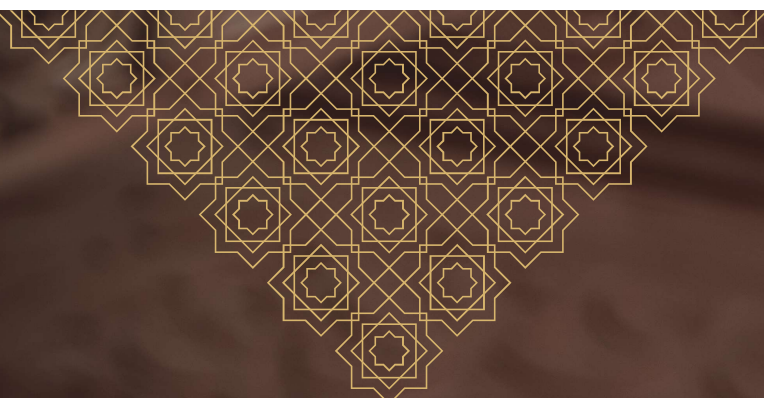


INSPIRED BY CENTURIES

HOW-TO-USE GUIDE OF UZBEK HANDICRAFTS





“THERE`S
NO ROSE
WITHOUT THORNS
AND NO CRAFT
WITHOUT
HARD WORK.”

Uzbek proverb





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Sun Yun

Vice-President,
PAX Technology Limited,
China.

Ever since my first trip to Uzbekistan, I have been fascinated by the country's local handicrafts. This beautiful country has connected East and West ever since the ancient "Silk Road" times. With their open minds, nourished by the abundance of history and culture around them, the Uzbek people have developed their unique folk art.

This book is recommended for anyone who wants to get a better understanding of Uzbek folk art. Use it as a handbook to navigate through the overwhelming treasures!



Adil Al-Zarooni

CEO, Al-Zarooni
Emirates Investments LLC

This is a beautiful book. I have always been interested in and curious about the different forms of Islamic art in Central Asia. This is a well-presented book of arts and artists. Beautiful pictures and storylines. Proud of you.



Mohammed Riaz

Co-founder,
Xtracap Fintech
India Pvt. Ltd

The Book is not just promoting Art but also recognizes the Artist behind the Art. Art and Artist are intertwined and cannot survive without each other. The Book 'Inspired by Centuries' is an excellent work, designed with a discerning touch which reflects the artists' impressions of their work, described with equal finesse and sophistication.

As an Indian, it is easy for me to trace back some of the artwork presented in this book in India from Uzbekistan, for example the Wood Carving in Kashmir, the Carpet Weaving, and so on.

The work of each artist has its individual and unique footprint. However, these artists tend to work on design concepts that have been in their family for centuries, which is more related to the local heritage. Yet they can find higher acceptability in the market place. New designs and concepts relevant to the developed world could help these talented artists find new profitable markets, thereby ensuring not just the survival of the art and craft, but also its journey to the other countries in the region, as it did in the ancient past.

(you will find full review on the website)



Vladimir Sergeevich Tverdohlebov

Honorary Artist
of the Republic of Kazakhstan
People's Artists of the USSR,
Almaty, Kazakhstan

It was with pleasure that I read the book about the artisans of Uzbekistan - a very beautiful and high quality edition. Great pictures. The beautiful faces of the master craftsmen, and the hands that create these fine and sophisticated masterpieces, deserve admiration.

I have always greatly respected those behind the arts and crafts of Uzbekistan. Devoted to their work, despite the emergence of new technologies and simplified modern design, they have managed to preserve the ancient traditions and techniques of creating exquisite handicrafts of silk and wool, copper and silver, wood and ceramics.

Works created by the artisans of Uzbekistan have for centuries travelled along the Great Silk Road, acquainting the people of Asia and many nations of Europe with their masterpieces, and influencing their tastes. It is wonderful that we still have the opportunity to enjoy the magnificent works created by the master craftsmen of Uzbekistan. It is remarkable that the publishers and Uzbekistan credit their roots and promote their artisans and their art.



Vladimir Evtushenko

President,
ZAO "SmartCard Service",
Russia

The Book "Inspired by Centuries" represents a small encyclopedia of applied art, preserved from the depths of centuries and living in the hands and hearts of contemporary artisans.

The stylistic harmony and subtlety found in their works reconcile ancient ornaments and modern utilitarian rationalism. They are not subject to criticism of subjective and biased tastes since they have not changed for millennia, which means they have become established in their perfection.

The publishers of the book deserve heartfelt gratitude for the tremendous work done, as well as those heroes whose works are created with love. As for the readers, we hope they will not confine themselves to what they see in the book, but will visit the country of the real masters of ancient arts. Possibly, a piece of the warmth created by their hands will one day appear in your house as well.

(you will find full review on the website)



Mjusa Sever

Director of Regional Dialogue,
Slovenia-Uzbekistan

Uzbekistan is full of fascinating art; local handicrafts are evidence of the immense and unrecognized talents of the people of Uzbekistan. Having lived among them for almost 15 years, I cannot help but wonder, and I'm still impressed by their patience and their unique passion for beauty, as reflected in their works.

This fantastic book attests to the kind of treasures that both women and men of this country continue to nurture, based on the old traditions of their unique Islamic civilization. I hope the artists will continue to share their knowledge, skills and devotion with the younger generation. Congratulations and thanks go to the authors who decided to share these documented testimonies with the world through such a beautiful book!

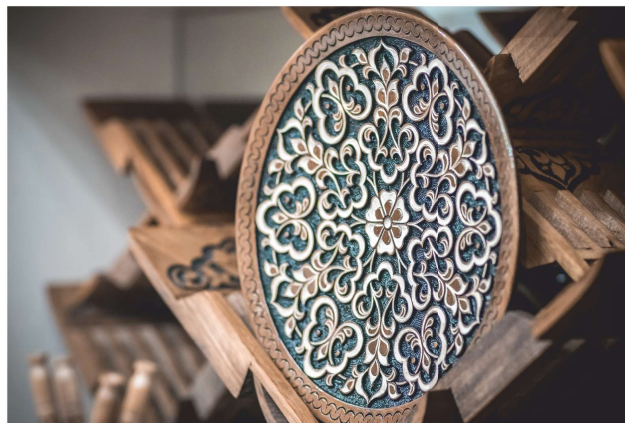
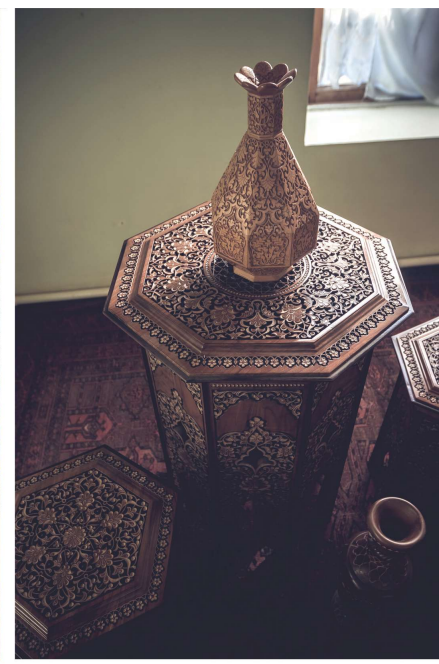
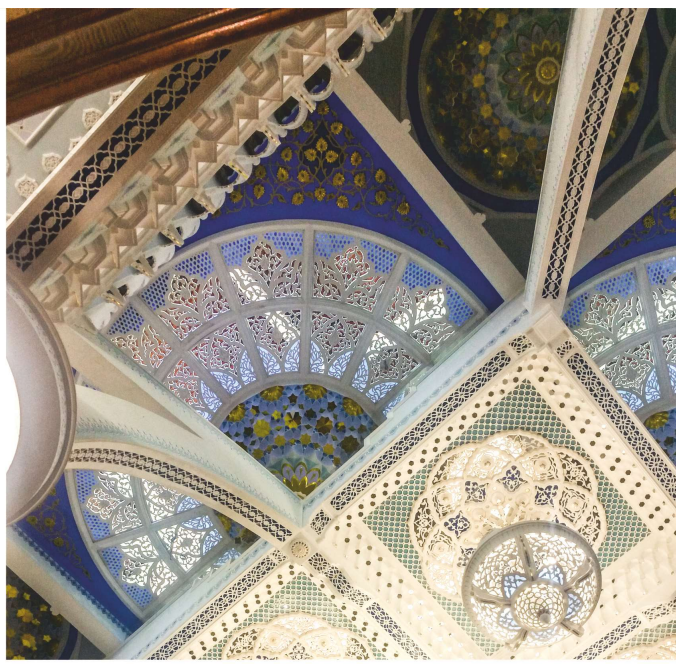


Sally Jones

Bodmin Fine Art,
UK

While reading this pictorial guide I have just been on a journey along the Silk Road to Samarkand. I left behind my pale, magnolia coloured walls and entered a world of intensity, saturating the senses.

The Uzbek artisans and master craftsmen and women using and teaching the traditional methods and techniques in their ancient, hand-crafted skills struck me with the intensity of design and colour that is extraordinary. Fascinating, informative, thought provoking.





CERAMICS

Sharofiddin Yusupov • Alisher Narzullayev • Bakhtiyor Nazirov • Odilbek Matchanov • Ikromjon Kambarov

CERAMICS



Lyagan. Author Alisher Narzullaev.

Since ancient times, ceramic dishes have been valued by every Uzbek family as symbols of unity, friendship and hospitality, representing peace and kindness. Large traditional *lyagans* (shallow dishes) serve the whole family, bringing them closer together. To this day at weddings and other festivities relatives and friends will gather around a *lyagan* filled with the popular 'pilaf' rice dish. In summer days, you can walk past any Uzbek yard, and hear children laughing, adults talking, and the sound of clinking ceramic *pialas* (cups) as the whole family gather for their tea-drinking ceremony. Such simple clay-based products give warmth and joy to people.

Uzbek ceramics are one of the most ancient and highly developed kinds of applied art, as evidenced by numerous archaeological findings in Uzbekistan. Among traditional centres of ceramic production that continue to this day are Rishtan, Gijduvan, Khiva, Samarkand, Tashkent. The range of Uzbek ceramics products is diverse: vessels and jugs of different shapes (*hum and kuza*), chalices (*kosa, shokosa*), vases for flowers (*guldun*), and of course teapots and cups (*piala*). Each item has a different name according to its purpose, for example the *murgoba* (a special vessel for water, shaped like a bird), *shir kosa* (a chalice for milk), *nim kosa* (a small chalice), and *badiya* (a range of dishes with raised edges).



Drawing a picture before calcination.

Each of Uzbekistan's leading centres of production of glaze and non-glaze ceramics has its own local peculiarities, which manifest themselves in the uniqueness of form, ornamental decoration and flavour. The main schools of Uzbekistan ceramics were formed over the course of several centuries, and the three main ones are: Fergana School with centres in Rishtan, Gurumsaray, Andijan and Kokand; Samarkand-Bukhara School with centres in Samarkand, Shahrisabz, Bukhara, Gijduvan, Urgut and Kattakurgan; and Khorezm School with centres in Khiva, Kattabog and Chimbay, amongst others. In Khorezm and Fergana schools, blue colours are typical of their ceramics, while brown ochre and green scale are more commonly found at Samarkand-Bukhara School.

The use of blue colour in ceramics originated from the use of *ishkor* glaze, obtained from grass *gulyak* or *gulyob*, and this was used by artists from Khorezm and the Fergana valley. Artists of the central school use *ishkor* (alkali) more rarely, covering their products with lead glaze, so that the ornament does not change its

colour after firing.

Among centres of glaze ceramics, Rishtan is very special; the ornaments produced by the artists there never cease to surprise or amaze, even today. You can identify a blue ceramic item as coming from Rishtan by its unique decoration, in which the leading position is occupied by motifs of fruits of pomegranate and almond, often accompanied by depictions of such objects as knives, jugs, and the like. Rishtan ceramics tend to be thin-walled, giving them a delicate appearance.

Ceramics of the other great centre of Fergana ceramics – Gurumsaray – are rougher in the shard, but are striking for their monumental ornamental compositions, and a particular character of edge designs, accomplished through the technique of mirror ornaments. If you look at the blue decoration on Gurumsaray dishes, the motifs in white become the background, but when your attention switches to the white decoration, the blue quietly becomes the background.



