Arabian 'one in another'), an intricate plant-geometric pattern
 munosabati boft - a patterned interwinding of plant-geometric motifs
 ravok dekhana islîmi gul - a single plant patterned
 ravok dekhana madjnun-nok - a single 'sad pear' patterned

Musical Instruments

gajimay - an ancient wind instrument, of nay type, made of reed or fresh wood
 gijak - three-stringed musical instrument with leather covered bronze body
 doyra - folk percussion instrument, a kind of tambourine made of wooden hoop, leather covered
 dombra - two-stringed plucked folk pear-shaped instrument hollowed out from wood and covered with a sound-board
 dutar - two-stringed musical instrument covered with thin sound-board, with long fingerboard and 13 or more frets
 kayrak - folk percussion instrument, consisting of 4 polished stones (2 in each hand)
 kamay, wooden - wind instrument, sometimes 2 metres long, in the form of unbent pipe
 kobuz - two-stringed bowed instrument with scoop-like body, open and leather covered
 kushnay - ('kush' - pair, 'nay' - reed) folk wind instrument in the form of two small reed pipes
 nagara - folk percussion instrument, not large, in the form of leather covered earthen pots of various size that are played with sticks
 nay - one of the ancient instruments made of cane or fresh wood, has eight frets

rubab Afgan - an Afgan five-stringed musical instrument
 rubab Kashgar - Kashgar five-stringed musical instrument
 sado - stringed musical instrument
 setar - three-stringed musical instrument
 surnay - wind instrument with double reed, usually has 8 finger holes
 tanbur - has 26 strings and 7 frets
 tar - means 'string', folk stringed plucked instrument, covered with thin sound-board, body is eight-shaped covered with bull's bladder
 chang - multi-stringed musical instrument

Carpet Making

Section I. Types of Makings

bagish - yurta carpet strip
 baskur - wide yurta carpet strip
 bou - a carpet strip for yurta fastening and decoration
 bugdjoma - square cloth for clothes and blankets rolling
 visalcha - a kind of carpet item
 gilam - short pile carpet
 julkhirs - 'bear skin', long-pile rug
 dizbe - woollen tape for fastening of yurta elements
 iolan - carpet strip
 kigiz - felt, koshma
 namazlik - prayer rug
 napramach - knapsack
 oil - horse straps
 'arabi' rug - Arabian rug, a kind of rug
 'kokhma' rug - decorated with multicoloured bands
 'kiz gilam' - girl's carpet
 'bozor gilam' - a carpet made for bazaar sale
 'alocha' - motley, striped carpet
 torba - knapsack
 khurjin - saddle-bag
 chavadan - bag for household items
 chuval - bag for small household items
 yalpush - horse cloth

Section II. Ornament

abdasta-gul - jug-like pattern
 andoza - symmetric pattern
 andoza kuchat - symmetric plant pattern
 ala kurt - multicoloured worm
 alakhat - striped pattern
 alma - apple
 alma guli - apple flower
 archa gul - juniper-like pattern
 bakhmal yulduz - velvet star pattern

besh-kashta - a kind of patterned carpet, literally -
 'the best embroidery'
 bosh kuchat - long shoot pattern
 butakuz - camel's eye
 gajari - a type of carpet weaving technique
 gaz ayak - 'goose web-foot' pattern
 gumbaz - cupola
 dandona - indented pattern
 darak nuska - comb pattern
 zulfi zargari - 'jeweller's ringlet' pattern
 ilon izi - snake's trace
 islimi - curled sprout-like pattern
 it tapan or it taman - dog's footprint
 yulbars - tiger
 kavurga - ribbed pattern
 kalkan-nuska - buckle-like pattern
 kosa - bowl
 kosh bargi - double-leaf pattern
 kochkarak - a kind of pattern, literally means 'ram'
 kuzi tishi - 'lamb tooth' pattern
 kush - bird
 kush kanat - 'bird's wings' pattern
 kuchkor - ram
 kingirbosh - irregular head
 madokhil - trefoil pattern
 mikhrab - altar niche in mosque
 mugiz - horns
 murgon - birds (Arabian)
 naksh - pattern
 nakshii gisht - brick pattern
 narvan - ladder
 nuska - pattern, ornament
 nukhat - peas
 oy - moon
 olam kuchat - the Tree of Life
 patnis - tray
 pakhta - cotton
 pilla kurt - 'caterpillar' pattern
 pishak izi - cat's footprint
 sevan - a kind of Arabian pattern
 sedebcha - small pearl
 tavakcha - saucer
 tal bargi - willow leaf
 tal kuchat - willow sapling
 tarak - comb
 tashvaka - 'tortoise shell' pattern
 tuy kukcha - wedding flower
 tukuz depe - nine hills
 turtayak - 'four legs' pattern
 turyajan - a type of pattern, literally a male name, a
 title of throne heir
 tumarcha - amulet
 khat - letter
 chibin kashta - a type of pattern, literally means 'an
 embroidery midge'
 urus kashta - Russian pattern
 chayon - scorpion

Textile.

I section. Types of decorative textile.

Abardar - hand-made silk fabric with abr pattern
 adras - hand-made semi-silk fabric with abr pattern
 alocha - semi-silk cotton fabric with striped design
 armyachina - semi-silk cotton fabric
 astarchit - cotton fabric used as a clothes' lining
 atlas - a kind of silk fabric
 banoras - semi-silk narrow-striped fabric (1 mm)
 bakhmal - semi-silk fabric, velvet's primer was cot-
 ton - woven and nap - made of silk threads
 bekasam - semi-silk striped fabric
 buz - cotton fabric
 gaz - thin translucent fabric
 janda - hand-made fabric distinguished by alterna-
 tion of wide and narrow strips
 doka - gauze
 domkhaba - a kind of velvet with abr pattern
 duruya - bilateral silk fabric
 kalami - hand-made semi-silk fabric
 kanaus - a kind of silk
 kimkhab - hand-made fabric
 kokhma - chakman-hand-made cotton fabric
 misre - hand-made fabric
 padshokhi - hand-made silk fabric with abr pattern
 papis - hand-made cotton fabric
 paripasha - semi-silk cotton fabric
 sarpinki - chequered-designed fabric
 tibit - hand-made cotton fabric
 turme - hand-made cotton fabric
 khonatlas - the best type of silk fabric with abr de-
 sign
 khosa - semi-silk cotton fabric
 shokhi - hand-made silk fabric with abr pattern

II section. Ornament.

Ku - swan
 kuchkor shokhi - sheep's horns
 ot tuyak - horse's hoof
 tumor - amulet
 yulbars dumi - tiger's tail
 chayon - scorpion

Decorative Embroidery

1st section: Types of Object

belbog - embroidered belt
 belkars - embroidered men's belt-handkerchief
 berpush - embroidered coverlet
 beshikpush - embroidered child's coverlet
 bistarpech - embroidered coverlet
 bolinpush - (bolin- pillow, pushindan- to cover) lace
 cover for pillows of wedding bed

- bolish - embroidered pillow, the term is used in Kashkadarya and Surkhandarya provinces
- bugjoma - (bugcha- knot, joma-cloths) embroidered square cloth for clothes' and blankets' wrapping
- gulkurpa - (gul- flower, kurpa- blanket) large decorative embroidery used for adorning of the walls
- dastarkhan - embroidered table-cloth.
- dasker - embroidered table-cloth. The term is used in Kashkadarya.
- dauri - embroidered horse-blanket
- deraza parda - embroidered curtain
- dorpech - embroidered strip for the decoration of the upper part of the walls used to hang clothes
- doka rumol - (doka- gauze) embroidered handkerchief
- jiyak- embroidered braid for clothes and women's pans
- joinamoz - (joi- place, namoz- pray) embroidered rug for praying
- joipush - (joi- place, pushidan- to cover) embroidered coverlet for wedding bed
- juzgir - leather book-cover
- estikpush - embroidered cover for pillows
- jegde - the Karakalpakiyan breast embroidery
- jense - embroidered cuffs. The term is used in Karakalpakstan
- zardevor - (sar- head, devor- wall) long embroidered strip used for the room's upper part decoration
- zabitakhmon - embroidered curtain for large niches
- koziklungi - decorative towel with embroidered sides used for the walls' decoration
- kirpech - curtain for narrow niche
- kiimeshek - the Karakalpakiyan wedding breast ware
- kaichop - a little sack for women's accessories
- kattcha - embroidered women's bag
- kuyov rumol - embroidered towel for bride-groom
- kul rumolcha - embroidered towel
- kiiikcha - men's belt-handkerchief
- nimcha - women's sleeveless jacket
- lyulya bolish - pillow. The term is used in Surkhandarya.
- oinakhalta - embroidered little satchel intended for mirrors
- peshikkurta - embroidered collar of women's dresses
- palak - (from Arabic falyak) Tashkent and Pskent large decorative embroidery with circular and star pattern
- pilta-duzi - a kind of skull-cap embroidered in Surkhandarya
- ruijo - (from Tajik 'ru'- face, 'jo'- place) embroidered sheet for the wedding bed
- rumolcha - embroidered handkerchief
- sandalipush - embroidered coverlet
- sachok - embroidered napkin
- suzane - (from Tajik 'suzan'- needle) the largest decorative embroidery used for holidays as a wall decoration
- takyapush - embroidered coverlet
- takhmonpech - (*takhmon* - big niche and *pechidan*- to wrap) curtain for big niche
- togora-palak - with big circular pattern in the centre, the title takes its origin from the beginning of the XXth century.
- tyubeteika - national head attire, also - skullcap
- urinpech - embroidered bed coverlet
- khurjun - a bag
- chorsi - men's belt-handkerchief
- choishab - embroidered curtain meant for big niche-takhmon. The term is used in Tashkent.
- chorbelbog - men's handkerchief embroidered at four sides
- choikhalta - embroidered sack meant for tea
- chimildik - embroidered wedding curtain
- shapan - men's robe. The title is used in Karakalpakiya.
- shirozi - decorative embroidered curtain
- shonakhalta - embroidered sack meant for comb
- egarpush - saddle's coverlet
- yastikpush - embroidered cover for pillows
- yastik - pillow

2nd section: Ornament

- alakurt - a gay worm
- atrgul - rose
- anorgul - pomegranate flower
- barg - a leaf
- bodom - almonds
- gilam-nuskha - carpet pattern
- gisht - a brick
- guldasta - bunch of flowers
- guldon - a vase with flowers
- guncha - a bud
- davra - circular rosette
- zanjjira - a chain
- zulyuk - a leech
- islimi - twisted sprout-like pattern
- ilonizi - snake's trace
- kalampir - pepper
- kaptar - pigeon
- kosagul - scale-shaped flower
- kumgan - a jug meant for water
- kuchkarok - sheep's horns
- kush - a bird
- lolagul - a tulip
- madokhil - light-pointed rosettes
- parrak - wings-like pattern
- majnun tol - willow
- mekhrob - altar niche in mosque
- mokhi - the moon
- musicha - turtle-dove
- oi gul - the moon flower
- ok par - white feather

olma gul - apple-tree blossom
 ot izi - horse's trace
 oftoba - vessel for water
 sebarg - trefoil
 sitoragul - star-like flowers
 toji khuroz - cock's comb
 tumor - amulet
 turna - a crane
 urdak - duck
 chayan - scorpion
 chashmi bulbul - nightingale's eye
 chor-chirok - four lamps
 shokhi - branch-look pattern
 yulduz - star

Gold Embroidery

I section. Types of Wares:

dayri - horse-blanket
 djiyak - embroidered braid for clothes
 joipush - embroidered coverlet
 joinamaz - a rug for praying
 zekhikurta (peshikurta) - embroidered collar for women's clothes
 yolpush - horse-blanket
 kaltacha - a type of women's robes
 kamarband - men's belt
 kaush - folk shoes
 kultakushak - a type of a short shirt
 kulokh - a men's attire with pointed top
 kurtai zarduzi - shirt embroidered with golden threads
 lulya bolish - pillow
 makhsi - ichigi
 muzacha - boots
 peshonabad - women's shawl
 poicha zarduzi - women's pans embroidered with golden threads
 pulkhalta - a little sack for money
 rumol - embroidered handkerchief
 sarandoz joma - robe-cloak
 suzani - large decorative embroidery used for walls decoration
 takacha - pillow
 tachmonpush - curtain for big niche
 tyubeteika - folk head attire, skullcap
 chalma - men's turban
 choikhalta - a sack for tea

2ns section: Ornament.

bodom - almonds, title of a pattern
 zarduzi-zaminduzi - unbroken sewing of the background
 zarduzi-gulduzi - drawing embroidery
 islimi - curved sprout-like pattern
 madokhil - trefoil pattern
 mechrob - altar niche in mosque
 turunj - wild orange
 kuchkarok - sheep's horn

Leather Crafts

Ist section: Types of Wares.

amrikon makhsi - ichigi, shoes
 bozi - dressed goat's skin
 bulgori - imported leather wares
 buzi makhsi - ichigi, shoes
 juzdon, juzgir - paper-case
 kamarband - belt
 kissa - kapchik
 koshik khalta - a sack for spoons
 kun chemodan (yakhtan) - suit-case
 kuti, kuticha - caskets
 lula bolish - pillow
 makhsi - ichigi, shoes
 makhsi kavush - ichigi with rubbers
 muza - boots
 pichokkin bog - a belt for knife
 pul khalta - a sack for money, purse
 pustin - processed leather
 sagri kavush - thin leather rubbers
 sakhtiyon makhsi - ichigi
 sakhtiyon teri - Morocco, thin dyed leather
 khom teri - raw leather
 khurjin - a bag, sack
 charik - chariks
 charm - leather
 charm mukova - book-bound
 charmi gozari - a type of soft leather
 charmi sagri, kemukht - a type of leather
 chinnikap - leather cases for wares of highly glazed pottery
 cholvor - trousers
 egar - harness
 yakhdon - leather vessel for keeping ice

APPENDIX III

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APPENDIX IV

THE LIST OF FOLK ARTISTS WHO PARTICIPATED IN THE FIRST REPUBLICAN FAIR OF ARTISTIC HANDICRAFTS OF UZBEKISTAN IN 1995

Khorezm Province:

Bekchonov Musa.

Born in 1954 in Khiva.

Chaser, hereditary master. Teacher - his father Abdurashid Bekjanov.

Participant of provincial exhibitions.

Material : copper.

Assortment of articles : shurpa tukcha, choy tukcha.

Apprentices : sons - Iso/1979/, Mukhammadyakub/1984/, Bekchon/1983/.

Bekchonov Ruzimat.

Born in 1956 in Khiva.

Working as a village teacher.

Chaser, hereditary master. Teacher - his father Bekjanov Safo.

Participant of provincial exhibition.

Material : copper, aluminium, brass.

Design : geometrical, vegetable.

Apprentices : Bekjanov Mansur/1979/, Bekjanov Jamol/1962/, Radjabov Erkin/1979/.

Berdiev Tojiboy.

Born in 1934 in Urgench.

Carpet-maker. Teacher- master Kilichboy.

Maked carpets from 1959.

Material : animal pile, artificial dyes.

Apprentices: Berdiev Ruslan/1973/, Berdiev Mansur/1982/, Berdiev Robiya/1947/, Berdieva Feruza/1981/.

Bobojonov Ruzibay.

Born in 1954 in Shavat district.

Carpenter. Teacher- Sharif Babadjanov/father/.

Engaged in the artistic woodwork from 1968.

Working in farm Sokhibkiron of Shavat district.

Participant of provincial exhibition.

Material : local species of wood / plane tree, mulberry tree, apricote tree /.

Manufactured musical instruments - rubab, surnay; domestic articles.

Apprentices : Nurdjanov Adyl/1970/, Babdjanov Dilshod/1981/, Babadjanov Bekhzad/1984/.

Babadjanov Bakhadyr.

Born in 1964 in Khiva.

Chaser, hereditary master.

Material : copper, bronze.

Design : geometrical, vegetable.

Apprentices : Babadjanov Nadyr, Masharipov Umirbek, Babadjanov Rakhimbay.

Yakubov Odamboy.

Born in 1931 in Khiva.

Working in the Child Home of Creativity.

Carver of ganch and wood.

Teacher - Ruzimat Masharipov.

Engaged in creative work from 1960.

Member of union *Usto* from 1971.

Participant of republican and exhibition from abroad.

His works are kept in Khiva Museum of Applied Art.

Material : alabaster, ganch.

Traditional Khiva design : turunj, chorgul, burchgul, olmagul, pakhtagul and others.

Apprentices : Yakubov Batyr/1951/, Allazarov Ismail/1948/, Masharipov Dilshod/1954/.

Kurbanov Kamil.

Born in 1941 in Shavat district.

Lives in tashkent villige of Kushkupyrdistrict.

Hereditary master of carving.

Teacher - his father Kurbonboy Akhmedov.

Material : local species of wood / plane tree, mulberry tree, poplar /.

Design : olmagul, turunj, gunchagul, panjagul.

Technique : contour, deepen relief, pargori.

Apprentices : Kurbanov Fazil/ 1976/, Babadjanov Azimbay/1973/, Akhmedov Allabergan/1970/.

Matchanov Rahimberdy

Born in 1909 in Madyr village, Khiva.

Lives in Madyr village.

Ceramist. Hereditary master.

Repeadely rewarded with diplomas and prizes.

Awarded with honorary title "Honoured Art Worker of Republic of Uzbekistan"/1979/, K.Bekhzad State Prize winner/1997/.

Participant of republican and international exhibitions.

Material : clay, dyes, ishkor.

Design : vegetable-geometrical.
Apprentices : Matchanov Maryam, Sultan Atadjanov,
Matchanov Adylbek, Mirzaev Amin.

Masharipov Kurbonboy.
Born in 1960 in Shavat district.
Working in Makhtumkuli farm of Shavat district.
Master of musical instruments.
Participant of provincial exhibitions.
Material: local pieces of wood.
Assortment of articles: the strings.
Apprentices: Sabirov Ikram/1975/, Masharipov Yuldash/1956/.

Masharipov Djumanazar.
Born in 1960 in Tashavuz.
Chaser. Hereditary master. Teacher - grandfather
Masharipov Masharip.
Member of union Usto from 1980.
Participant of republican and foreign exhibitions.
Works are kept in Museum of Applied Art of Uzbekistan.
Material: bronze, copper.
Assortment of articles: lyagan, jugs, candlesticks,
chadish.
Apprentices: Khudanov Bakhtiyar/1961/, Masharipov
Rahimbergan/1967/, Masharipov Otanazar/1964/

Masharipov Ulugbek.
Born in 1970 in Khiva.
Chaser and master of ganch. Teacher - master
Odambay.
Engaged in creative work from 1988.
Material : alabaster, ganch, copper.
Apprentices: Masharipov Umrbek/1978/, Bekchonov
Iso/1979/, Bekchonov Bekchonboy/1983/, Bekchonov
Muhkammad Yakub/1984/.

Atadjanov Sultan.
Born in 1937 in Kattabog village of Khorezm district.
Ceramist. Hereditary master. Teacher- father Otajon
Matyakubov.
Member of union *Usto* from 1983.
Participant of republican and international exhibitions.
Material : clay, ishkor, pounded glass, copper.
Assortment of articles : badya, kupi, kopshirma,
chanok, vases.
Apprentices ; Sapaev Akhmad, Rahimov Odilbek.

Ruzmetova Nukuljon.
Born in 1972 in Khiva district.
Works at the carpet factory.
Carpenter. Teacher - Mekhribon Matrasulova.
Engaged in creative work from 1979.
Material : pile, threads.
Traditional Khiva design.
Apprentices : Abdullaeva Feruza/1980/, Matrasulova
Gavkhar/1962/.

Khayimat Bagibekov.
Born in 1953 in Khiva.
Works in Khiva district.
Master of carving.
Hereditary master. Teacher- father Vafo Bagibekov.
Participant of provincial and republican exhibitions.
Material: local pieces of wood/ plane tree, mulberry
tree, etc./.
Assortment of articles : doors, tables, chairs, lavkh.
Apprentice: his son Bagibekov Kuzibay.

Bukhara Province

Azizova Azima.
Born in 1960 in Bukhara.
Gold-embroideress. Teacher- Botira Istat.
Engaged in creative work from 1975. Participant of
provincial exhibitions.
Material : velvet, velours.
Design: bodom, pakhtagul, islimi.
Apprentices : Khalilova Oygul, Uranova Sabokhat,
Islamova Gulnoz, Mirzaeva Nafisa.

Anisimov Nikolay.
Born in 1965 in Peshkup village of Bukhara province.
Chaser. Engaged in creative work from 1990.
Participant of provincial exhibitions.
Material : copper.
Sets, of china
Apprentices : his sons Dmitriy and Vladimir Anisimov.

Babaeva Kubaro.
Born in 1938 in Uba village near to Vakbent.
Ceramist. Hereditary master makes toy- whistles.
Teacher- mather Obidova Sharifa.
Participant of republican and international exhibitions.

Rewarded with diplomas/1987, 1988, 1990/.
Material : clay, angob.
Assortment of articles : toys/ wings horses, dragons,
birds, etc./.
Apprentices : Bakhramova Rano, Babaeva Rahima,
Rahimov Utkir, Bakhramova Nargiza.

Batirova Lola.
Born in 1955 in Kumushkent village of Bukhara province.
Assistant director of gold-embroidery factory in
Bukhara.

Gold-embroideress. Teacher - Temirova Muyassar.
Engaged in creative work from 1973.
Participant of republican and international exhibitions.

Material : velours, velvet, imported golden threads /
Japan/.
Traditional design of Bukhara gold-embroidery school.
Apprentices ; Fatullaeva Munira, Norbozboeva Zubayda,
Djuraev Olim.
Yedgorova Tamara.
Born in 1955 in Denau.