Also remarkable are the blue ceramics produced in Khorezm School, where the leading product shape is the *badiya* – a flat food dish. The main centre of this school is Madyr village near Khiva, where you can find some outstanding ceramics artists at work. The motif of the four-leaf clover – *turibarg* – is applied all over the inner surface of the *badiya*, and dominates Khorezm ceramics. At the end of the nineteenth century, under the influence of Russian culture, Khorezm ceramics began to feature depictions of objects such as umbrellas or fragments of samovar. By the end of the twentieth century, the plant ornament had given way to a geometric ornament – *giri*h – which today is the main motif of decoration of Khorezm products. Khorezm artists give a sense of dynamism to the geometrical ornament, combining it with a plant motif *islimi*.

In the Samarkand-Bukhara school in Gijduvan, ceramics stand out for their characteristic use of peacock tail motifs, flowery ornaments and fruits, introduced into the decoration of a knife motif or an architectural monument, for example. The ceramics here are distinguished by their dim brown-ochre colour, together with ornaments in yellow, green and brown.

Shahrisabz ceramics are distinguished by their stylized depictions of round rosettes, a particular dynamic in the pattern, while earlier artists from Urgut and Denov used a rare method – *chizma* – scratching the lines of the ornament patterns using a thin stick with a sharpened end.



Pane made of ceramic tiles.



Pattern of interior decoration of a patio.



The beauty of these remarkable ornaments and vessels is achieved through the hard work of the artists-ceramicists: one needs to find appropriate sorts of clay, clean it from any admixtures, stretch the clay dough, and prepare the mass for treatment on the potter's wheel. This is done by experts in making product shapes. An artist who makes the flat *lyagan* dishes is called a *lyaganpaz*, while experts in making higher vessels such as jugs and vases, are called *kuzagar*. After the creation of the product and its preparation for painting, a *chizmakash* – or painting artist – starts work. He applies the ornament on the smooth surface of the dish, and then the dish is dried, covered by glaze, and put in the oven for firing.

The beautiful traditional ceramics of Uzbekistan are currently undergoing an exciting stage in their development. In Rishtan, Gijduvan, Shahrisabz, Urgut, Khiva and Gurumsaray, artists have started restoring former technologies, with traditional ornaments once again becoming popular in Uzbek ceramics.

Room decoration with *lyagans*.
A sample from the Museum of the Narzullaev dynasty.



Sharofiddin Yusupov

SHAROFIDDIN YUSUPOV

Sharofiddin Yusupov was born in Rishtan in 1945 to the family of Isamidin Yusupov, ceramicists over several generations. Since 1970, Sharofiddin Yusupov has participated regularly in popular art exhibitions in Uzbekistan and abroad, and has since 1997 been a full member of the Uzbekistan Academy of Arts. The artist's works can be found at the State Art Museum of Uzbekistan, at the Academy of Arts, at the Uzbekistan Museum of Decorative Applied Arts, at the Fergana Regional Museum of Local Lore, at Samarkand State United Historical-Architectural and Art Museum, at the Museum of Arts of Kyrgyzstan, at the State Museum of Oriental Art in Moscow, at the Museum of Ethnography in St. Petersburg, and at the State Hermitage. In 1996 he was honoured with a UNESCO diploma for the revival of traditional craft.



The son of Sharofiddin Yusupov at work.

Besides learning from his father, Mr Yusupov studied under two well-known masters (*usto*), Usto Muso Ismailov and Usto Hakimjon Sattarov. Then from Usto Holmat, Mr Yusupov took up the tradition of depicting pomegranate and pitcher (*kumgan*). From 1968, he started creating products, accenting their artistic side, and began studying the traditions of Rishtan ceramics, which in the 1960s had started to fall into oblivion. Rishtan's glorious blue ceramics had begun to disappear when the Rishtan ceramic factory was established in the early 1960s and artists moved into local industry. In 1974 it became possible to restore the more traditional blue ceramic work, but this was not without difficulty, and many of the previous technological and art methods were facing the threat of disappearing altogether.



Working behind a potter's wheel.

In the 1970s Mr Sharafiddin learnt from Gurumsaray artists Hakim Satimov, Mahmud Rakhimov and Maksudali Turapov how to work with the famous *ishkor* blue glaze. From then on, the artist's maturity and creativity blossomed, drawing upon his knowledge of traditional methods of ornament design and application, and his skill working with *ishkor* glaze.

His best products are marked by fine taste, the sophistication of his motifs, and his delicate skill of execution. Perfecting different methods of brush painting, he attains genuine beauty and artistry both in the compositional solution of his subjects and in the tonal transitions of the reserved colour scale. Mr Yusupov mostly works on the preparation and decoration of large dishes or *lyagans*. In Mr Yusupov's ornaments one can identify stable groups and elements of ornament motifs, organized on the base of the dish in the shape of centric, symmetrical compositions and asymmetric multi-figure patterns, giving dynamism and vivacity to his work. The classification of Mr Yusupov's compositions, made on the bottom of flat dishes, identifies four stable groups: the *chorbarg* motif of the four-leaf clover; the *bodom-gul* motif of an almond fruit; pomegranate fruits (*anor gul*); and depictions of objects – jugs or a knife.



ARTIFICER AT WORK



*Master at work
on the product*

Workflow at the workshop.



Workflow at the workshop.

The artist skilfully uses both colour and high quality ceramics for the creation of an ornamental image. Adding more cobalt, he brings in a cold, somewhat tense, blue shade, while by adding copper (turquoise) or manganese (warm brown), he strengthens the lyricism of his ornamental compositions. All the artist's products are distinguished by their exceptionally vivid and coherent colours. Mr Yusupov continues to maintain a very deep connection with the essence and tradition of Rishtan ceramics.





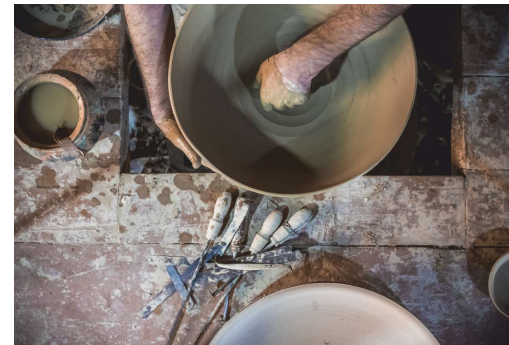
*Decoration of walls
with various types of lyagans.*



ALISHER NARZULLAYEV

Alisher Narzullayev was born in Gijduvan in 1953. Since 2003, he has been an academic of the Uzbekistan Academy of Arts. He is a member of the Republican association “Ustozoda” and of the creative unit of the Uzbekistan Academy of Arts.

From the age of seven, Alisher studied ceramics with his father Ibodullo Narzullayev, a well-known Gijduvan artist, and started working independently in 1987 after his father's death. As Alisher Narzullayev himself has stated, he has significantly broadened the diversity of forms of Gijduvan ceramics. If among his father's works one could count 20 to 25 forms of products, nowadays Alisher makes about 60 kinds of ceramic glazed products, the foundation of which are traditional forms, with the leading position still occupied by the round dish – the *lyagan* – sometimes referred to in Gijduvan as *tabak*. Apart from offering different sizes of round flat dishes, Mr Narzullayev also makes low bowls of different shapes – *kosa*, *nimkosa*, *mashkhadi kosa*, *dukki kosa*, *sutkosa*, small cups and fruit bowls. One of his innovations is the big glazed vessel (hum) that no one had produced for a hundred years.



Molding on a potter's wheel.



Drawing a picture on a lyagan.



Drawing pictures on lyagans.

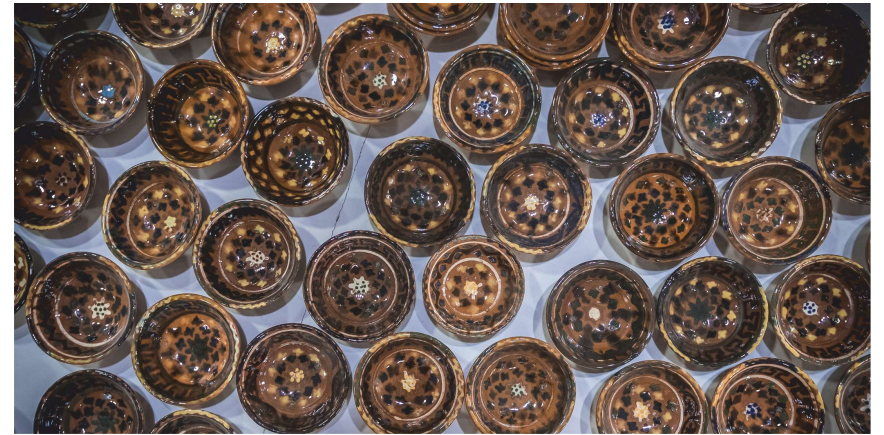
Mr Narzullayev's creative practice is a shining example of what can be achieved through blending tradition with innovation, combining the use of new technological methods with traditional ornamental motifs and images. The artist adheres to traditional principles of ornament location on the surface of the products. For flat *lyagan* dishes there are two main composition schemes: in one, there is a large and solid ornament in the centre, around which one could scatter small plant curls to complement it. Usually these are variations of a peacock tail – *dumi tovus* – widely used in Mr Narzullayev's works, but the artist interprets them in his own way, which is why this ornament often gets a different name. In the other, less common, composition scheme, this motif has a plant character. Small bowls or dishes for fruit and sweets, as well as a large parts of flat *lyagan* dishes, are painted with ornaments located in equal measure throughout the surface in the form of separate elements of the plant ornaments. Geometrical motifs in the decorations of Mr Narzullayev's art appear less frequently. Those are mainly stylised depictions of details or motifs, borrowed from architectural decoration – *mekhrobi*, *shashmekhrob*, *hashtmekhrob*, *madokhil*, and so on.

Using his father's arsenal of ornamental motifs, Mr Narzullayev brings his own intonations and corrections in their interpretations. The number of ornaments in his father's and grandfather's repertoire reached about 100, while Mr Narzullayev today has more than 150. Rejecting the methods of the solid, sometimes naturalistic portrayal of a pigeon or other bird that used to appear in his father's works, Alisher only gives a detail of a zoomorphic motif, for example a peacock feather, or a peacock tail, or an eagle tail. Frequently the zoomorphic depiction "flowers", which is to say it turns into a plant ornament. In the decoration of the artist's products you can find different rosettes, circles and spiral-shape ornaments, connected to the world of plants and nature motifs: *khazhti barg* (an eight leaf plant), *girdob* (a whirlpool), *chor bodom* (four almonds), *doira naksh* (a motif of a circle), *madokhili lola* (a jam dish shaped like a tulip flower), *jiyda gul* (a motif of a silverberry fruit), and so on. The ornaments used by the artist when decorating edges of bowls and edge stripes will be a different selection: a *bandi rumi* (a Roman or a Latin knot), *bargi bodom* (an almond leaf), *khat guli raikhon* (a basilica leaf), *tol barg* (willow leaves), and so on.

Alisher Narzullaev behind a potter's wheel.



ARTIFICER AT WORK



The product after calcination.



From the collection of the Narzullaev dynasty.

For the glazing material Alisher uses a traditional recipe – litharge, which he inherited from his father and grandfather. For many centuries it was also used by Gijduvan artists.

In the modern era the interest in Gijduvan ceramics has grown extraordinarily. Nowadays ten apprentices and disciples work with Mr. Narzullaev, and he also gets substantial help from his sons Olimjon, Obidjon and Akmal.



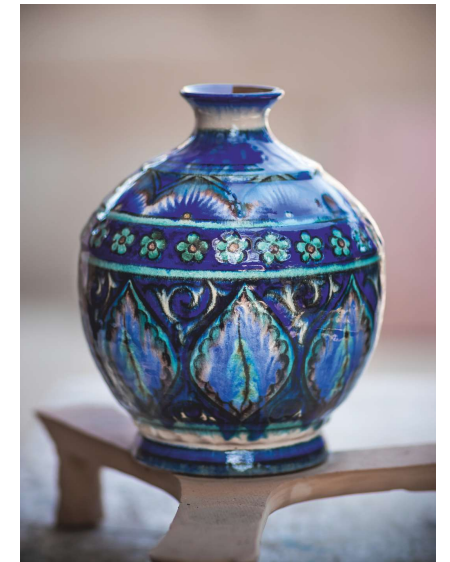




Work at the workshop.

BAKHTIYOR NAZIROV

Bakhtiyor Nazirov, one of the brightest ceramicists from the Rishtan School, was born in 1961. Like his brother Alisher Nazirov, he studied from the age of twelve under Rishtan artists Eliboy Daliev, Usto Abdukodir and the latter's son Kimsanboy Abdukodirov. He became a member of the Hunarmand Association of Popular Artists in the year 2000, and since 2013 has been a member of the creative unit of the Uzbekistan Academy of Arts. He has participated not only in many national exhibitions but also many foreign ones in Japan, the USA, France, Germany, Russia and Kazakhstan, and in 2012 won first place at the "Ethnomir" exhibition of craftsmen in Kaluga.



Pitchers. Red clay, alkaline glaze, 2017.

Mr. Nazirov mainly makes traditional bowls of different sizes: *shokosa*, *dukki kosa*, *labagi kosa*, *lyagan* dishes, vases, teapots, *pialas*, and souvenir products. In his work, Bakhtiyor moves away from stereotypes, seeking to renew the aesthetics of Rishtan ceramics by offering a fresh perspective on traditional styles. His works are unique and innovative, yet maintaining the standards of Rishtan ceramic style. Very frequently the artist experiments with the *lyagan* shape, giving its features the shape of a stylised human face or a figure of a fish. He also turns to archaic forms and motifs, and likes to improvise with glazing. Another unique aspect of Mr. Nazirov's creation is his ability to create vessels with complicated shapes: *humdons*, *obdasta-murghoba* (a water vessel in the shape of a duck), and vases. At the same time the whole process – from the creation of the shape to the painting – is carried out by the artist independently.



ARTIFICER AT WORK



Working behind a potter's wheel.



The Master and an apprentice.

The decoration of Mr. Nazirov's products is marked by his unique dynamic drawing, and the ornaments in his work consist mostly of plant motifs, his favourite of which are *anorgul* (a pomegranate design), *chorbarg* (a four leaf clover), and *bodomgul* (an almond design).

Nowadays, Mr. Nazirov is passing his skills on to his disciples and his sons. One son, Diyorjon, has already for several years been successfully participating in a variety of applied art exhibitions together with his father.



Bakhtiyor Nazirov checks the product before drawing.





The process of drawing on the product.



ODILBEK MATCHANOV

The traditions of the dynasty of ceramicists of Madyr village are today thriving under Odilbek Matchanov, the son of legendary ceramic artist Raimberdi Matchanov. A well-known ceramics artist in his own right, Odilbek was born in Khorezm region in 1972, and since 2003 has been a member of the Hunarmand Association of Popular Artists, and has participated in many local and foreign exhibitions.



Ceramic tiles after calcination.



Mr. Matchanov makes products in traditional shapes – these are mainly Khorezm dishes with *badiya* elevated sides of different variations. He also creates *chanok* (water vessels), small jugs, deep chalices with raised sides, *kopshirma* (vessels for dairy products), *charkulok* (lit. “four ears” - a vessel with a wider neck than a jug, but with a slightly narrower body), *kuvi* (butter churns), and dishes for storing dairy products. Amongst his innovative works are his flower vases with wide high necks, covered with glaze and patterned ornament all over the body. In recent years, he has responded to customer demand for *kashin* tiles, used in the decoration of architectural constructions.

Odilbek Matchanov's Senior brother checks the quality of ceramic tiles.

Mr. Matchanov preserves his father's technology, materials, methods of treatment and tools. He uses the same *ishkor* glaze for both the *kashin* tiles and the dishes. In this glaze, the composition of dyes is similar to that used by Rishtan artists, but Mr. Matchanov uses *ishkor* glaze obtained from a different kind of plant, the kora *urak*.

Mr. Matchanov maintains the repertoire of his father's ornaments, including the composition of such motifs as the four-leaf clover or *turtbarg*, the *oygul* (rosette), the *mekhrobi* (a lancet ornament), *shokhi kuchkarak* (lamb's horns) and *tanob* (a chute for water), and he uses small stylized fillings in framing borders and edges—*chetan*, *uranaksh*, *shachmatgul*, *tarokgul*, *ilmok*, *bigiznaksh*, *kargatish*, *zaitungul*, and so on. The reverse sides of his products are often decorated with wave-shaped ornaments.

Odilbek Matchanov continues to build upon the geometrical style of products developed by his father. In those cases when Mr. Matchanov preserves the art principles of traditional compositions and only tweaks some of the details in the ornamentation, he may use only plant ornaments, or only geometric ones, but more often than not will use all of these motifs combined in one product.



DRAWING ON A CERAMIC TILE



The blank ceramic tiles for calcination.



Calcination in the kiln.

In the irrigation ceramics of Khorezm before the 1950s, plant motifs were very widely used. Now they use mainly *girihi*, geometrical ribbons with an inclusion of plant curls, flowers and twining stems. This geometric style of decoration of *badiya* dishes has come to dominate in Mr. Matchanov's practice. Indeed, his products are distinguished by the impressive distinct graphics of the geometric ornament. The patterns echo the Majolica decorations, which are found covering the walls of the famous architectural monument of ancient Ichan-qala.

Today Odilbek Matchanov has more than a dozen students, and amongst them are his son and nephews, who are making their own steps in the world of ceramics. This gives us hope that the ceramic traditions of Madyr village will be continued.



Design of pane from ceramic tiles.





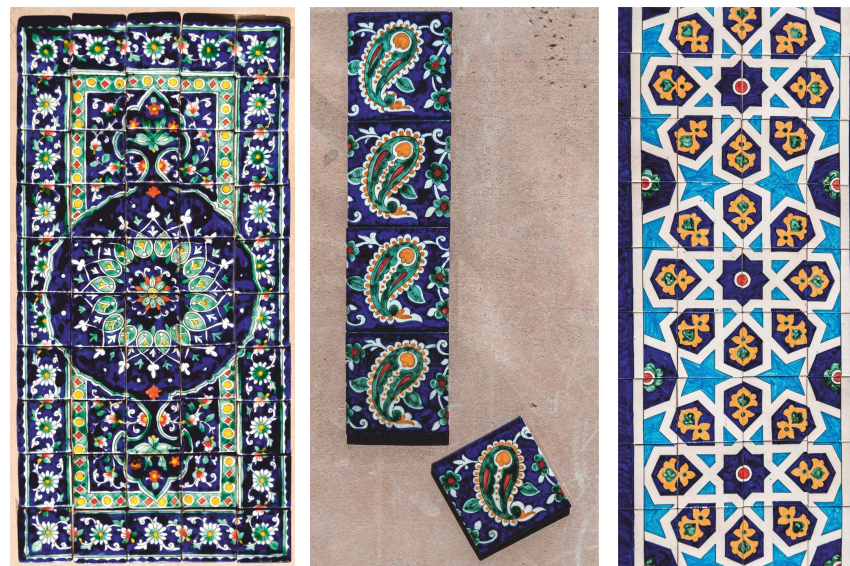
Ikromjon Kambarov

IKROMJON KAMBAROV

Ikromjon Kambarov is a seventh-generation artist-ceramicist, born in Rishitan in 1976. From the age of ten, he studied under his father Inomjon Kambarov, and then studied under renowned artists Rustam Usmanov, Alijon Isakov and Husanboy Esanov. Since 1997 he has been a member of the Hunarmand Association of Uzbekistan's Popular Artists, and in 2007 he set up a school of ceramicists in his *mahalla* (neighbourhood). He has been a participant of many national and foreign exhibitions.



A pane of ceramic tiles depicting the historical site of Samarkand.



A pane of ceramic tiles with islimi and girih patterns.

A freer interpretation of old motifs and ornamental themes is characteristic of the artist's works. He seeks to modernise the methods of interpretation of several ornaments, and also creates products in new shapes. One can see the artist's individual stamp in his products. An image of a pomegranate symbolizing fertility occupies a special place in Mr. Kambarov's works. According to Ikromjon, the almond ornament (*bodom*) is both a charm and a mascot of happiness, and fish (*balik nuskh*) are a symbol of purity. Sometimes one can come across the ornaments of famous Iznik ceramics.

Besides small everyday dishes and products, the artist also creates ceramic tiles which in building interiors are combined into a single composition – a panel. The panel ornaments consist of plant (*islmi*) and geometric (*giri*) designs. Ikromjon likes to experiment with colour, and may sometimes move away from the traditional colours typical of Rishtan ceramics, and use very bright colours: pink, yellow, red, orange, and so on.



ARTIFICER AT WORK



Workflow at the workshop.



Drawing a pattern on a ceramic tile before calcination.

Today many students of Mr. Kambarov, such as Mr. Yuldashayev, Mr. Rakhmanov, Mr. D. Kambarov and Mr. R. Kambarov, continue to develop the traditions of Rishtan school ceramics together with their tutor.





REGISTON

SAMARKAND

A pane of ceramic tiles depicting the historical site of Samarkand



WOOD CARVING

Akmal Azlarov · Kamoliddin Rakhimov · Kahramon Valiev · Mirsaid Nigmatov

WOOD CARVING



Travelling in Uzbekistan, it is difficult to find a traditional Uzbek house where there are no decorations made of wood. Since ancient times local artists have loved and valued wood, and skilfully carved it.

Ornamental wood-carving is used for decorating architectural constructions and details: columns, exposed beams, cornices, doors. They use carving to decorate the low tables (*khantakhta*) that are so popular in Uzbekistan, as well as small coffers, caskets, stands for holding the Koran (*laukh*), covers for books, pencil cases and musical instruments. The artistic meaning and value of the decoration on the product is defined not only by the beauty of the design but also by its versatility, the rhythms of the separate elements, and their harmonic link with the shape of the object. Artists use the same ornaments for large carving-work on buildings as they do for smaller products, appropriately changing their scale and the depth of their relief. They never unthinkingly transfer ornaments of different-character pieces from one thing onto another; they always choose decorations that are consistent with the functionality and architecture of the product.

A plate with a carved pattern of "islmi" and "lavh".

There are three main ornamental styles in the art of Uzbek carving artists: *Baghdadi*, *Islimi* and *Pargori*.

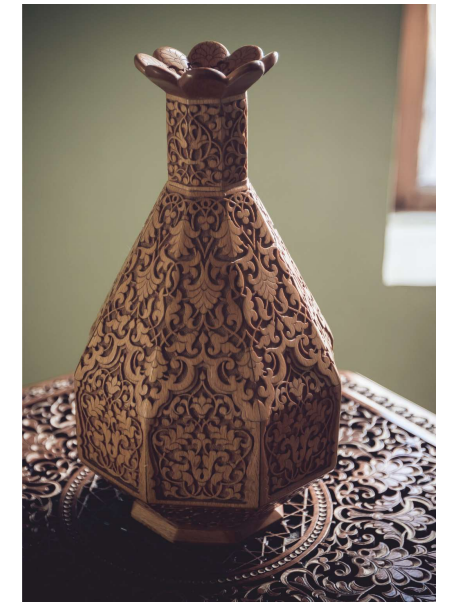
Baghdadi carving without a background is popular throughout Uzbekistan, and usually consists of a range of uncomplicated geometrical compositions. This type of carving is especially popular in Tashkent and Khiva, and its name derives from the name of the ancient panelled door construction. *Baghdadi* carving can most often be found in the edging work, framing different compositional panels on the doors, *khantakhta* tables or small coffers. The pattern of the *Baghdadi* ornament is marked straight on the blank wood, and then the artist recreates its shapes.

Islimi carving is richer in artistic properties than *Baghdadi* and is used both for large-scale architectural decoration as well as for decorating products in combination with *Baghdadi* and *Pargori*. In *Islimi* carving, it is the background that is carved away, leaving the features standing out from the carved away background. It is usually done in one outline, but experienced artists do two- and three- outline carving, where the ornamental surface of the second layer serves as the background of the upper layer of carving. The *islimi* style is dominated by curly, rhythmically entwining shoots, stems with buds, flowers and leaves, forming complex fanciful compositions. The complex *islimi* design is usually composed by the artist on paper and applied to the blank timber with a punch. The carver's art is in the skilful treatment of the relief and in identifying the natural beauty of the timber he is working on.