Gold-embroideress. Teacher - Djuraeva Mokhira.
 Engaged in creative work from 1975.
 Participant of provincial exhibitions.
 Material : velours, threads.
 Apprentices: her daughters- Nasiba, Matluba, Dil-rabo.
 Boltaev Mukhidin.
 Born in 1952 in Bukhara.
 Works in Assosiation of Folk Masters of Bukhara.
 Master of carving and ganch.
 Teachers- Achil Babamuradov, Aminjan Salomov.
 Engaged in creative work from 1976.
 Participant of provincial and republican exhibitions.
 Awarded with UNESCO certificate in 1995.
 Material : local and imported speices of wood.
 Design : vegetable and geometrical-pargori.
 Apprentices : his sons - Odil, Orif, Boltaev Sayfullo.
 Gulova Muyassar.
 Born in 1926 in Bukhara.
 Home-worker. Hereditary master of wicher-work with dry cane.
 Teacher- her mother Khaitova Khamro.
 Material : dry cane.
 Design : geometrical. Produced mats of five different sizes.
 Apprentices : Gulyamovs- Orzu, Risolat, Azima, Musallam.
 Gulyamov Makhmud.
 Born in 1954 in Bukhara.
 Works at the workshops attached to madrasah Nodir devon Degim.
 Chaser. Hereditary master. Teacher- grandfather usto Gulaym.
 Engaged in creative work from 1969.
 Participant of republican and international exhibitions.
 Material : copper, silver, bronze, emale.
 Design : vegetable- bodom, zanjira.
 Apprentices : Abbasov Samad, Gulaymov Ravshan.
 Zhuraeva Zamira Musaevna.
 Born in 1959 in Samarkand.
 Works as class teacher at the Centre of Child Creativity in Bukhara.
 Ceramist. Teacher- Babaeva Kubara.
 Engaged in creative work from 1992.
 Participant of provincial and republican exhibitions.
 Awarded with diplomas/ Tashkent-1992, Bukhara-1995/.
 Material : clay, angob, gouache.
 Articles : subjekt compositions, figures of fantastical animals.
 Apprentices : Zaydulla, Shukhrat and Feruza Zhuraevs, Musaev Malik.
 Djumaev Bakhshillo.
 Born in 1956 in Bukhara.
 Gold-embroider. Hereditary master. Teacher- grandfather usto Radzhab.
 Leader of the Center of gold- embroidery trade in Bukhara.

Participant of provincial, republican and international exhibitions / Iran, France, Germany, Switzerland, Pakistan/.
 Rewarded with diplomas.
 Works are kept in museums of 23 states.
 Material : velours, velvet, golden threads.
 Design : vegetable, geometrical.
 Apprentices : about 20, between them - Djumaev Bobir, Djumaeva Lobar, Rakhmatova Gulchekhra, Djumaeva Bakhshan, Djumaeva Mukaddas.

Ikramov Sagdulla.
 Born in 1957 in Bukhara.
 Works at the forge shop.
 Hereditary smith and master of knives manufacture.
 Teacher - his father Ikramov Tesha.
 Material : bearing, iron ring, risol.
 Design : family seal, epigraphical elements.
 Apprentices : Fayzulo, Khayrulo, Djura, Tura Ikramovs.
 Inoyatov Abdukadir.
 Born in 1935 in Bukhara.
 Master of casting of cast iron and copper.
 Hereditary master. Teacher- grandfather Kulidjan Khakimov.
 Works are kept in Bukhara Museum of Art.
 Assortment of articles : bells, cymbals, candle-sticks.
 Apprentice: Mamurov Murodillo.

Islamov Mukghabbat.
 Born in 1977 in Bukhara.
 Embroideress. Teacher- Yakubov.
 Engaged in creative work from 1994.
 Participant of provincial exhibitions.
 Works are kept in Bukhara Museum of Art.
 Machine chain-stitch embroidery.
 Material : velours, velvet.
 Assortment of articles : male dressing gown, rugs for pray, suzane.
 Traditional design of Bukhara school of embroidery.

Kabilov Babur.
 Born in 1975 in Bukhara.
 Master of painting on the wood. Teacher - Khuseinov Said.
 Engaged in creative art from 1990.
 Participant of provincial and republican exhibitions.
 Material - local spieces of wood, tempera, water-colour.

Kamolov Shokir.
 Born in 1946 in Bukhara.
 Works at the workshop attached to the Bukhara Museum.
 Smith. Hereditary master. Teacher- his father Kamolov Sharif.
 Participant of republican and international exhibitions/ Pakistan/.
 Smithery of metal.

Apprentices : Shavkaddin and Abduvakhid Kamolovs,
Karim Salyamov.

Kamolov Zokir.

Born in 1962 in Bukhara.

Works at workshop attached to the Bukhara Museum.

Smith. Hereditary master. Teacher- his father Kamolov Sharif.

Participant of republican and international exhibitions.

Smithery of metal.

Kuziev Nodir.

Born in 1982 in Bukhara.

Pupil of the Alisher Navoyi school in Bukhara.

Chaser. Teacher-Fatullaeva Rakhmatullo.

Engaged in creative art from 1994.

Participant of contests between schools in Bukhara.

Design: architectural motifs.

Kasimov Zhakhongir.

Born in 1970 in Bukhara.

Master of carving. Teacher-Abduvosik Saidaliev.

Engaged in creative work from 1986.

Material: local pieces of wood/ plane tree, nut tree

Design: vegetable.

Apprentice : Rakhmatov Bakhtier.

Narzulaev Alisher.

Born in 1953 in Gijduvan.

Engaged in creative work from 1976.

Ceramist, hereditary master.

Teacher- his father, well-known master Ibodulla Narzulaev.

Rewarded with UNESCO certificate in 1995 and diplomas.

Participant of republican and international exhibitions.

Material: clay, glaze.

Design: vegetable- madokhil, tovus pati, parragul.

Apprentices : Olimjon, Obidjon Narzulaevs.

Ostonov Sharif.

Born in 1962 in Bukhara.

Chaser. Hereditary master.

Teacher- Ostonov Kuli.

Participant of republican and international exhibitions.

Material: copper, brass.

Uses design seldom.

Assortment of articles: jugs, choydish, decorative musical instruments and cradles.

Apprentices: Gaffarov Nodir, Ostonov Kamil.

Razhapova Orzigul.

Born in 1957 in Gijduvan.

Gold-embroideress. Teacher- Umarova Sayera.

Engaged in creative art from 1979.

Material: velvet, velours, Japan and Indian threads.

Technique: embroider on the special mashin.

Design: metan, linak, vagar, barg, yulduz.

Apprentices: her daughters- Nazokat, Inoba, Dilnoza Umarovs.

Rakhmatova Gulchekhra.

Born in 1956 in Bukhara.

Works at workshop attached to the madrasah Nodir devon Begim.

Chaser. Teacher- Salimdjani Khamidov.

Engaged in creative work from 1970.

Participant of republican and international exhibitions.

Material: copper, brass, cupro-nickel.

Technique: deep engraving.

Design: vegetable- olti yaprok, bodom, madokhil, pakhtagul; geometrical.

Assortment of articles: oftoba, kumgan, laili.

Apprentices: Sagdulaev Safo, Rakhmatov Sharif, Rakhmatov Bakhtier.

Sagdulaeva Vazira.

Born in 1972 in Bukhara.

Works at workshop attached to the madrasah Nodir devon Begim.

Gold-embroideress. Teacher master Muyana.

Engaged in creative work from 1988.

Participant of provincial exhibitions.

Material: velours, silk, metanit, golden threads.

Design: bodom, khazorsipand, shunruki.

Apprentices: Rakhmanov Shavkat, Isatullaeva Nishona.

Sadullaeva Nishona.

Born in 1973 in Bukhara.

Work at workshop attached to the madrasah Nodir devon Begim.

Gold-embroideress. Teacher- Sagdullaeva Vazira.

Engaged in creative work from 1992.

Participant of provincial exhibitions.

Material: velours, metanit, golden threads.

Types of embroider: zaminduzi, gulduzi, tuftaduzi.

Apprentice: Shodieva Shokhsanam.

Articles: dress-gown, kalapush, tea-kettle, pushak.

Fazilov Kamil.

Born in 1971 in Bukhara.

Works at private shop attached to the Sitorai Mokhi Khosa.

Jeweller. Teacher- master Nurkhon.

Engaged in creative work from 1993.

Material: gold, turquoise, corall.

Apprentice: Fazilov Abdullo.

Fatulaev Rakhmatullo.

Born in 1959 in Bukhara.

Work at chaser's workshop usto Salim Khamidov.

Chaser. Teacher- Kuliev Rakhmatullo.

Engaged in creative work from 1974.

Participant of republican and international exhibitions/ awarded with diplomas in German in 1984/

Works are kept in Museum of Art of Bukhara, State Museum of Art of Uzbekistan and Museum of Applied Art in Tashkent/.

Material: copper.

Articles: kumgan, choydish.

Design: vegetable, architectural motifs, arab calligraphy, portret.

Apprentices: Mukhsinov Islom, Vafonov Shavkat, Navruzov Khikmat, Kuziev Nodir.

Khusenov Saidjon.

Born in 1962 in Bukhara.

Works at workshop attached to the madrasah Nodir devon Begim.

Master of painting on wood. Teacher- Sodik Mukhsimov.

Engaged in creative work from 1980.

Participant of provincial and republican exhibitions.

Works are kept in Bukhara Museum preserve.

Design: vegetable, geometrical.

Apprentices: Kabilov Babur, Arslanov Rustam, Muslimov Alijon.

Khalilov Dilbar.

Born in 1954 in Bukhara.

Chaser. Teacher- Salimjon Khamidov.

Engaged in creative work from 1969.

Participant of republican and international exhibitions/ Mexica-1974/.

Works are kept in Bukhara Museum-preserve.

Material: copper, brass.

Technique: deep engraving.

Design: vegetable, geometrical.

Assortment of articles: lali barkash, kumgan, oftoba.

Apprentices: Gafurova Shamsiya, Khalilov Babur, Khalilov Sobir.

Yunusova Robiya.

Born in 1956 in Chorbakr village of Bukhara province.

Works at the gold-embroidery factory.

Gold-embroideress.

Teacher- Temirova Muyassar.

Engaged in creative work from 1974.

Rewarded with diplomas/ France-1994; 1995/.

Participant of republican and international exhibitions.

Material: velours, velvet, golden threads / Japan/.

Traditional design of Bukhara school.

Apprentices: Kadirova Salima, Ziyaeva Dilshoda, Saidova Muyira, Muradova Sajida.

Namangan Province

Abdukadirova Khamidakhon.

Born in 1949 in Namangan.

Embroider. Master- Askaraliev Mukhabbatkhon.

She took part in regional exhibitions.

She used iris, viscose yarns

She has 4 disciples.

Popular demand on wares.

Abdurakhimov Akhadjon

Born in 1964 in Chusta.

Hereditary craftsman for making knives.

He makes the knives from the age of 4.