In Kokand and Tashkent, artists apply **Pargori**, a particular style of flat relief carving, which got its name from the word *pargor*, meaning compasses. With the help of compasses and a ruler an o'ymakor (*carver*) artist applies a geometric lattice of circles, squares, triangles to the blank timber, and on the lattice he marks the decoration thinly, like lace. The shallow delicate carving creates a precise yet exquisite drawing, a fine play of light and shadow.

For carved products Uzbek artists like to use elm wood. Elm trees grow large, and have a fine-grained hard structure, allowing fine treatment and detailed carving. Columns and doors are cut from this tree as well as from the sycamore tree or walnut tree. From walnut, they also make small tables and boxes which produce an exquisite look after polishing. For small artefacts they use gnarled walnut tree, which has a beautiful ornamental structure. Juniper tree, distinguished by its rich texture and pattern, is classified as a hard local breed. For making *panjara* gratings they use a type of willow. Meanwhile, mulberry, popular all over Uzbekistan, is mainly used for musical instruments. Wood from lime trees and apricot trees is, as a rule, used for inlays. Poplar belongs to soft light breeds. It is easy to treat, but because of its low durability it is usually decorated with uncomplicated carving.

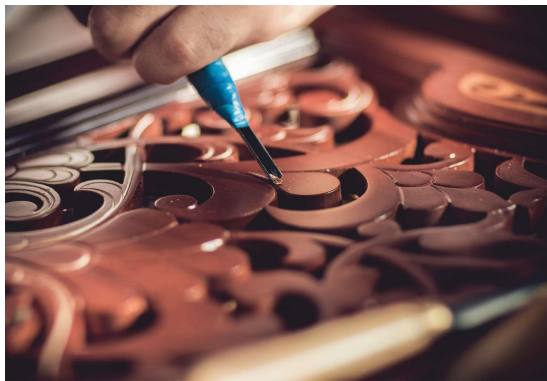
Octagonal wooden jug with carved "islmi" pattern.



Choosing and chopping down the required tree is only a part of the venture. Unseasoned wood is not suitable for work. Depending on the type, it must be kept in a dry and preferably a warm place; boards and logs are stored vertically to prevent them getting deformed, and for many timbers the storage time can run to many years. For plane and walnut timber, for example, seasoning can take ten to fifteen years. An experienced artist will never try to save time on drying.

Carvers mainly use traditional time-tested tools. Firstly, there is the *tesha* which comes in big and small sizes, and has a sloped blade across the handle, with which the artist first shapes the blank timber. With a plane they do the final cleaning of the wood; if necessary, they use a saw, crosscut or chainsaw, and a wooden hammer. Artists also use wood-processing machines. A carver's tool-set comprises more than 25 tool bits of different size and shape. Many are similar to chisels with short wooden handles, and with very sharp blades. The shapes of the tool bit will vary depending on their purpose, and may have a straight, rounded or chute shape; but the size of the widest tool bit does not exceed ten millimetres.

Workflow, wood carving.



Doors with carved pattern of "islami".



Tools and tackles used for wood carving.



Columns and ceiling with carved pattern "islami".

It may not be quick, and may not be easy, but wood-carving remains one of the most popular types of applied art. Carved doors and columns become an integral part of decoration in the construction of public buildings, museums and places of worship. The natural texture of the tree, the stability of ancient traditions, the warmth of skilful hands, transmitted from the artist to his work, make wood-carving very attractive for a human being in the modern world of technologies.





AKMAL AZLAROV

Akmal Azlarov was born in 1957 into a family of several generations of wood-carving artists. In his childhood he attended a class by Saidazim Kasymov, a well-known wood-carving artist, and from 1978 another well-known wood-carver Artik Fayzullayev became his tutor. Mr. Azlarov began working independently from 1978 and as well as making various everyday wood-carving artifacts, the artist was soon working on a large number of carved doors, panels, columns, and carved grids (*panjaras*) for architectural interiors in cities in Uzbekistan and abroad.

Today Mr. Azlarov's studio, located in part of the Khast-Imam Madrasah in Tashkent, functions also as an art salon, where the buyer is offered a broad palette of everyday and souvenir products. Those include caskets of different shapes (circular, rectangular, or almond-shaped), decorative round panel plates, pencil cases, *khantakhta* tables, cabinets, stools, and book stands. The products most demanded by foreign tourists are bookstands of different kinds, especially the *laukhs*, which are constructed without glue or nails. Mr. Azlarov has achieved amazing results in this – he has created a unique *laukh* that can be opened in more than 20 positions.

For small products, in the decoration of which fine and delicate carving is required, walnut is the most appropriate material as it is softer and more flexible. For larger forms, apricot, sycamore, poplar or pear-tree wood is used. The artist is meticulous with regards to the preliminary preparation of the material – according to him, one needs about ten years to obtain quality wood. First the tree is soaked and then dried in natural conditions, in the shade. The age of the tree is also an important factor: “The treated tree must mature in order to work with it. Ideally suitable for works are those trees that are aged 50 or 100 years; the texture of young tree is

not so suitable,” says Mr. Azlarov. The wood must also be even, and free of knots.

Before the artist starts to carve, he carries out his preparatory work. The designs of plant and plant-geometric nature, as well as complex geometric ones, are first drawn on paper and then transferred onto the blank timber, using the ancient method of punching - *siyah kalam*. Paper, cut to match the size of the timber, is folded two-fold, four-fold, etc., depending on the symmetry and pattern of the ornaments. Using this, the chosen design is drawn with pencil or ink. The contours of the drawing are then diligently pierced through the paper onto the wood, using a thin needle. Then on the turned paper the composition is marked with repeated thin piercings. The drawing is transferred very quickly, easily and accurately, and it should be immediately secured, drawn with a pencil as the outlines transferred through punching are easily erased. This part of the job is considered to be the most responsible one, and it is usually carried out by the master himself, or occasionally by an experienced student. Here one needs the knowledge of the foundations of the ornamental construction so that no distortion of the drawing takes place. Usually the punches are kept by the masters and used many times.

Columns and a roof with carved patterns created with the participation of Akmal Azlarov.



The technology of wood-carving also has varieties. In some cases Mr. Azlarov pins the contours of the ornament, hitting the tool with a hammer, then removes the background. This technical method is called *urma* or swotting. A different technique *oyma* tends to be used on the edging – the tool is set up perpendicular to the product, and the top of the handle is hit with a hammer, digging the blade deeper into the material texture under different angles, and then gradually removing thin layers of excessive raw materials. Often there is a mixed technique – *murakkab oyma*, where both methods are used. Both before and after the carving, the surface of the product is treated with emery paper. After that the products are treated with alkaline varnish.



ARTIFICER AT WORK



Workflow, wood carving.

An important stage in his work is the choice of ornament. Mr. Azlarov uses traditional ornaments – the geometric (*girihi*), or plants (*islimi*), or a mixture of the two (*guli girihi*). The artist works in the style of the Tashkent school with its typical surface-level carving, called *yuzaki oyma*. In the compositions of round decorative plates, a repeating pattern is frequently introduced, named by the master as *kaytarma oyma*. In recent years, Arabic script writings have appeared in the decoration of Mr. Azlarov's products, often in the centre of a round dish, or story motifs are introduced through a series of rectangular panels of steel, in the style of an oriental miniature, completed by miniature masters in the enamel technique. In order to give expressivity to carved compositions, the surface of the panels and plates are decorated with ornamental painting elements.



Samples of a plate with various carving patterns.





*Columns and a roof
with carved patterns created
with the participation of Akmal Azlarov.*

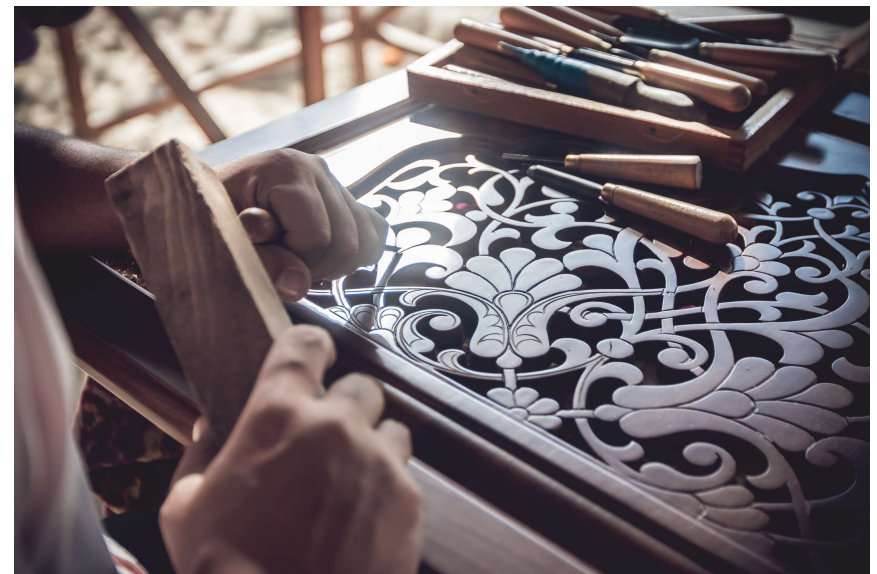


KAMOLIDDIN RAKHIMOV

Kamoliddin Rakhimov is a woodcarving artist, born in 1983 in the city of Tashkent in a family of craftsmen. He has been carving wood since the age of fifteen, and graduated from the applied art department of Tashkent state pedagogical university. He is a member of the “Hunarmand” Association of Artists, Art Historians and People’s Masters of Uzbekistan (2005). Mr. Rakhimov’s works have been shown at many national and foreign exhibitions and competitions (Russia, Malaysia, Finland, Japan, Iran, amongst others). Kamoliddin mainly produces artifices used in architecture and interior decoration: carved columns, doors, gates, grids (*panjaras*), as well as everyday objects such as small tables, stools, or chairs.



Artificer at work.

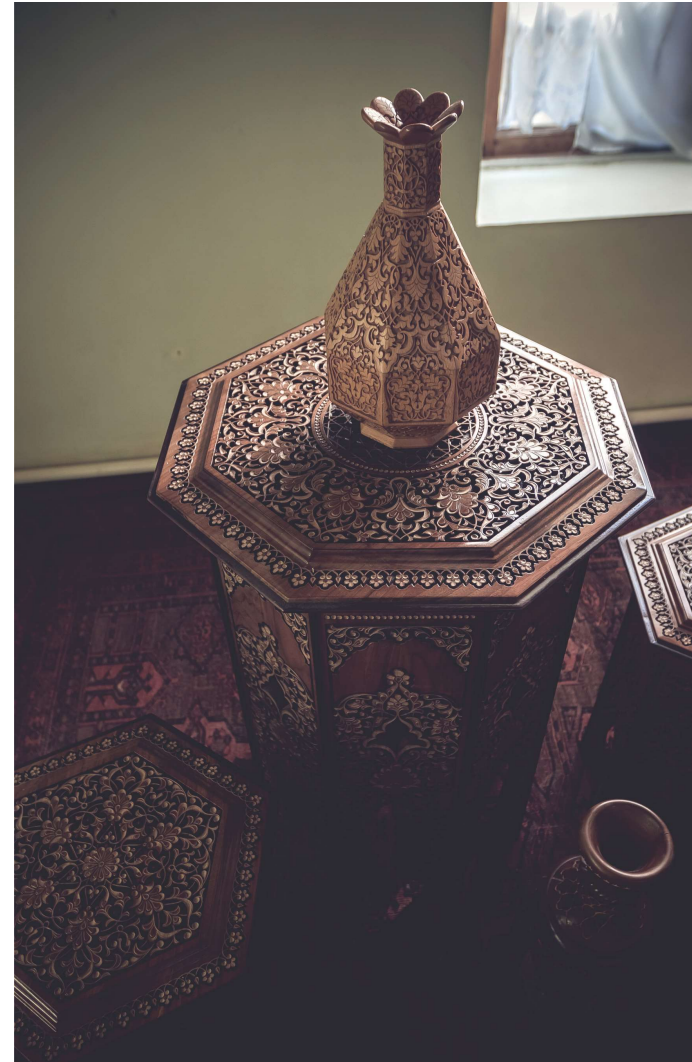


Work on "islami" pattern.

Paying special attention to the natural structure and quality of wood, he decorates his products with fine ornaments, typical of the Tashkent school of wood-carving. Mr. Rakhimov has mastered the secret of producing grids from wood pieces no larger than one centimetre. Recreating the beauty of traditional ornaments on his products, he uses no glue or nails. In his work, the artist uses such trees as apricot, cherry, sycamore, and walnut, and in his models of carved works the artist uses both plant (*islimi*) and geometrical (*girihi*) ornaments. Mr. Rakhimov's resulting style is marked by attention to detail, the perfection of the composition ornaments and sometimes the inclusion of the epigraphic ornament.



ARTIFICER AT WORK



Carved tables and an octagonal jug with islami pattern.

Mr. Rakhimov has also helped his tutors in their work decorating architectural objects in the city of Tashkent, such as the Museum of Victims of Political Repression, and the Khast-Imam Architectural Complex.

For a number of years now, Kamoliddin Rakhimov has been passing on his skills to about 30 students, future wood-carvers.



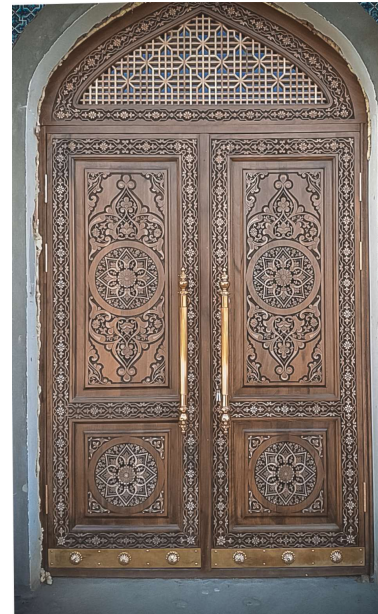


Carved chess with islami pattern.

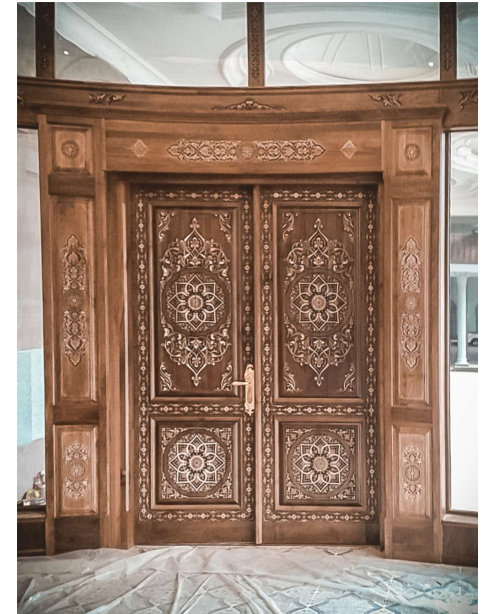


KAHRAMON VALIEV

Kahramon Valiev, a highly recognised and talented wood-carving artist, was born in 1965 in the city of Tashkent. He is a popular master of Uzbekistan (awarded in 2011), and a member of the creative unit of Uzbekistan artists of the Arts Academy of Uzbekistan (since 2001). He studied at Tashkent Polytechnics Institute (the faculty of architecture), and then from 1982 he studied under popular master Artyk Fayzullayev. He works in a creation-and-production unit, *Ustozoda*, he is a participant of many national and foreign exhibitions, and he was awarded first place in the Republican Festival of Traditional Art "Hand Made in Uzbekistan", nominated on the basis of his "creative approach in the use of traditions" (2015).



Carved door, private house, 2016.



Carved door, Restaurant "The Great Silk Road", Termez, 2015.



Fragment of carved table.

Working on his products, Kakhramon successfully combines carving with a deepened background with the carved grids style he learnt from his tutor A. Fayzullayev. Everyday carving objects occupy a significant place in the artist's creation. Multifaceted tables, stools, caskets, *Iyagan* dishes, bookstands and other objects are the main products produced by the artist. Mr. Valiev works in the traditions of the Tashkent school of wood-carving, but he also studies the history and styles of different schools of Uzbekistan. All of this enables him to enrich his creativity in the area of technology as well as in ornamental decoration. In Tashkent there are a number of places where Mr. Valiev has participated in producing decorative work: The State Museum of Timurids, the Oliy Majlis (Parliament) building, the Museum in Memory of the Victims of Repression, the building of Terminal 3 of Tashkent Airport, the Khast-Imam Complex, and the Islom Ota Mosque.



ARTIFICER AT WORK



Work on carved patterns.



Work on carved patterns.

In the last few years Mr. Valiev has taught more than 20 future wood-carving artists. Today many of his students have already become participants and prize-winners of national and foreign exhibitions, competitions and festivals.





Mirsaid Nigmatov

MIRSAID NIGMATOV

Mirsaid Nigmatov is one of our younger wood-carving artists, born in the city of Tashkent in 1986. From childhood he studied under Tashkent artists Shukhrat Asimov and Zinnatulla Alimbaev. He has been a member of the "Hunarmand" Association of Artists, Art Historians and People's Masters of Uzbekistan since 2014. Works created by Mr. Nigmatov have been exhibited not only in Uzbekistan and Russia, but also at exhibitions and competitions in India, Turkey, Malaysia, Iran, the United Arab Emirates and in other countries of the world.



Work on patterns "islami".



Work on the pencil cases kalamdon". www.inspired-by-centuries.com

Mirsaid's art works, created from a range of material and in various styles, stand out because of their harmony from the point of view of the shape and the volume, and the use of traditional ornaments in a new interpretation. Amongst the traditional shapes he produces from timber are small tables, stools, book stands (*laukhs*), caskets, pencil cases with secret compartments, decorative shallow bowls (*lyagans*), chess sets, and card holders. Within just a few years he mastered all the wood-carving methods and some of the most complex ways of treating wood. The young artist often chooses designs that reflect the products' applied purpose. On the face of it, simple spare ornaments appear on the basis of precise mathematic calculations and the artist's fine jewellery work.



ARTIFICER AT WORK



Workflow at the workshop.



Artifice's workshop.

The creative manner of Mr. Nigmatov's work is in the harmonic combination of *pargori* (from the word for compasses) style on a plant-based decorative background. The result is a combination of smooth convexity and ornamental connections. The organic nature and sense of completeness of the ornaments create a beautiful composition.

In the future Mirsaid is aiming to broaden his range of products and to open an exhibition of his personal works.





A carved plate with islami pattern.



CARPET-MAKING

Nazokat Sobirova • Olim Oripov

CARPET-MAKING



Carpet-making is a key part of Uzbekistan's textile tradition, and is central to Uzbek culture. Since ancient times, carpets have served as a symbol of affluence, are popular wedding gifts, and feature in many brides' dowries.

Carpet products can generally be divided into three kinds: short-pile, long-pile and no-pile, but it is for its handmade no-pile carpets that Uzbekistan has rightly become best known. Amongst the no-pile carpets, there are three main types, distinguishable by their look and manufacture technique: in *kokma gilam*, whose name derives from *kokma* meaning "press down", the horizontal thread, or "weft" is nailed by a *kilij*, and its decoration consists of monochrome stripes, visible both on the face of the carpet and the underside; the second type of no-pile carpet is the *takir gilam*, where the weft filaments are coloured and ornamented, with the carpet created by wrapping the foundation filaments; the third type of no-pile carpet is the *terme gilam* ("the best carpet").

Workflow, carpet weaving.

There are several sub-types of this last category of no-pile carpet, the *terme gilam*. One is the *ghajari*, where the face of the carpet consists of a smooth ornament, while the underside has free foundation filaments that do not form part of the ornament; the decoration is made up of a combination of plain stripes and two-colour decorative stripes. Another is the ok *enli gilam* carpet, where a mixed technique is used, with woven stripes of white wool with decoration embroidered onto them alternating with ornamented stripes, achieved through the earlier-mentioned *ghajari* technique.

An indigenous school of carpet-weaving has emerged in the Kashkadarya region of Uzbekistan. Here, the local people, together with descendants of the Arabs who had come long ago and assimilated with the local population, make pile-less Palas style floor carpets of two types: *bozor gilam* and *kyz gilam* or *jihiz*, which local people call *gilam*. They also make wall-mounted

duffel bags (*karchin, torba*), saddlebags (*hurjuns*) and prayer rugs (*joynamoz*). The *jihiz* is a unique type of pile-less carpet, made in the mixed technique: the ornament is applied to the woven foundation with the help of weft filaments. Unlike Palas type carpets *bozori gilam*, which are destined for sale and widely distributed, *jihiz* carpets have a ritual and sacred significance, being a compulsory part of a dowry, usually woven for one or two months by specially invited experienced female carpet-makers. The sale of such carpets was taboo even in desperate times. Thanks to their colourful effect and the richness of decoration, *jihiz* carpets could almost be mistaken for expensive pile carpets.

One more unique type of carpet is a long-pile carpet, known as *julehirs* (literally – a bear skin), made predominantly by female artists of Samarkand and Jizzakh regions.

Weaving machine/ Loom.



Amongst Uzbekistan's carpets and carpet products, red and blue colours of deeply muted tones tend to dominate, supported by yellow, orange, green, white and/or black. Ancient ideas about creation are reflected in the ornaments of the carpets, and their poetic aspirations are expressed in the symbolism of stylised motifs, rhythmically woven on the surface of carpet products, varying in purpose and style. Ornaments tend to be geometric or zoomorphic (animal-like) in shape. Geometrical figures range from simple iterative diamonds, to meander motifs, eight-pointed stars and triangles, and can feature solar and astral symbolism, with crosses, squares, or cross-like motifs. The zoomorphic ornaments tend to feature depictions of parts of birds and animals: horns, paws, claws, eyes, and so on. Female artists frequently use object motifs as well: combs, yurt parts, and amulets. Sacred-nature motifs include ornaments of the moon, water, star; plant ornaments come across more rarely – the *bodom-gul* or almond flower is one such example.



Workflow rug weaving (kilim).



Fragment of the carpet without fluff (kilim).



Fragment of the carpet without fluff (kilim).

Pile-less carpets are woven on horizontally situated machines, called *urmak*. These very mobile machines can be set up and folded away in minutes. Carpets are woven predominantly from wool (dark sheep's wool or light-brown camel wool), or more rarely from cotton yarn. For dyeing, wool artists use plant dyes obtained from the roots of wild plants, fruits, and husk, such as the common madder (dyer's madder), dried apricots, oleaster, pistachio leaves, wild yellow larkspur or aniline dyes.

Today's artists have brought to life long-lost methods of art and carpet treatment, and have revived ancient recipes of preparing natural dyes. But it's not just a matter of maintaining ancient traditions; new life is being injected into Uzbekistan's carpet-weaving, with the 1990s seeing new production of silk carpets in such places as Tashkent, Margilan, Bukhara, Samarkand, and Khiva. It is pleasing that today the carpets produced in Uzbekistan occupy a place of honour in the world of carpet-weaving.

Olim Oripov



Workflow, carpet weaving.



Natural Fabric Dyes.

BAYSUN ARTS AND CRAFTS RESTORATION CENTRE

When Baysun, in Surkhandarya Province, was through UNESCO support proclaimed "Masterpiece of the Oral Tradition and Intangible Heritage of Mankind", this set a whole range of activities in motion, to protect and support traditional arts and crafts in this remote part of Uzbekistan. One of these was the establishment of the Baysun Arts and Crafts Restoration Centre, which opened its doors in 2006. The Centre has workshops in five areas: weaving, carpet weaving, embroidery, skullcap manufacturing and dyeing with natural dyes.

The Centre has participated in many festivals, contests and fairs on applied arts, such as the Silk and Spices Festival (2011, 2012), the Festival of Traditional Textiles "Atlas Bayrami" (2015), the Nationwide Review Contest "Tashabbus-2012" and the Exhibition Fair "Bazaar Art" (2013).

In light of the predominating artistic interests of the area, the Centre focuses its activities largely on carpet weaving, embroidery, and manufacturing the famous local cotton fabrics of *dzhanda* and *alacha* designs. One of the tasks of the Centre from the very beginning has been the restoration of recipes and technologies for the dyeing of yarns with natural plant and herb dyes, as well as the revival of traditional techniques for manufacturing and weaving carpets.

Olim Oripov checking the quality of yarn after dyeing.



ARTIFICER AT WORK



Workflow, carpet weaving.



Thanks to the efforts of the Centre's leading master Olim Oripov, master classes and training classes have been conducted by the well-known tailor and weaver of Margilan town, Rasuljon Mirzaakhmedov, who taught local masters the forgotten technologies of yarn dyeing with plant and herb dyes.