During the decoration he used geometric ornaments and Arabic inscriptions.

Disciples: Kunduzov Rasuljon, Makhmudov Erkinjon, Machmudov Karimjon.

Akbarov Askarali Adanshaevich.

Born in 1951 in Karvon village of Jalalabad province of Kirgizija.

He works in Namangan.

Craftsman of painting on wood, and carving

Masters: Tokhtakhodjaev T, Khakimov J.

He took part in international and republican exhibitions.

Material: wood, plaster, alabaster.

Ornaments: vegetable and geometric.

More than 50 disciples, among them: Kotibov Z, Valiev A, Khamidov I, Matkhalicov F.

Akparov Akhmad

Born in 1972 in Namangan.

He works in Namangan.

Craftsman in carving and painting on wood.

Master.-his father Askarbak Akparov.

He took part in regional exhibitions.

Material: wood, plaster, alabaster.

Ornament- vegetable and geometric.

Azimov Kharimjon

Born in 1958 in Namangan.

Craftsman in plaiting baskets.

He works in joint-stock company *Domestic Labour*. Fathers profession.

With a view of accumulation experience he was in Ukraine, the Chernigov in 1983, the where he acquainted with the creative work of analogous craftsman.

He began to work independently in 1984. Participant of regional and republican exhibitions, the wares are kept in Namangan Museum of local lore and in the Museum of applied art in Tashkent.

Raw materials is poplar.

More than 50 disciples: A Tojiboev, O Masharipov, G Abdullaev and others.

The assortment of wares: large baskets for vegetables, baskets for fruits, baskets for flowers, special complement of baskets for children, bread-basket and others.

Azimov Murodjon

Dorn in 1961 in Kasansai of Namangan province.

He works in joint-stock company *Domestic Labour*,

Hereditary craftsman in plaiting baskets. He learned the profession of Azimova Kh brother. He began to create independently in 1990. Participant of regional exhibitions. His wares are kept in Namangan Museum of local lore.
Raw materials - a poplar.

Baynaeva Salimakhon.
Born in 1954 in Namangan.
She works in Namangan joint-stock company *Shokh Suzana*.
Embroider. Master-Askaraliev Mukhabbatkhon.
Participant of regional exhibitions.
Material: iris, viscose.
She has 2 disciples.

Valiev Agzamjon
Born in 1967 in Namangan
He works as an artist in Namangan scientific centre *Meros*.
He works in varnished miniature.
He is graduated from artistic school (now - the Republican Artistic College).
Masters: Askarbek Akparov, Khurshid Nazarov, Sodik Korabaev, Toir Boltaboev.
Participant of regional exhibitions.
Material: papier-mache, varnish, paints. Pupil - Ravshan Valiev (brother)

Ganieva Kumrikhon
Born in 1950 in Namangan.
She works in Namangan joint-stock company *Shokhi Suzana*
Embroider
Master - Askaraliev Mukhabbatkhon
Participant of republican exhibitions
Wares are kept in the Museum of applied art in Tashkent
Material: iris, viscose.
Chain - stitch used in such wares
There are 13 disciples

Gafurova Jurakhon
Born in 1925 in Namangan
Embroider of skull-caps
She has learnt everything from her grandmother Salomatkhon-otin and from mother Mafratkhon, from childhood she sewed skull-caps
Participant of regional and republican exhibitions
Wares are kept in the Museum of local lore in Namangan and in the Museum of applied art in Tashkent
Material: iris
Ornament - nosma choke, shokhcha nuskha, bodomcha nuskha, maro nuskha and etc.
A lot of disciples, among them six daughters, daughters-in-law, sisters, grandchildren

Dominjonov Neimat
Born in 1950 in Chust city of Namangan province.
He works in joint-stock company *Chust knives* in Chust. Hereditary master for making knives.
Participant of international and republican exhibitions.
Ornament: mokhi-gul (moon) and Arabic inscriptions

Djuraeva Inobat
Born in 1944 in Chust city of Namangan province
She works in joint-stock company *Chevar* in Chusta.
Embroideress
Participant of province and republican exhibitions
Material: iris
Ornaments: zira nuskha, urus nuskha, aib nuskha and etc.
Pupils: Munisakhon Melibaeva, Khamida Djuraeva.

Zakhidov Rakhimjon.
Born in 1959 in Namangan
craftsman of carving no and in wood
Masters: Khakimov J., Khusanov M.
He was graduated from artistic school in 1980 in Tashkent (now republican artistic college).
Participant of province, republican and international exhibitions
Ornament: vegetable, geometric, zoomorphism (of birds)
He has 30 pupils

Kasimova Khakimakhon
Born in 1952 in Chust
She works in joint-stock company *Chevar* in Chusta
Embroideress
Ornament: zira nuskha, urus nuskha

Mirjalilova Sanobar
Born in 1950 in Chust
She works in joint-stock company *Chevar* in Chusta
Embroideress of skull caps
Ornament: zira, bodom nuskha

Muidinov Nematjon
Born in 1949 in Namangan
from 1972 he works in Namangan center creation of youth
Craftsman of carving on wood
Master - father Muidinjon Abdullaev
Participant of province and republican exhibition
Raw materials: oak, hazel, poplar
Ornament: geometric, vegetable,
Among the pupils 4 sons: Nasimjon, Nodirjon, Rasuljon, Rustamjon, and also Rakhimov J., Otabaev A., Abdullaev O., Alikhonov J.

Mukhitdinov Abdullo
Born in 1968 in Namangan
He works in joint-stock company *Shokh Suzana*
Hereditary craftsman the painting on wood

Raw materials: paper, veneer, gouache, brushes
Ornaments: vegetable and geometric
Pupil - Muminov R.

Olimjonov Maksudkhon
Born in 1965 in Chust Namangan province
He works in joint-stock company «Chusts knives»
Hereditary craftsman on making knives
Participant of exhibition, held in Chust

Ochilova Azizakhon
Born in 1951 in Namangan
She works in Namangan joint-stock company *Shokhsuzana*

Embroideress
Master - Askaraliev Mukhabbatkhon
Materials - iris, viscose, +++++
chain - stitch used
Participant of republican exhibition
She has 3 pupils

Rakhimov Rustamjon
Born in 1957 in Chusta
He works in joint-stock company «Chusts knives»
Craftsman on making the knives
Participant of republican exhibition
Ornaments - Arabic inscriptions, the image of moon

Turapov Maksudali
Born in 1922 in Grumsaray village Papskoi district of Namangan province
Hereditary ceramist
He is awarded with diferent diplomas and official documents
Participant of exhibition which were in St.Petersburgh, Moscow, Germany, England, France, Japan, Korea, USA
Process on making ceramic wares are in traditional shape
ishkor glaze used here
Pupils: Turovov A., Turovov N., Turovov V., Ashurov B.
Assortment of wares, khurmacha, saucer, lyagan and others

Khakimova Rakhima
Born in 1953 in Chusta
She works in joint-stock company «Chevar» in Chusta
Embroideress of skull-caps
Participant of province exhibitions

Khumaidinova Karomatkhon
Born in 1928 in Namangan
She works at home. Embroideress
Participant of province exhibitions
Ornament: bodom, shirmon, gul kator, tarok, kalam-pir
Material: iris, silk
Wares: bedspreads, shawl, tablecloth

Pupils: Odinakhon, Zamirakhon

Khusainov Madaminjon
Born in 1928 in Kasansai district of Namangan province
He works in Namangan
Craftsman on painting on wood and +
Masters: craftsman S.Makhmudov, G.Abdullaev, A.Norkuziev
He took part in provincial, republican and international exhibitions
Ornament: vegetable and geometric
A lot of pupils, among them son - Masjikhon Khusainov

Khusainov Abdumajid Madaminovich
Born in 1953 in Namangan
He works in Namangan artistic fund
Craftsman on painting on wood and +
Master father Khusainov M.
Participant of republican exhibitions
Raw materials: vanish, paints, iris, veneer, and etc.
Ornament: geometric, vegetable, a flower of almond and etc.
He has more than 50 pupils among them: Eraliev G., Sh., Eralieva G., Eraliev Komolkhon, Mamadali and others

Andijan Province

Abduvakabov Mirzabakhrom
Born in 1950 in Andijan
Ceramist. The 14th representative of ceramic dynasty. A member of the Union of artists of Uzbekistan from 1989
Participant of republican, all-union and international exhibitions
The works are kept in the museum of applied art of Uzbekistan
Ornament traditonal, the material local
He has more than 50 pupils

Abdullaev Abdurakhmon
Born in 1932 in Shakhrikhan
Hereditary chaser
Participant of province and republican exhibitions
He used the traditional ornamental motives
Material: copper, aluminium
Pupils: Khojiev Bakhodir, Bazarbaev Dilshod, Suleimanov Kabul. 6 sons and 4 grandchildren

Kuchkarov Ismoiljon
Born in 1949 in Andijan
He works in technical school in Andijan
Chaser
Master - craftsman Egamberdi
Participant of province and republican exhibitions
Material: bronze, copper
Pupil Kuchkarov Alimdjan

Musulmankulova Duyumkhon

Born in 1949 in Djalalabad
carpet-maker. Master - P.Jiyanbekova

Material: sheep wool

Ornament: kavurga, tumorcha, andoza, sandikcha,
kuchat

Pupils: Sirgabaeva Nazira, Yusaeva Bakhhsikhon,
Kamolova Fotima

Mukhiddinov Abdumalik

Born in 1952 in Andijan

Craftsman on making the knives

Master - Kh.Khakimov

From 1974 he studied the creation

Participant of the republic and international exhibi-
tions

Ornament: vegetable

Pupil Talibjon Mukhiddinov

Ruziakhunova Mavluda

Born in 1952 in Andijan

Embroideress

Participant of province exhibition

The works are kept in Andijan museum of local lore

Material: ++, suede

Assortment of wares: male gowns, shawl

Pupils - 4 daughters

Sadikova Tabbasum

Born in 1967 in Andijan

Goldseamstress

Master Saida Akbarova

She studied the creation from 1993

Participant of province exhibitions

Material: +, suede, gold and silver thread

Pupils - Mirzaeva Dildora, Yuldasheva Ugiloi, Yulda-
sheva Dilafuz

Saliev Zakir

Born in 1944 in Andijan

Craftsman on carving on wood

Master - craftsman Abdumannap

From 1961 he studied Art

Material: wood

Ornament - vegetable

Pupils - brothers Bakhodir, Mukhammad, Zakhidjon
Saliev

Turdiyev Kutbiddin

Born in 1964 in Yigur village of Andijan province

Ceramist. He was graduated from TĀĒĒ (now it is
the national Institute of art and design under the
name K.Bekhzad)

Teacher S.Sultanmuradov

From 1979 he studied the creation

Participant of republican exhibitions

He works in traditional and nontraditional shapes of
ceramics

Pupils Turdiyev Ilkhom, Nosirov Umid

Utaganov Yulbars

Born in 1942 in Izboskan district of Andijan prov-
ince

Engraver

From 1975 he was interested with creation

Participant of province and republican exhibitions

Material: local species tree

The kinds of carving: contour, phonic and deepen
relief.