The Centre now employs 25 masters and craftsmen, who make a wide range of carpets and rugs - *terma gilam*, *ghajari gilam*, *takyr gilam*, and many more. Along with carpet products, they also manufacture traditional skullcaps for Baysun people, as well as, narrow patterned braid - *jiak* - for the decoration of clothes, embroidered handbags, purses, covers and much more. Training courses are also conducted, under the guidance of Hanifa Salimova, where skilled masters teach young girls the skills of traditional art crafts.

Olim Oripov checking the quality of yarn after dyeing.





Family display of carpet.



NAZOKAT SOBIROVA

Nazokat Sobirova, one of the youngest artist-carpet-makers of several generations, was born in 1997 in Baysun district of Surkhandaryya province. It was at the age of six that she started learning the secrets of carpet-weaving from her mother Rosiyahon. She is a participant of many international and national competitions, exhibitions and festivals, such as the gifted youth “Kelajak ovozi – 2012” competition, the “Tashabbus – 2017” competition, the traditional textile festival “Atlas bairami”, and the “Silk and spices” festival, among others.



Carpet products in everyday life.



Carpet products in everyday life.

In time Nazokat mastered the production technology in carpet-weaving, and today she can make about ten types of mainly pile-less carpets, such as *kokma gilam*, whose decoration is made from even rows of stripes, identical in colour both on the face and the reverse; *takir-gilam*, where weft threads are colour- and ornament-founding, and the carpet is created through tying warp yarns with threads forming the pattern; *gajari gilam* – ornamented pile-less carpet, where the general composition is created by non-ornamented monotone stripes in combination with two-tone ornamented ones; and *ok enli gilam* – a carpet made using mixed technologies, which consists of woven stripes of white wool with an ornament embroidered on them, alternating with ornamented woven stripes.



ARTIFICER AT WORK



Carpet products.



Workflow, weaving of carpets without fluff.

Alongside palace carpets, Nazokat also makes carpet-based products for everyday accessories, such as table cloths, small decorative rugs, bags, purses, and covers for telephones and glasses. In a few years the artist learnt the secrets of making plant dyes, putting this skill into practice when producing her own carpet products. In her work Nazokat mostly uses colours typical of the region where she was born and still resides. The ornamental repertoire consists of geometric, zoomorphic and, more seldom, plant ornaments – simple and stepped rhombuses, meander motifs, W- and S- shaped designs, eight-ray stars and triangles with depictions of birds, and of wild and domestic animals. At the same time in her ornament she tends only to use body parts such as the horns, paws, claws and eyes, and sometimes simply their conditional images: *kuchkorshokhs* or *kuchkorak* (lamb's horns), *tuya byyin* (camel's neck), *it izi* (dog's paw-print), *keklik-tush* (grouse's chest), *kurbakagul* (frog) and *hokuz kuzi* (a bull's eye), etc. Today Ms Sobirova is not only involved in carpet-weaving but also in embroidery. She works hard and dreams of opening her own carpet gallery.







EMBOSSED

Maksud Madaliev • Tahir Kasimov

EMBOSSING



Since ancient times, metal artwork has been highly valued in the everyday life of nations inhabiting the territory that now makes up Uzbekistan. Of the various kinds of work on metal products, copper embossing has been the most popular. Thanks to the skills of our artists passed down over many generations, copper embossing has developed over the centuries to the point where now we cannot fail but to be delighted and amazed.

Today's embossing work in Uzbekistan is distinguished by the harmony of its proportions, versatility, the expressivity of the ornamental lines, and the forms of the object themselves. Copper-embossed products have been used not only in everyday life but also for interior decoration. They are exhibited on open shelves or incorporated into the interior furnishings, and have become a measure of the social status of the home owner.

One can now find copper embossing in a wide range of home utensils: trays, serving bowls, jugs, wash basins, incense pots, candle holders, chalices, smoking appliances, ink-pots and more.

Minted tray, fragment.

The main Uzbekistan schools and centres of traditional embossing were established anytime from the seventeenth century to the beginning of the twentieth century. Copper-embossed products became an urban craft, and such places as Bukhara, Khiva, Kokand, Samarkand, Karshi, Shakhrisabz and Tashkent became the main centres of production.

Fergana embossing is easily distinguishable from the embossing of other regions because of its shallow but very precise thread. This is because the Kokand plant ornament is mainly flowery, very fine (rich of details), and saturated with small elements. It would be impossible to deepen the embosser's technique with so much decoration. It was the Kokand artists who, at the end of the nineteenth century, pioneered the use of the storyline ornament, with depictions of people, fantasy animals and palaces.

The products of the Tashkent school are distinguishable by their shapes and ornamentation. In their decorations, the plant motifs are similar to those used in Kokand and Samarkand, but are less exquisite, and their elements are larger, without such fine detail.

Elements of the object world are often used, with "fan", "cot" and "tambourine" ornamentation.

Traditional ornamentation is common used in Bukhara embossing, as well as many ancient forms that are distinguished by their simplicity and rigour of execution. Bukhara artists use a technique of deep embossing, and the ornamentation used is larger than that of Kokand and more delicate than that of Tashkent. Apart from the plant ornament, calligraphic inscriptions are also a favoured kind of decoration, and artists have started using depictions of a storyline character.

Karshi and Shakhrisabz products are distinguished by their unique methods of decoration. Previously Karshi artists had used different applied plates and medallions, made using the stamping technique and decorated with turquoise and glass. The traditional plant ornament of Karshi products, unlike those of Bukhara, is very simple, with the abundant use of a coloured touch-up of the background and surface of the ornament. The large plant ornament of Samarkand embossing is distinguished by its spontaneity and simplicity.

Embossed plates.



The favourite technique of Khiva artists is deep embossing, called *kandakori*. The peculiarity of the Khiva embosser technique is the plain black cut-out background, which is touched up with black and red varnishes. Apart from the rich plant ornamentation, artists also use different forms of medallions and grids of complex configurations.

The ornament motifs of Uzbek embossed products mainly consist of plant, geometric and zoomorphic (depicting animals) motifs. Astral motifs, calligraphic inscriptions and depictions of everyday objects have great value in the ornament.

Generally, the favourite ornament of Uzbek embossers is the plant, or *islimi*. You will find ornaments of flowers, leaves, and twining stems in the borders and on the central field of the compositions. Plant ornaments tend to be realistic depictions of leaves, plants and flowers, and can be easily recognised in complex compositions. For instance you can easily identify the *bodom* (almond), *lola* (tulip), *kalampir* (small pepper) and *buta* (small hedge). Geometrical motifs are considered auxiliary and bear architectural names, such as the *ghisht* (brick) or *mekhtob* (arch). Zoomorphic motifs such as the *chashmi bulbul* (nightingale eyes), *kuchkarak* (lamb's horns), *pusti balik* (fish scale), *zuluk* (leech), *ilon izi* (snake trace) and *kapalak* (butterfly) are still mainly used in border ornaments. Sometimes the system of decoration is dictated by the technical method used; in other cases it is the other way round, with the chosen ornament obliging the artist to use a certain technique.

The door of the mosque in Margilan.



Amongst the producers of copper products are a range of artists with different specialities: a brazier (*misgar*) will make the forms from red or yellow copper and cover the inner surfaces of the vessel with tinning; a foundry worker (*rikhtagar*) will mould the separate parts that make up the final object, for instance the handle, the nozzle, and the hinges; finally an embosser (*nakkoshzarbi*) will decorate the product with embossing and engraving. Every artist contributes his share of excellence into a product: the brazier and foundry worker will create a perfect form, distinguished by its beautiful proportions and the harmony of all parts; and the embosser, delicately considering the form, will decorate it sympathetically.

Commonly used tools of embossing artists will include tool bits of various widths, a small hammer with a slightly bent handle, and compasses.

The technical methods used in copper embossed products include embossing, engraving, openwork cut, decorating the background with punch-marks (*chekma*)



Workflow, chasing the plate.

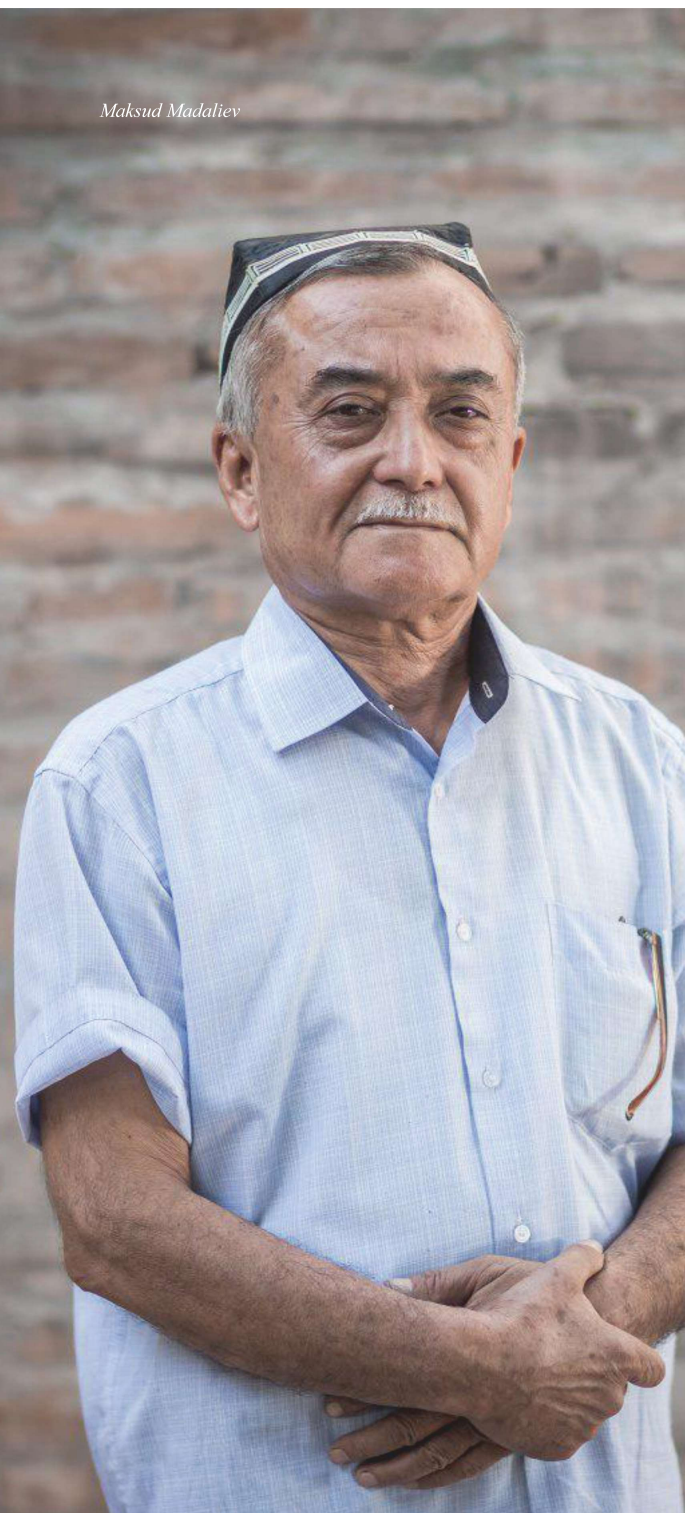
and net-designs (*katak*), and hatching with parallel lines or kesma. They also use the technique of deep engraving (*kandakori*), shallower engraving (*chizma*), slit embossing (*shabaka*) and more rarely the inlaying of stones or wire.

Forged tea set.



Many centres of embossing in Uzbekistan have been restored, and a century-old system of discipleship (*ustoz-shogird*) is developing. You can find well-known embossing artists at work in such cities as Shakhrisabz, Kokand, Fergana, Tashkent, Bukhara and Khiva. More and more modern artists are using traditional embossing techniques and are now involved in the interior

decoration of mosques and madrasas, as well as in traditional-style catering establishments. The ornamental style has developed with time, as embossing artists seek to renew the aesthetics of decoration, to experiment with new ornaments and motifs, and to pioneer new methods of inlaying with semiprecious stones.



MAKSUD MADALIEV

Maksud Madaliev was born in Margilan in 1948 into a family of several generations of artists. He is a member of the Art Union of Uzbekistan, and is a participant of many national and international exhibitions.