Pupils: Abdurazzakov Gafurjon and his 6 sons

Khojimatov Kozim

Born in 1947 in Andijan

Hereditary jeweller

He began to study with creation in 1972

Material: gold

Pupils: Azizova Zokhida, Khojimatov Muzaffar, Khoji-
matov Ilkhomjon.

Jusupov Khabibulo

Born in 1921, Andijan

Artistic leather-processing craftsman (shoe-maker)

Master: Khojimat Kayumov

Since 1945 he has been engaged in this trade

Participant of provincial and republican exhibitions

Articles are kept in the Tashkent State Museum of
Arts and in Andijan Museum of Regional Studies

Materials: nut-tree, leather(chamois, yufti)

Manufactured: kavushi-khakpak

Disciples: sons - Kadirjon, Khamijon, Khamidulla (the
Yusupovs)

The Karakalpak Autonomous Republic

Jumanmuradov Odil

Born in 1960, Chimbay

Works in the joint-stock company «Mamond» in Nukus
Ceramist

Master: father - Turdimurod Jumamuradov

Since 1988 he has been engaged in creative activi-
ties.

Participant of provincial exhibitions

Materials: clay, dyes

Ornament: topic images

Disciples: Murod Askarov, Kobiljon Abdusattarov

Zaripbaeva Marjongul

Born in 1954, Nukus

College teacher

Embroider

Masters: Tursun and Zakira

Since 1970 she has been engaged in this trade

Articles are kept in the Karakalpak State Museum of
Arts

Materials: silk, cotton

Technology - chained embroidery

Ornament : sirga, kuchkar, kurbaka, uljoy

Articles' assortment: robes, jiyaki, belbogs, skull-caps

Disciples: Jumanmurodova Bibioshar, Iskandarova
Merigul

Ostankulova Ziyoda
Born in 1953, Akgor district
Carpet-maker

Materials: cotton, nap, coloured threads
Threads are dyed in Urgut
Articles' assortment: short-napped carpets, rugs, jiyaki
Disciples: Juraeva Zukhra, Ruzieva Mingoy

Ruzieva Mingoy
Born in 1943, Akgor district
Carpet-maker

Materials: cotton, nap, coloured threads, leather
Articles' assortment: short-napped carpets, rugs, kigizes
Disciples: daughters - Mukhabbat, Dilbar, Jongilla (the Ruzievz)

Turumbetova Umara
Born in 1961, Muynak district
Teacher of the lyceum in Nukus
Embroider
Master: mother - Tursungul
Member of the Uzbekistan Union of Artists
Participant of provincial exhibitions

Sirdarya Province

Bekbutaeva Mukarram
Born in 1958, Akkurgan district of Sirdarya province
Engraver
Materials: local types of wood
Articles' assortment: cradles, trunks
Disciples: daughters - Bekbutaeva Yulduz, Bekbutaeva Dilafruz, Bekbutaeva Madina

Islamova Dilbar Yusupovna
Born in 1942, Andijan
Works in Gulistan's furniture factory
Engraver

Salijan Islamov
Born in 1949
Since 1971 he has been engaged in wood-paintings
Participated in the exhibitions, which took place in Moscow, Namangan, Gulistan
Materials: local types of wood, paints
Articles' assortment: trunks, wardrobes, night-tables
Disciples: Mamarazikov Mamurjon (Born in 1955), Mamarazikov Kabul (Born in 1965), Mamarazikov Bazarbay (Born in 1963)

Turabekova Bakhriniso
Born in 1954, Mirzaabad district of Sirdarya province
Carpet-maker, hereditary craftswoman
Materials: nap, threads, many-coloured natural dyes
Ornaments: kuchkarak naksh, archa gul, pishak izi, buta kuz
Articles' assortment: julkhirs and rugs' articles

Djizak Province

Ablaev Amantay
Born in 1944, Chimkent province
Lives in Mirzachul district of Djizak province
Hereditary craftsman of musical instruments
Material: local types of wood
On the whole, he manufactures *dombra* - the Kazakh national instrument
Disciples : brothers - Ajibek, Kilich, Yusuf and Sabir (the Ablaevs)

Azimov Mardi Nazarovich
Born in 1956, Forish settlement of Djizak province
Works at the trade-undertaking *Forish* in Yangiyor
Ceramist and carpet-maker
Masters: father - Azimboy Nazarov, mother - Norguloy Nazarova
Participant of provincial exhibitions
Materials : clay, sand, spherical cups, jugs
Manufactures carpet articles of every day setting
Disciples : Sanakulov Bakhtiyor (Born in 1967), Azimova Gulsara (Born in 1961), Yusupova Umida (Born in 1975)

Karimov Abdukarim
Born in 1948, Bakhmal district of Djizak province
Lives in Novka settlement
Knife - maker
Master: father - Mamatkarim Dustmatov
Participant of provincial and republican exhibitions (Born in 1983)
Materials : iron, steel, animals' horns
Manufactures : knives, axes
Disciples : Karimov Egamberdi, Karimov Khasan, Mametov Abdusattor

Kaladova Raykhon
Born in 1964, Ettisay district of Chimkent province
Lives in Mirzachul district of Djizak province
Hereditary carpet - maker
Materials : nap, threads, paints
Disciples : Kaladova Bakhtigul, Kaladova Norsuluv

Kulkaraeva Zakhira
Born in 1947, Chapaev settlement of Sirdarya province
Manager of *Atirgul* Kindergarten of Mirzachul district, Djizak province
Hereditary carpet - maker
Materials : nap, threads and paints
Manufactures : carpets - yulbars gilam, Uzbekiston gerbi

Mametov Shalaboy
Born in 1932, Pakhtaaraal district, Chimkent province
Lives in Mirzachul district, Djizak province
Engraver
Since 1980 he has been engaged in this trade

Materials : wood, leather, paints
 Manufactures : on the whole, horses' saddles
 Disciple : Mametov Naurzibay

Kashkadarya Province

Andaeva Norsulton Abatovna
 Born in 1953, Bakhoristan district, Kashkadarya province

Manager of the Municipal Department for Culture
 Embroider

Master : mother - Andaeva Ugiloy

Participant of provincial exhibitions

Articles' assortment : chapan, kurpacha, suzane, pillow-cases

Patterns : turna, kator, semichka kurok, kuchkor shokh

Disciples : Andaeva Sanobar, Andaeva Rano, Andaeva Mekhrijamol

Bozorova Gulshod

Born in 1948, Kasansay district, Kashkadarya province

Gold - seamstress

Master : grandmother - Ruzigul Annaeva

Since 1990 she has been engaged in gold embroidery

Participated in provincial exhibitions

Materials : threads, velvet

Ornament : peacock and duck patterns

Disciples : G.Abdullaeva, H.Abdullaeva, Z.Sultonova, N.Ravshanova

Jabbarov Avkodchi Tashkobid ugli

Born in 1942, Kasansay district, Kashkadarya province

Artist - caulker

Master : uncle - Juraev Tashpulat

Since 1966 he has been engaged in creative activities

Participated in provincial exhibitions

Materials : copper, aluminium, brass

Ornament : geometrical and vegetable

Disciple : Ravshanov Kholmira

Kodirov Inoyat

Born in 1931, Shakhrisabz

Lives in Karshi, pensioner

Craftsman of music instruments

Master : father - Abdulla Kodiriy

Since childhood he has been engaged in creative activities

Participant of provincial exhibitions

Materials : mulberry, nut-tree, apricot-tree, cattle and fish skins, pellicle of bull's heart.

Disciples : M.Jabborov, F.Saidov, Akhajon

Kuldashv Abdujalil

Born in 1926, Kashkadarya province

Works in private firm *Master Sadik*

Leather-processing craftsman

Articles : boots, shoes, kovush, horses' harnesses

Materials : animals' skin, poplar

Disciples : Usmon Olim, K.Juraev

Olimov Karim Salimovich

Karshi

Craftsman of miniature

Master : B.S.An

Participant of Tashkent exhibitions in 1993- 1994

Materials : paper, tempera, papyrus, sheep and goat skins

Ornament : vegetable and geometrical

Disciples : J.Ravshanov, A.Olimov

Pirimkulova Gulchekhra

Born in 1950, Karshi

Works in private firm *Botir*

Gold - seamstress

Master : mother - Mukhtaram Egamberdieva

Participated in provincial exhibitions

Materials : gilt threads, velvet

Works in Bukhara's school in gold-embroidery tradition

Disciples : N.Rakhmatova, N.Tolipova, A.Temirova

Rakhmatov Zokir

Born in 1965, Karshi

Works in *Kulof* enterprise

In 1991 he graduated from Tashkent Uygur Institute of Art

(now the National K.Bekhzod Institute of Art and Design)

Materials : white sand, kadin, gyps

Disciples : M.Khasanov, S.Khamraev, Sh.Ergashev

Ruzaliev Toshkenboy

Born in 1955, Yakkabag district, Kashkadarya province

Carpenter

Since 1970 he has been engaged in this trade

Materials : mulberry, poplar, nut-tree

Articles : trunk, beshik, table, chair, door-frames

Disciples : S.Ruzaliev, F.Ruzalieva

Sattarov Bakhtiyor

Born in 1953, Kasbi settlement, Kashkadarya province

Works in Navoi city

Ceramist

Master : father-Oymurod Sattarov

Since 1970 he has been engaged in this trade

Raw materials : sand, clay

Articles : jug, oftoba, chaydish

Tashkent and Tashkent Province

Baltabaev Mirzafar Ilyasovich

Born in 1965, Tashkent province

Teacher of the Republican artistic college

Engraver and papier-mâché craftsman
 Master : Tokhtaev Makhmud
 Since 1979 he has been engaged in this trade
 He was awarded the diplomas of the Republican importance
 Participant of Republican and foreign exhibitions
 Materials : tempera, oil-colours
 Ornament : geometrical and vegetable
 Disciples : T.Kholmatov, N.Ikramov, U.Fozilov, J.Gafurov, L.Said-ganiev, N.Sharipov, B.Teshabaev

Baltabaev Tair
 Born in 1959, Tashkent
 Works in *Master* Union in Tashkent
 Varnish - miniature craftsman
 Masters : Chingiz Akhmarov, Shomakhmud Mukhammejanov
 Since 1982 he has been engaged in the independent creative activities
 In 1995, he was awarded UNESCO certificate and in 1997 -State Kamo-liddin Bekhzod Prize
 Participant of republican and international exhibitions
 Materials : papier-mâché, varnish, tempera
 Disciples : Bakhodir Bobonazarov, Dilfuza Khalikova, Azam Valiev,
 Rikhsitilla Rakhmanov, Nuriddin Azamov

Dadamukhamedov Faskhitdin Gulyamovich
 Born in 1963, Tashkent
 Works in *Master* Union in Tashkent
 Jeweller
 Master : Niyozali Kholmatov
 Since 1982 he has been engaged in creative activities
 He was awarded several diplomas
 Participant of republican and international exhibitions
 The private exhibitions took place in 1991 and 1993
 Articles are kept in the Museum of Applied Arts of Uzbekistan and
 in the Ethnography Museum in St.Petersburg
 Makes the articles in traditional style
 Materials : silver, german silver, pearl etc.
 Disciples: M.Mirpulatov, M.Obidov, F.Dadamukhamedov, M.Dadamukhamedov, I.Alimov.

Juraev Ibrokhim Urunboevich
 Born in 1956, Andijan
 Works in *Master* Union in Tashkent
 Varnish-miniature craftsman
 Graduated from the Republican artistic college
 Articles are kept in the Uzbekistan State Museum of Arts
 Participant of republican and international (Malaysia, Switzerland, and other) exhibitions
 Materials : papier-mâché, tempera paints and gold leaf
 Articles' assortment : souvenir's boxes

Kamolov Gayrat
 Born in 1955, Tashkent
 Works in *Master* Union in Tashkent
 Varnish-miniature craftsman
 Master : Chingiz Akhmarov
 Since 1982 he has been engaged in the independent creative activities
 In 1995 he was awarded UNESCO certificate
 Participant of republican and international exhibitions
 Articles are kept in the Museum of Applied Arts of Uzbekistan and in the Uzbekistan Art Academy's funds
 Materials : papier-mâché, tempera paints and gold leaf
 Materials for tsank miniature : paper, silk, leather, tempera and oil-colours
 Disciples : Rustam Alimov, Yusuf Fayziev, Ilkhom Jabbarov

Karabaev Sodik Sabirovich
 Born in 1956, Tashkent
 Works in *Master* Union in Tashkent
 Varnish-miniature craftsman
 Master : Chingiz Akhmarov
 Since 1982 he has been engaged in the independent creative activities
 In 1995 he was awarded UNESCO certificate
 Participant of republican and international exhibitions
 Materials : papier-mâché, tempera and oil-colours
 Disciples : Natasha Frolova, Mirsalim Mirziyotov, Alisher Karabaev

Kasimov Abdulla Patkhulaevich
 Born in 1957, Tashkent
 Works in *Master* Union in Tashkent
 Hereditary engraver
 Since 1990 he has been engaged in the independent creative activities
 Participant of republican and international exhibitions
 Materials: wood, brass, honey, varnish
 Ornament: geometrical
 Disciples: brothers and sons

Madaliev Zulfiya Sobirovna
 Born in 1952, Fergana
 Works in *Master* Union in Tashkent
 Engraver
 Master: husband - Maksud Madaliev
 Since 1977 he has been engaged in the independent creative activities
 In 1995 she was awarded UNESCO certificate
 Articles are kept in the Uzbekistan State Museum of Arts and in the Moscow Museum of October Revolution
 Material: coloured metal
 Ornament: geometrical and vegetable
 Disciples: cousin and children

Madaliev Maksud
 Born in 1948, Margilan
 Works in *Master Union* in Tashkent
 Hereditary engraver
 Participant in republican and international exhibitions
 Articles are kept in the State Museum of Arts and Uzbekistan Museum of Applied Arts
 Materials: copper, brass
 Ornament: geometrical and vegetable
 Disciples: F.Obidov, Z.Madalieva, F.Madalieva

Mukhammejanov Shomakhmud Shokhadievich
 Born in 1954, Tashkent
 Works in the Tashkent Beruni Institute of Oriental languages
 Varnish - miniature craftsman
 Since 1969 he has been engaged in the independent creative activities
 The State Khamza Prize laureate and the member of the Uzbekistan Academy of Arts
 Participant of republican and international exhibitions
 Articles are kept in some museums of Uzbekistan and also in Asia Museum in Seattle and Metropolitan Museum in New-York
 Restored the technology of manufacturing of the medieval paper
 Works in the Central Asia book - miniature traditional style

Nazirov Khurshed Abdullaevich
 Born in 1958, Tashkent
 Works in *Master Union* in Tashkent
 Varnish - miniature craftsman
 Masters: Chingiz Akhmarov, Shomakhmud Mukhammejanov
 Since 1982 he has been engaged in the independent creative activities
 In 1995 was awarded UNESCO certificate
 Participant of republican and international exhibitions
 Articles are kept in the Uzbekistan Museum of Applied Arts
 Materials: papier-mâché, tempera
 Disciples: Dilfuza Khalikova, Bakhodir Babanazarov, Kakhramon Ris-kulov, Munira Gaipova

Nazirkhanov Sayfidin
 Born in 1968 in Tashkent
 Works in *Usto* Craftsmen's Association in Tashkent
 Jeweller
 Master - M. Nazirkhanov
 From 1989 has been conducting independent creative activity
 A participant of Republic and foreign exhibitions.
 Material: silver, copper, German silver, turquoise, coral, pearl and other natural stones
 Apprentices: S. Yakubov, N. Akhrorajaev, B. Muzrapov

S. R. Rakhmatullaev
 Born in 1953 in Kalinin district of Tashkent region
 Wood-carver
 Masters: A. Faizullaev, S. Kasimov
 From 1983 has been conducting independent creative activity
 A participant of Republican and international exhibitions
 His works are in the Museum of applied art and in the State Museum of arts of Uzbekistan.
 Material: local kinds of tree (plane-tree, elm, etc.)
 Apprentices: I. Mukhamedov, A. Kasimov, A. Ashurov, Z. Urmanbekov

F. R. Rakhmatullaev
 Born in 1963 in Kalinin district of Tashkent region
 Works in *Usto* association in Tashkent
 Master of lacquer miniature
 Master: A. Yuldashev
 From 1991 has been conducting independent creative activity
 A participant of Republican and international exhibitions
 Material: papier-mache, lacquer, tempera
 Apprentices: J. Ashurov, Z. Khakimov

N. M. Salomov
 Born in 1967 in Tashkent
 Works in *Usto* Association in Tashkent
 Master of lacquer miniature
 Masters: V. S. An, Kh. Nazarov, T. Boltabaev
 From 1988 has been conducting independent creative activity
 A participant of Republican and international exhibitions
 Works in traditions of East miniature on the basis of Bukhara school
 Material: paper, micro canvas, caskets
 Apprentice: B. Khamrakulov

F. K. Talipov
 Born in 1976 in Tashkent
 Works in *Usto* Association
 Jeweller
 Master: M. Nazirkhanov M. Nazirkhanov
 From 1992 has been conducting a creative activity
 A participant of Republican exhibitions
 Material: German silver, silver, obsidian, garnet and other stones
 Apprentice: A. Mirtolibov

G. M. Tasheva
 Born in 1972 in Tashkent
 Jeweller
 Master: Z. Nazirkhanov
 From 1990 has been conducting a creative activity
 A participant of Republican and international exhibitions
 Material: German silver, coral, pearl and other natural stones
 Apprentices: A. Toshev, T. Karimov

A. Faizullaev
 Born in 1933 in Tashkent
 The teacher of Republican artistic college
 Wood-carver
 Master: M. Kasimov
 From 1952 has been conducting a creative activity
 An honoured painter of Uzbekistan
 Has State honoured documents and medals
 A participant of Republican and International Exhibitions
 His works are in the Museums of Uzbekistan and in the Museums of Moscow and Leningrad
 Works in traditions of Tashkent school's wood-carving
 Material: local kinds of tree (plane-tree, nut, etc.)
 Ornament: geometric, plant and pargori
 Technique: carving without background, contour carving (lula pardoz)
 Apprentices: S. Isanov (Fergana), A. Kirgizov (Namangan), M. Nasbiddinov (Andijan), J. Abdunazarov (Kashkadarya), Saidaliev, B. Ganiev, A. Azlarov, S. Rakhmatullaev, Kh. Ganiev, Kh. Odilov, K. Valiev, T. Faizullaev, N. Azamov, Sh. Azimov, E. Aliev, S. Abidov (Tashkent)

G. Yu. Yuldashev
 Born in 1951 in Narin district of Namangan region
 Heads a Republican artistic college
 Wood-carver
 Master: A. Faizullaev
 From 1977 has been conducting independent creative activity
 A participant of republican and international Exhibitions (Greece, France, Germany, USA, Pakistan)
 Material: wood, lacquer
 Ornament: plant - pargori, kush band
 Technique: contour, carving with deepen background
 Apprentices: Z. Isamukhamedov, Ya. Usmanov, I. Abdulkhatov, K. Ergashev, R. Aliboyev, I. Bakhadirov, M. Pulatov, R. Zainetdinov, I. Kirgizov, Kh. Khurullaev, R. Alibekov, R. Akhmedov, f. Orifjanov

Ferghana Province.

K. Abduraimov
 Born in 1929 in Margilan
 Musical instruments' maker
 Master: S. Mukhiddinov
 From 1973 has been conducting a creative activity
 Material: local kinds of tree (mulberry, walnut, apricot trees)
 Dutar, tambur, rubab (concert, technical)
 Apprentice: M. Arslanov

Kh. Abdujabborov
 Born in 1931 in Margilan
 Jeweller. Hereditary craftsman
 Master: his uncle - Orifjon master
 From 1947 has been conducting creative activity

A participant of republican and international exhibitions
 His works are in Kokand museums, Ferghana museums and in the State Museum of Arts of Uzbekistan
 Material: German silver, silver, brass, turquoise, coral
 Traditional shapes of *kashkar zirak* jewellery

G. Babajanov
 Born in 1952 in Rishtan
 Works at Rishtan ceramics plant.
 Ceramist
 Master: his father B. Nishanov
 A participant of republican and international exhibitions
 Kuzagar, a particular attention is paid to the makings' shapes
 Apprentice: his son B. Babajanov

A. Isanov
 Born in 1964 in Rishtan
 Works at Rishtan ceramics plant
 Ceramist. Hereditary master
 Masters: his uncle Khasan Akhmajanov, Kh. and I. Kamilov
 A participant of republican and International Exhibitions
 Ornament: Jug, fish and plant pattern
 Apprentices: his sons - Akram, Akmal Isanovs, M. Bazarov, O. Negmatov

I. Kamilov
 Born in 1926 in Rishtan
 Works at Rishtan ceramics plant
 Ceramist. Hereditary master
 Master: his father K. Madaminov
 In 1960 was honoured with the State Prize of USSR
 In 1973 was awarded with the title Honoured artist of Uzbekistan
 A participant of republican and international exhibitions
 Material: clay and ishkore glazed
 Ornament: jug, knife, kalampir, chetan gul
 Apprentices: A. Yuldashev, Ismail and Israil Kamilovs, Sh. Yusupov, Kh. Ganijonov

I. Kamilov
 Born in 1961 in Rishtan
 Works at Rishtan ceramics plant
 Ceramist. Hereditary master
 Master: his father I. Kamilov
 A participant of republican and international exhibitions
 Honoured with documents and diplomas
 Makings' assortment: kanddon, kaimokdon, urdak
 Apprentice: Sh. Kamilov