Samovar. Brass, forging, inlaying with jade, 2017.

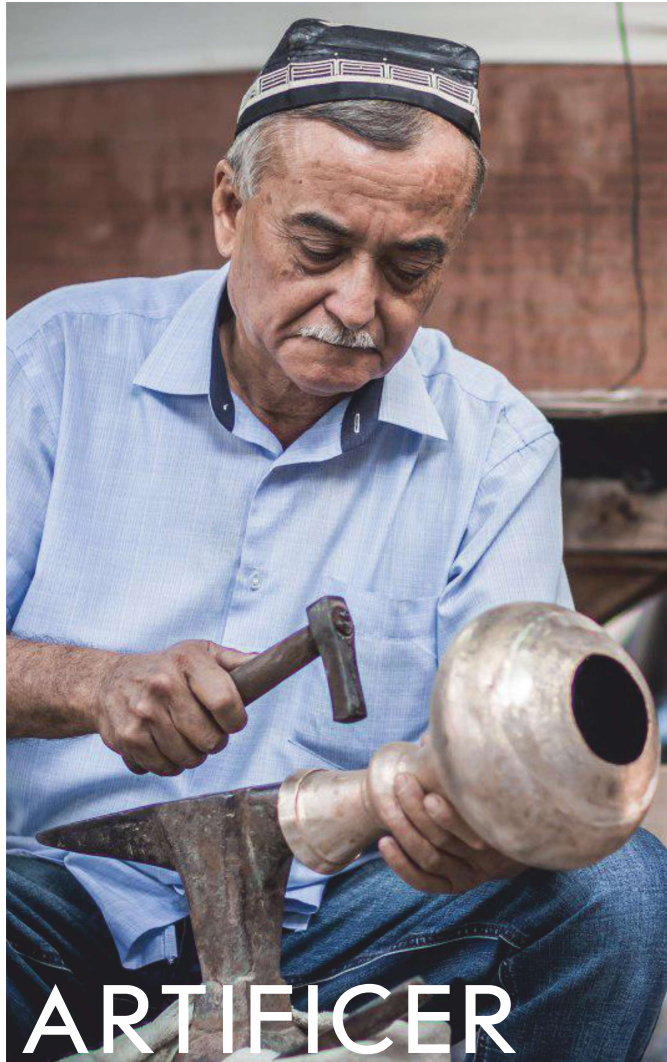
At the end of 1978 Mr. Madaliev moved from Margilan to Tashkent, where he became closely involved in the renaissance of artistic embossing. Although he works in Tashkent, enriching the decoration and shapes of his products with elements of embossing from other schools and centers of Uzbekistan, his products nevertheless draw upon the embossing traditions of his birthplace, Margilan. This can be seen not only in the form of his products but also in the character of his ornamental decoration. Mr. Madaliev creates products in traditional shapes: different kinds of jugs (*chaidish*, *oftoba*, *kumgans* and chalices or *shokosa*), washstands (*dastishuy*), smoking appliances (*chilim*), water vessels (*suvdon*), cauldrons and sacral vessels (*kashkul*), each distinguished by the peculiarity of its shape and exquisite ornament.



The chandelier produced with participation of Maksud Madaliev. The mosque in Margilan. Brass, forging, crosscut carving, 2008

Mr. Madaliev possesses all three specialities of artistic copper treatment: casting, forging and embossing. Stylistically in his work the artist continues the traditions of the 1930s to 1950s. In complex compositions he often uses elements of ornaments of different schools, but successfully avoids eclecticism in his style. The most distinguishing feature of the artist is that he creates his compositions from memory. The artist's ornaments are distinguished by a distinct design, expressive versatility and diligent elaboration of the background and saturation of ornaments. The main decoration motif in Mr. Madaliev's products is the *islami* ornament, representing stylised shoots of plants, flowers and leaves.

Stick-on medallions in the shape of the almond (*bodomcha*) with openwork on the bodies of tall products can be considered to be one of the artist's most striking innovations. In recent years he started to introduce Muslim symbolism and calligraphic inscriptions in the decoration of his products. While preserving the old ornaments, Mr. Madaliev continues to introduce new elements and types of ornaments. His gift of improvisation allows him to create stunning products, a unique combination of traditional style and innovation.



ARTIFICER AT WORK



Making a brass jug.

Mr. Madaliev's achievements are not limited to the creation of a variety of traditional everyday products. Recently he started creating embossing-on-copper works for the interiors of architectural constructions. For example, in the Juma Mosque in Fergana valley he completed a large double door with an embossed plant ornament and calligraphic texts from the Qur'an. A huge chandelier, created by the artist in openwork technology, can be found there as well.



Field pot, brass, tin, casting, forging, chasing, 2016.



A washstand. Brass, tridimensional stamping, forging, 2015.



Heating the mold to work.





Tahir Kasimov

TAHIR KASIMOV

Tahir Kasimov is a well-known artist-embosser, born in Bukhara in 1958. From 1969 to 1972 he studied under Usto Salim Hamidov, and since 1987 has been a member of the Art Union of Uzbekistan. Together with such artists as Umid Aliev and Sadyk Mukhsinov, he has been nurturing and developing classical traditions of Bukhara embossing. He is skilful in a wide range of technical methods, and is a rare example of an artist willing and able to compose ornaments not only for his own products, but also for those of other artists.



Set of water dispenser, round cups and a tray. Brass, forging.



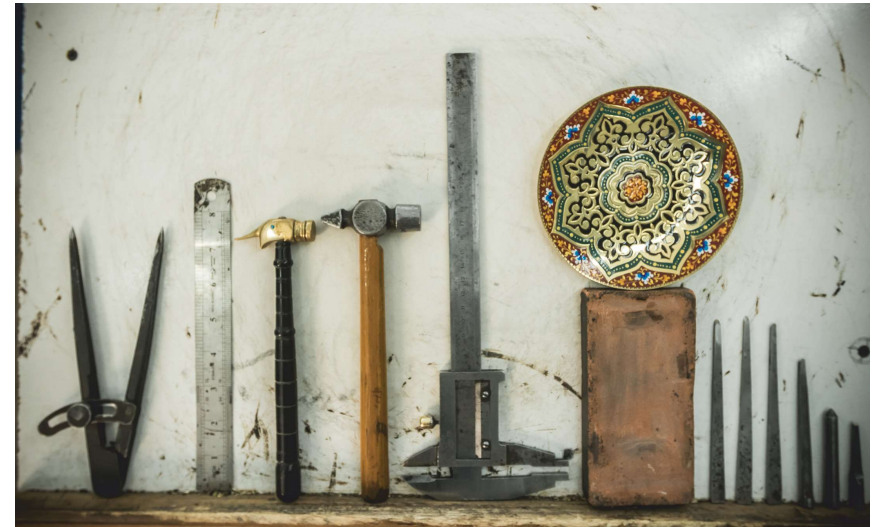
Pot. Brass, forging.

The artist's principle technical methods are embossing, engraving, blackening and tapping. He has created a range of products including trays, jugs, chalices and washstands but like many Bukhara artists, much of his embossing work nowadays is on large round trays, which he decorates using the centric ornamental composition, traditional for Bukhara.

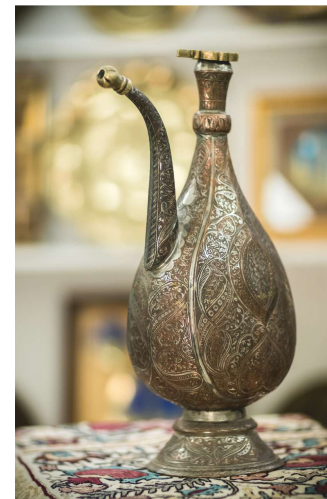
Recently, Mr Kasimov started using the "tapping" technique, a high-relief embossing technique, on the surface of his trays. Such complex relief transitions and lacunas (carved-out parts) in the shape of semi-arch niches could be found on large brass trays. It is like an illusory tease, motivated by the artist's desire to attract the viewer to feast on its decorative delights, and to bring novelty into old methods. In spite of the complex versatility, the artist creates aesthetically attractive products. The main ornamental motif of his product's decoration is the plant ornament, *islimi*, in different variations: *islimi bodom*, *zanjira*, *bodom*, *gandumi*, *ghisht*, *ramz* and *mekhrob*. By making his products smaller, and introducing non-standard technical elements in the decoration, he is demonstrating another of his strengths – his ability to adapt to demand, creating a range of products that is attractive to today's customers.



ARTIFICER AT WORK



Working tools of embossing master.



Dispenser, brass, forging.



Minting process.

Over the many years he has worked, Mr. Kasimov has educated more than 100 students, teaching them the skills of his artistry. Today his five sons carry on their father's cause, continuing with the traditions of Bukhara embossing.





Embossed tray with inlay.



EMBROIDERY

Latif Sadriiddinov · Madina Kasymbaeva

EMBROIDERY



Manual embroidery occupies a special place among the wealth of remarkable traditions of Uzbek applied art. Over the centuries, the secret magic of this craft has been passed down through the generations. Still now, the delicate poetry of images and intricacies of the colourful *suzani* will attract your attention like a magic magnet. It is impossible to walk indifferently past those stunning wall panels of embroidery that tell us so eloquently yet wordlessly about paradise, heavenly bodies, and the beauty of nature.

Embroidered products - *suzane*, cushions.



Preparation of embroidery pattern.

These large bright decoratively embroidered panels of Uzbekistan, stitched by hand, are called *suzani* (from the word “needle”), and have rightly gained world-wide recognition. The repertoire of embroidery products is extremely broad. In the everyday life of Uzbekistan’s urban and rural population, embroidered products are widely used as bed-covers (*choishab*, *gulkurpa*, *ruijo*, *bolinpush*), as decorative wall friezes (*zardevor*), as narrow vertical embroideries for niches (*kirpech*), as table cloths (*dasturkhon*), as prayer rugs (*joinamoz*), as cot covers (*beshikpush*), and in traditional clothing. In the everyday life of nomadic and semi-nomadic tribal groups, small everyday products would be decorated with embroidery: their bags for storing tea (*choikhalta*), salt (*tuzkhalta*), mirrors (*oinakhalta*), or combs (*shonakhalta*), or their embroidered knife sheaths, horse blankets and yurt interiors.

The large richly decorated wall *suzani* is particularly popular, and in olden days was an object of pride for a young bride and an essential part of her dowry to be brought to the groom’s home. It was believed that a happy family life would start with a *suzani*, and so particular attention was paid to the decoration of these embroidered products - the pattern had to protect the

newlyweds from evil forces.

Suzanis vary according to where they are produced. Each centre has its local peculiarity. Among the skilled women of Bukhara, Nurata, Samarkand, Shahrisabz and Fergana, a variation of the yak *mohu* – *chor shokh* pattern (four branches and one moon) is especially popular. This composition depicts a solar or an astral motif in the centre, while in each corner you will find an embroidered decoration in the shape of a flower bush or bouquet. The skilled women of Nurata will sometimes also introduce stylized depictions of birds, animals, men or everyday objects in unlikely places, describing them with a general word *surat* (drawing). Thanks to the women’s creativity, imagination and poeticism, this unique fairy-tale world of embroidery offers a stunning breadth of interpretation and visual incorporation.

In the decoration of Uzbek *suzanis* we also come across compositions in the form of recurring small diamonds; these are referred to as “mesh compositions”, and within each diamond is a flowery motif. Such *suzanis* are characteristic of the Nurata School of embroidery, where often they will also sew two narrow *suzanis* together into a single composition of narrow stripes, with a ready embroidered ornament of recurring plant motifs, branches, or small hedges.



Compositions made up of round rosettes in a regular pattern in the central field and symbolising the sun or the moon (*oy*) are widespread. Such *suzanis*, named *oy-palak*, are typical of the Tashkent school of embroidery. In a stylised view, they depict the creation. *Suzanis* with rosettes, inside which a star ornament (*yulduz*) is embroidered, embodying a starry sky, are appropriately called *yulduz-palak* (lit. starry sky). In Tashkent embroidery there is another type of rosette *suzani* with a large rosette in the centre. They carry a more prosaic name – *toghora-palyak*. The shapes of those rosettes are connected with the name of a shallow large bowl – *toghora* – for use in everyday life. A serpentine ornament in the form of a *zuluk* (leech) is often encountered in the decoration of Tashkent panels, where skilled women also like to include symbols of the water elements in their compositions. Continuous sewing of the background is one of the peculiarities of Tashkent and Piskent *suzanis*, making them colourful and rich on facture.