N. Kadirov
 Born in 1957 in Rishtan

Has been working at Rishtan ceramics plant from 1969

Ceramist

Master: Yu. Ergashev

Makings assortment: fine plastic

Apprentices: A. Kadirov, Nodir, Shavkat, Akhror, Abror, Ziyoda and Nargiza Kadirovs

I. Mirsanaev

Born in 1977 in Rishtan

Works at Rishtan ceramics plant

Ceramist

Master: R. Usmanov

A participant of the regional and republican exhibitions

Material: clay and ishkore

Ornament: plant and geometric

O. Mamatov

Born in 1927 in Khodjand

Works in private shop

Wooden combs maker

Hereditary craftsman

Master: his grandfather M. Abdullaev

A participant of republican and international exhibitions

Material: local kinds of tree

Apprentices: his sons - Makhmudali, Mukhtor, Odil Mamatovs

F. Obidov

Born in 1954 in Kokand

Works in Kokand branch of *Usto* Association

Chaser

Master: L. Fozilov

From 1969 has been conducting creative activity

A participant of republican and international exhibitions

Material: brass, copper, silver, German silver

Ornament: plant, pargori

Wares assortment: sets, choidish, inlayed soft cover intended for knives

Apprentices: Kh. Obidova, A. Abdullaev

A. Nazirov

Born in 1958 in Rishtan

Works at Rishtan ceramics plant

Ceramist

Masters: I. Kamilov, Kh. Sattarov

A participant of Republican and International Exhibitions

Ornament: plant, epigraphic elements

Apprentice: D. Dekhkanov

O. Nigmatov

Born in 1956 in Rishtan

Works at Rishtan ceramic plant

Ceramist. Hereditary craftsman

A participant of Republican and International Exhibitions

Wares' assortment: jugs

Ornament: plant

S. Salieva

Born in 1939 in Kokand

Works in *Usto* association

Bascets' weaver

Hereditary master

Master: S. Salieva

A participant of regional exhibitions

Material: poplar, green hedge

Wares' assortment: 4 kinds of baskets

Ornament: panjara

Apprentice: B. Saliev

O. M. Umarov

Born in 1942 in Kokand

Works at Kokand branch of *Usto* association

Knives maker

Hereditary craftsman

Master: A. Eshmatov

From 1960 has been conducting creative activity

A participant of republican exhibitions

In 1993 in Tashkent his personal exhibition was organised

Material: poplar, bone and animals' horns

Wares' assortment: swords, sabres, knives

Apprentices: Kh. Umarov, S. Kabulov, O. Kabulov

R. Usmanov

Born in 1954 in Rishtan

Has been working at ceramics plant from 1980

Ceramist

Masters: I. Kamilov, Kh. Sattarov

From 1982 has been conducting creative activity

A participant of republican and international exhibitions

Material: clay, cobalt

Ornament: plant

M. Tojialiev

Born in 1958 in Rishtan

Works at ceramics plant

Ceramist. Hereditary craftsman

Master: his father Akbarali

A participant of Republican and International Exhibitions

Wares' assortment: shokosa, mevadon

F. Yunusov

Born in 1929 in Margilan

Works at Public Services

Leather processing

Hereditary shoemaker

Master: G. Madaminov

From 1947 has been conducting this activity

A participant of republican and international exhibitions

Material: chromium, soles, lacquer

Apprentices: Abdumumin, Makhmud and Erkin Yunusovs

Sh. Yusupov

Born in 1945 in Rishtan

Works at Rishtan ceramics plant

Ceramist. Hereditary craftsman

Master: Isomiddin

In was honoured with Honourable Culture Worker, a real member of Academy of Arts of Uzbekistan

A participant of republican and international exhibitions

Material: clay, ishkore

Ornament: plant and geometric

Apprentices: R. Tukhtaev, M. Juraev, S. Yusupova, J. Isamitdinov, F. Yusupov, T. Khaidarov

F. Yusupv

Born in 1974 in Rishtan

Works at Rishtan ceramics plant

Ceramist. Hereditary craftsman

Master: his father Sh. Yusupov

A participant of Republican and International Exhibitions

Material: clay

Wares' assortment: fine plastic, terra-cotta, lyagans

Ornament: plant

G. Elibaev

Born in 1955 in Rishtan

Works at Rishtan ceramics plant

Ceramist

Master: I. Kamilov

Wares' assortment: jugs, fine plastic

Ornament: plant, geometric

A. Yuldasheva

Born in 1940 in Margilan

Scull-caps' embroidery maker

Hereditary craftsman

Master: her mother T. Yuldasheva

A participant of regional exhibitions

Material: black satin, silk threads

Wares' assortment: bridegroom's scull-cap and Margilan scull-cap

Apprentices: Sapurakhon, Uktamoi, Dilfuzakhon Yuldashevs

A. Yuldashev

Born in 1941 in Rishtan

Works at Rishtan ceramics plant

Ceramist. Hereditary craftsman

Masters: his father Yu. Rozikov, I. Kamilov

From 1952 has been conducting creative activity

Honoured with documents and diplomas

A participant of Republican and International Exhibitions

Material: clay, ishkore

Ornament: traditional

Apprentices: Zakir, Shakir, Saodat, Nazira Yuldashevs

Samarkand Province

A. Aliev

Born in 1949 in Samarkand province

Musical instruments maker

From 1949 has been conducting his activity

A participant of Republican exhibitions

His works are in Samarkand in the Ikramov Museum

Material: local kinds of tree, bull and fish skin

Ornament: geometric and plant

Technique: inlaying

Apprentices: D. Bozorov, A. Aliev, B. Shukurov

S. Akhatov

Born in 1960 in Urgut

Knives maker. A representative of the third generation of hereditary craftsmen.

From 1970 has been conducting creative activity

Technique: material's hand processing

Material: steel coated with chromium, bones, glass

Makes various kinds of handles- gur dasta, dondon dasta, kumush dasta

Wares' assortment: swords, sabres, knives

Apprentices: his sons Alisher, Namoz

V. Batgizi

Born in 1969 in Kabul (Afghanistan)

Carpet maker. Hereditary craftsman

Works at *Khujum* factory in Samarkand

Ornament: geometric, zoomorphic, stylised, plant

Apprentices: Z. Kasimova, M. Farkhadova

D. Jalilov

Born in 1968 in Samarkand

Ceramist

Works in *Rassom* firm

Master: A. Mukhtarov

From 1983 has been conducting creative activity

A participant of republican and international exhibitions

Material: clay, angob

Makes small terra-cotta figures and toys

U. Jamalov

Born in 1926 in Urgut

Wood processing craftsman

Represents the 4th generation of hereditary craftsmen

Masters: his father U. Jamalov

From 1993 has been conducting his activity

Material: local kinds of tree

Ornament: geometric, plant and architectural motifs, elements of Arabic calligraphy

Wares' assortment: trunks, dressers, stands, caskets

Apprentices: Rakhim, Rauf, Rustam, Akhmad Jamalovs, T. Nasimov (Urgut)

Z. Kasimova

Born in 1974 in Samarkand

Carpet-maker

Works at *Khujum* factory in Samarkand

Master: Sh. Bakhridinova

Material: pile, silk and wool

Apprentice: M. Shadieva

S. S. Lukmanova

Born in 1938 in Samarkand

Embroidery maker

Works in *Aziza* joint-stock company

Master: K. Usmanova

From 1962 has been conducting independent creative activity

Decorated with orders and honoured with writing documents

A participant of republican and international exhibitions

Her works are in the Sh. Akhmajan Museum in Samarkand

Material: velvet, silk, silk threads

Technique: machine knitting

Ornament: plant, architectural motifs, Arabian calligraphy

Wares assortment: *suzane*, *zardevor*, *chaishab*, *belbog* (men's belt-handkerchiefs)

Apprentices: T. Umarova, Sh. Muradova, S. Khakimova

S. Maruphova

Born in 1962 in Urgut

Embroidery maker

Works in *Rano* private enterprise

Master: M. Rafiev

From 1981 has been conducting independent activity

A participant of regional exhibitions

Material: velvet, *bekasam*

Wares assortment: mainly men's robes

Apprentices: Khalida, Nazira, Dilnoza, Shakhnoza

Z. Mukhtarov

Born in 1956 in Samarkand

Ceramist, hereditary master

Master: his son A. Mukhtarov

From 1967 has been conducting independent activity

Material: *angob* painting, clay

Wares' assortment: fine figure plastic (plot compositions)

J. Oblakulov

Born in 1932 in Urgut

Leather maker, representative of the 5th generation of hereditary craftsmen

From 1952 has been conducting his activity

A participant of Republican and International Exhibitions

Honoured with Orders and diplomas

Material: trees' roots, *gur-toch*, bones, animals horns, stainless steel, copper, glass, leather

Ornament: *yulduz*, Moslem signs (the moon, stars), geometric rhombuses

Apprentices: his sons Nazim, Azim, Kazim, Kasim Oblakulovs, O. Khaidarov (Urgut), Z. Ergashev, G. Kakhkharov

N. Oblakulov

Born in 1954 in Urgut

Ceramist, representative of the eighth generation of hereditary craftsmen

Master: his father M. Oblakulov

The participant of the Republican and International Exhibitions

In 1995 he was awarded the UNESCO Certificate

Material: clay, glaze

Ornament: geometric (*chizma*)

Disciple: nephew Mamad Ali Sharif Oblakulov

Oblakulov Nugman

Born in 1964 in Urgut

Potter. Hereditary master.

Since 1978 he has been conducting independent creative activity

Has State honours and medals

The participant of the Republican and International Exhibitions

In 1995 he was awarded the UNESCO Certificate

Material: clay, glaze

Ornament: geometric and plant

Technique: engraving

Rakhmatullaeva Sakhobat

Born in 1925 in Urgut district in Uzbek village

Worked in *Usto* Association. Now - a pensioner

Embroideress

Her mother - master Makhmudova Kifoyat taught her

Since 1938 she has been conducting independent creative activity

Has State honours and Washington Art Exhibition of Folk Applied Arts' Diploma

In 1995 she was awarded the UNESCO Certificate

Technique: handwork, silk cocoon processing by traditional method of dying

Material: silk, cotton fabric, brocade

Makings' assortment: large decorative panels - *syuzane*, coverlets - *joypush*, *bolinpush*, *gavorapush*, prayer rugs - *joynamaz* etc.

Ornament: plant, geometric, zoomorphic and object - *lola-gul*, *ova*, *kalampur*, *tanga*, *tea-pot*

Disciples: daughters - *Gulnora*, *Dilbar*, *Feruza*, *Nodira*, *Mokhira*; daughters-in-law - *Makhbuba*, *Shakhida*, *Kubarov*, and also *Makhkamova Saodat*, *Makhkamova Sayora*

Ruzimuradov Shakhmurad

Born in 1955 in Samarkand province

Works in Samarkand Museum of history and culture of Uzbekistan peoples (the head of a department)

Jeweller

The representative of the 7th generation of the hereditary masters

Teacher - grandfather Aziz Usto

The participant of republican exhibitions

Material: silver, corals, mother-of-pearl, turquoise

Ornament: islimi, bodomgul, kalampur, geometric nets and curls

Technique: casting, granulation, filigree

Makings' assortment: earrings, rings, necklaces of traditional style

Disciple: Azizov Khasan

Khakberdiev Khudoyberdi

Born in 1949 in Samarkand

Works in *Usto* Association in Samarkand

Potter

Teacher: Umar Jurakulov

Since 1968 she has been conducting independent creative activity

The participant of the republican and international ceramics exhibitions and Seminars (in Russia, Latvia, France, India, Iran, Belgium, Turkey)

Material: clay, cobalt oxide, angob, potter's wheel, hand-building, chizma

Ornament: the stylized depiction of syuzane, influence of Timurids' period's ceramics; toys - mythological animals (winged horses, dragons, birds etc.)

Disciples: Egamberdiev Jamshid (1962), Khakberdiev Dilshod (1971)

Republican Centre of Children's Art

Kudryatov Furkat

Born in 1966 in Bukhara

Works in Bukhara department of the Republican Centre of Children's Art

Embosser

Teacher: Tair Kasimov

Since 1979 he has conducted an independent creative activity

Material: copper, brass

Ornament: plant, bodom, zanjira

Disciple: Khojiev Gafur

Mukimov Karamat Akhmedovich

Born in 1945 in Bukhara

Works in Bukhara department of the Republican Centre of Children's Art

Musical Instruments maker

Teachers: Sirojiddin Mukhiddinov, Abdunabi Abdugaffarov

Since 1976 he has conducted his creative activity

The participant of the Republican and International Exhibitions

Material: local kinds of fruit trees

Makings' assortment: tanbur, kashkar rubab, old Afghaniyan rubab and the restoration of musical instruments

Disciples: Odinaev Bakhodir, Mukimov Otabek, Nazarov Talib, Bayramov Nurmat, Akhmedov Muyin

Sadikov Chulpan

Born in 1931 in Tashkent

Works in the Republican Centre of Children's Art (Tashkent)

Potter

Teacher: Yunus Ziyamukhamedov

Since 1942 he has conducted his creative activity

The participant of the Republican and International Exhibitions (Germany, Chechoslovakiya, Hungary, Poland, Japan)

Material: clay

Makings' assortment: tea and dinner sets, dishes-lyagans

Ornament: plant, geometric

Disciples: Sabir Rasulov, Kabul Rashidov, Shukhrat Giyasov

Shodiyarova Zumrad

Born in 1960 in Samarkand

Works in Samarkand department of the Republican Centre of Children's Art

Embroider

Disciple: Nabieva Zubayda

Since 1990 he has conducted his creative activity

Material: velvet, silk, silken threads

Ornament: plant

Makings' assortment: syuzane, zardevor, choyshab, belbog (men's waist kerchiefs)

Disciples: Kurbanova Romila, Abdullaeva Khafiza, Mustafaeva Feruza

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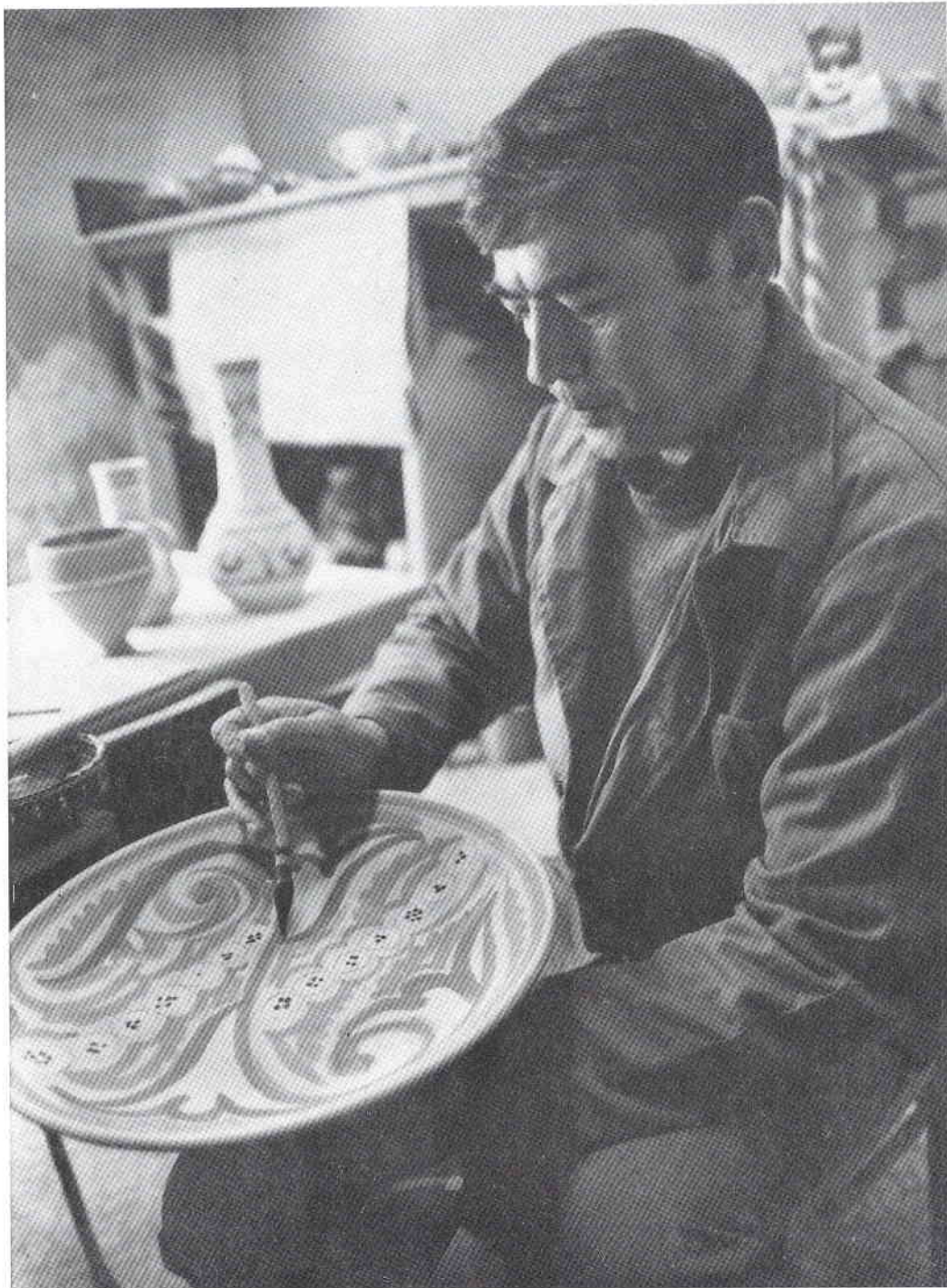
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Master of embossing. XIX century. Samarkand.



A.Rahimov, Member of Academy of Arts of Uzbekistan — master of ceramics from Tashkent. 1990-es.



Noskodu (wares made from pumpkin) salesman – Registan. Late of XIX century.



A seller of snuff boxes (noskovok or noskodu) at Reghistan, Samarkand. 1920-1930s.
Engraving and colour toning.

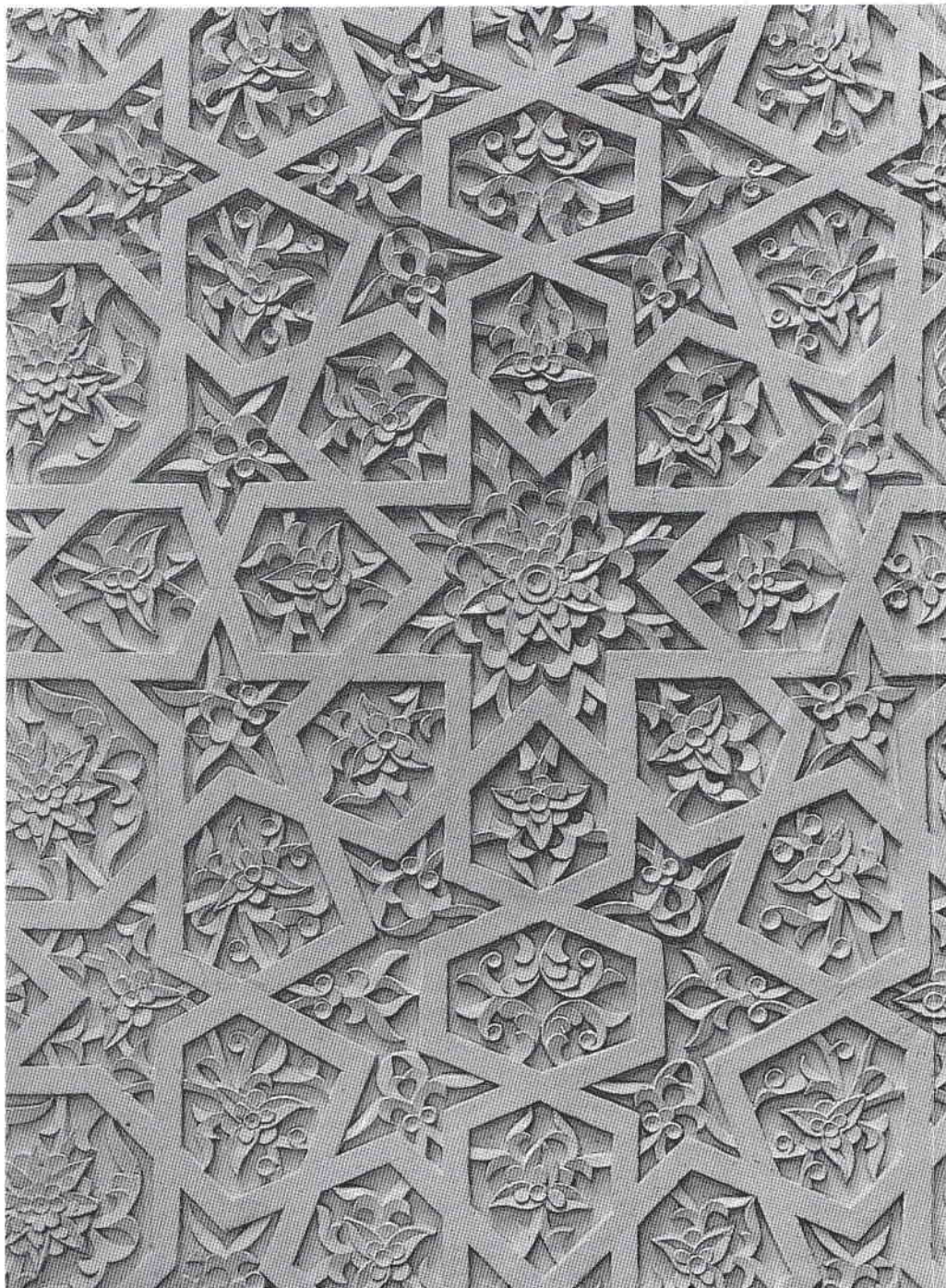


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