Application of embroidered products in the interior.

Round rosettes, placed in a regular pattern all over the composition field are also characteristic of Samarkand and Jizzakh schools, but the embroidery of these centres is distinguished by the light colour of the background, which remains unsewn. Samarkand products are distinguished by their intense and strict colour solution. Jizzakh *suzanis*, like Samarkand ones, also pay special attention to large rosettes in the framing of the decorative wreath. The peculiarity of Jizzakh embroideries is the use of the *tumorecha* (amulet) ornament, which was believed to play a protective magical role. Round rosettes – astral motifs, called *oy-nuskha*, are also popular in Surkhondaryo embroidery,

which is easy to distinguish by its colour: usually on bright red or yellow cloths, offering their *suzanis* a rich colour expressivity.

Bukhara embroidery, characterised by the abundance of flower-and-leaf ornaments and the use of several shades of the same colour, is noted for the particular beauty and sophistication of the plant ornament. One of Shahrisabz' favourite embroidery motifs is the large ornament in the shape of an almond fruit – *bodom gul*, depicted on a burgundy or ochre background. In the embroideries from the Fergana valley, freely arranged hedge-like ornaments stand out against a plain dark or light-yellow background.

Embroidery with hooks/ crochet.



Filaments of silk, or less frequently of wool or cotton, are used in the embroideries, usually on a foundation of cotton, silk or semi-silk cloth. The embroiderer's main tools are needles of different sizes, a thimble and a tambour (crochet) hook. The most popular stitches are *yurma*, *bosma* and *iroki*. *Suzanis* are usually embroidered by groups of young girls – *chevar*, who will copy from a *chizmakash* drawing, prepared in advance by skilful, usually female, artists. Large *suzanis* take a very long time to be embroidered, sometimes as long as eight or nine months. But importantly, they will always leave a small part of it unfinished, symbolising the continuity of generations, and the artists' wish for their craft to be continued by their daughters and granddaughters.

Today's artists bring to life the classical traditions of embroidery, using hand-made cloths and ancient plant-based dyeing techniques. Nowadays, in Uzbek homes and apartments, it is becoming increasingly likely that you will come across furniture or other household items decorated with traditional embroidery, so rich in eastern flavour.

Embroidered products - kerchiefs.





Embroidered pillowcases.

LATIF SADRIDDINOV

Latif Sadriddinov is a well-known artist-embroiderer, born in Namangan in 1968. He graduated in 1992 from the interior design department of Tashkent State Institute of Art, and soon developed an interest in embroidery. Since 2005, he has been involved in the design of embroidered objects, preferring to work in crochet embroidery.



Embroidery, fragments.

The artist's style is distinguished by the thickness of his stitches, giving his work a richly embossed appearance. Sadriddinov likes to use cloths produced in Namangan and Margilan, mainly silk and cotton fabrics in shades of red and yellowish-green, which he feels best reflect the traditions of Namangan embroidery. The assortment of products created by the artist includes large embroideries such as the *suzani*-panels, as well as the smaller *nimsuzanis* (lit: half-*suzanis*), pillow covers, table cloths, drapes and other items designed for use indoors.

Mr. Sadriddinov aims to combine a high degree of individuality with a professional designer approach, interpreting the traditions of Uzbek embroidery, and yet orienting his designs to consumers' tastes and market demand. One of the goals of his work is to create original variations of embroidery based on traditional technologies and established ornamental motifs. Among Mr. Sadriddinov's technical innovations is the method he calls *abrash*. It is a peculiar nuance of colour grades, achieved through embroidery with ornamental threads. For instance, if a leaf ornament is embroidered with dark-yellow threads, then its edges are framed with light-yellow stitches, creating a peculiar contrast within a single ornament.



ARTIFICER AT WORK



Embroidery with hooks/ crochet. Embroidery technique *yurma*.



Embroidery with hooks/ crochet.
Embroidery technique *yurma*.

Among the new technical methods used by the artist, there is the screen printing of embroidery by fragments of silk cloths. In Mr. Sadriddinov's *suzani* ornaments, popular motifs of traditional Namangan embroidery are present as well as those from the well-known schools of manual embroidery in Uzbekistan, such as Bukhara, Samarkand and Nurata. Latif has also been known to honour customer requests to incorporate embroidery designs from Turkey or other nations of the world in his *suzani* composition, not simply copying them but imbibing his work with an original solution.

Today 40 student-embroiderers work together with the artist, to whom he passes his secrets of Uzbek embroidery. The skills of the embroiderer are being passed down to future generations.





Embroidered gown, fragment.



Madina Kasymbaeva

MADINA KASYMBAEVA

Madina Kasymbaeva, one of today's renowned artist-embroiderers, was born in 1981 in the city of Tashkent. After finishing college she began to teach gold embroidery while at the same time studying the basics of traditional embroidery and its history. Over time, she mastered the embroidery technique, and the types and methods of dyeing natural silk threads. Since 2005 she has worked in "Tadbirkor ayol", the Association of Uzbekistan's Business Women as a professional education trainer.

Since 2007, she's been a member of the "Hunarmand" Association of decoration-and-craft artists. She has been a participant in many international and local competitions, exhibitions and festivals, including the international competition of young designers and fashion designers "Podium-2008", "Atlas Bairami", and the Traditional Textile Festival.

In 2016 she won first prize as best craftsman in the "Tashabbus" national competition. Then she held a series of master-classes in the city of Baku, on behalf of a UNESCO-supported project restoring old traditional embroidery in the Republic of Azerbaijan. Since 2016 she has been a member of the Creative unit of Uzbekistan artists.



Madina Kasymbaeva's apprentices at work.

A key component of Madina Kasymbaeva's work is the quality of the materials she uses, the handmade cotton and silk, and the high-quality silk threads she brings in from Namangan or Margilan. Madina has a stunning sense of colour. In every new work she chooses the colours herself and dyes the silk threads with natural dyes. The colour palette of her embroideries tends to be canonical, characteristic of traditional embroidery, but sometimes Madina will introduce small changes in the colour combinations, tweaking the colour of ornaments, adjusting to warm or cold shades, all to achieve the desired image and emotional balance.



Madina Kasymbaeva's apprentices at work.

The main focus of Madina Kasymbaeva's art is the reconstruction and renaissance of traditions of Uzbek embroidery from the nineteenth and early twentieth centuries. Taste and artistic sense have allowed Madina to create filigree embroidery products (delicate ornamental work of fine silver, gold, or other metal wires) from the start, and was soon expanding her range of products, moving from making small *suzanis* and pillow cases to using embroidery to decorate women's fashion clothes, footwear, upholstery and curtains. One of the highlights of her clothes collection is the beautiful *chapan* (traditional overcoat) that she embroiders in a traditional style.

Two of the stitching techniques Madina Kasymbaeva's is known for are the *yurma* (tambour, or chain stitch) and *bosma* (couching, needle embroidery). Madinah is always extremely attentive to the quality of her embroidery, with a keen eye on the precision and proportions of the ornamental composition, the accuracy of her stitches, and the harmonic combination of colours in her design.

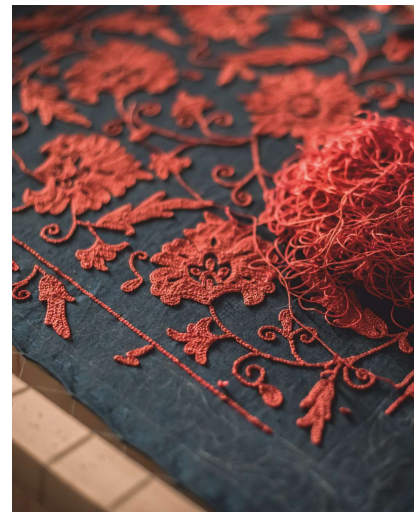
In 2014 Madina Kasymbaeva started working to revive traditional Tashkent embroidery. The ornament motifs are preserved in these embroideries, but, due to their carefully thought through combination, they appear in other composition combinations. As far as ornaments are concerned, she uses motifs from the classic designs of Shahrisabz, Nurata and Bukhara, such as the *oftoba*, *kapalak gul* (moth ornament), *chor chirok* (four lanterns), *anor gul* (pomegranate), *chinni gul* (a Chinese peony flower), *gultojikhuroz* (rooster's comb), *girdibarg* (swirl rosette), *bodom gul* (almond flower) or *kordi osh* (a kitchen knife). Sometimes all these motifs can be found within the composition of a single *suzani*.



ARTIFICER AT WORK



Needle embroidery, bosma technique.



Unfinished embroidery. Fragment.



Embroidery of chain stitch - Jurma with hook.

Today Madina Kasymbaeva is engaged not only in the practice of embroidery but also its tuition. She has a large number of student-apprentices, future artist-embroiderers, with whom she eagerly shares her experience and skills.







GANCH CARVING

Abdurakhmon Sultanov • Mansur Murodov

GANCH CARVING



If you are looking for oriental exoticism, if you are seeking the sensuality of the East, you need go no further than the wonderful halls of the summer residence of Bukhara Emir Sitorai-Mohi Hosa, built at the beginning of the twentieth century. Here, inside the palace, you will see a fine example of ganch carving, one of the most visually stunning types of architectural-decorative art to be found in the world, and in which Uzbekistan is recognised as a leader. The palace interiors are richly decorated with ornamental ganch-carving, creating an illusion of magic play and teasing your imagination.

Today the art of Uzbek ganch-carving is undergoing an exciting renaissance. Visitors to Uzbekistan will find in every city buildings decorated with the white lace of ganch ornament – the symbol of light, purity and good intentions. Ganch artists draw upon their artistic skills and their imagination to create compositions that bring lightness and airiness to the interior spaces of a wide range of buildings.

Ganch carving (Carving on Plaster) with use of gold mirror. Langkawi, Malaysia. Perdana Gallery Museum.



Carving on ganch. Dome of the altar. Stalactites.

Ganch-carving is in essence an urban craft. Ganch has been used for the decoration of large public buildings and places of worship, as well as domestic buildings, since ancient times. In the nineteenth and early twentieth centuries, they started to make special wall wardrobes from ganch, called kasamon, and these had small niches into which embossed or ceramic products were put, and these became commonplace in Bukhara houses. Meanwhile, walls and ceilings were covered with openwork carving, giving the interiors a sense of solemnity and light space. Artists also decorated with ganch carving such parts as frameworks, columns, capitals and smaller parts of the interior space.

At the beginning of the twentieth century, as fewer large administrative buildings and places of worship were being constructed, ganch artists started creating ganch panels in the interiors of living quarters. These rooms were of course much smaller than those found in the large buildings they had been working in, and so ganch artists reduced the scale of their work: the carved ganch ornaments became smaller, and their compositions were more modest, designed to be seen

from a shorter distance.

Artists from different centres have worked out their own methods of treating carved relief. Bukhara artists, whose ornament is particularly exquisite, have their own style of treating carved relief, and were one of the first ones to use a combination of painting and carving compositions in small panels. The Tashkent panels ornament style tends to be larger and less delicate than that found in Bukhara, and typically consists of a white ganch ornament carved on a background painted in red, blue or green. Samarkand carving is in its style closer to the Bukhara school, but because of its use of large ornament elements, it has a greater sense of vastness. Meanwhile, Khiva and Kokand schools use a more complex composition of geometrical ornaments, but do not use plant shoots or islami in their design as much as in the Bukhara school. The preservation of the plane at the relief level is characteristic of all kinds of carving in nearly all schools, except for Margilan school where the plane is at the background level, with the relief stepping out from it.





Today in Tashkent, teams of ganch artists continue to create carved ganch panels in large modern constructions, but they are also bringing in a modern twist, such as introducing gilding, to bring a sense of joy to their ornamental compositions.

The technology used is an old tradition. First, they make the ganch solution, by mixing a clay/stone powder with water. The mixture is poured into a mould in two layers. The first one sets quickly and will be solid in its structure. Relief is applied to the second one, which is much softer. Then they develop a full-size sketch of the design to be carved. After drawing along the contour, they puncture through the drawing with a needle and apply it to the relief. Only afterwards do they start cutting out the pattern in the relief, using scalpel, knife and scrapers. With these special tools artists cut through the main contours of the ornamental compositions, after which they treat the background and convex parts of the ornaments.

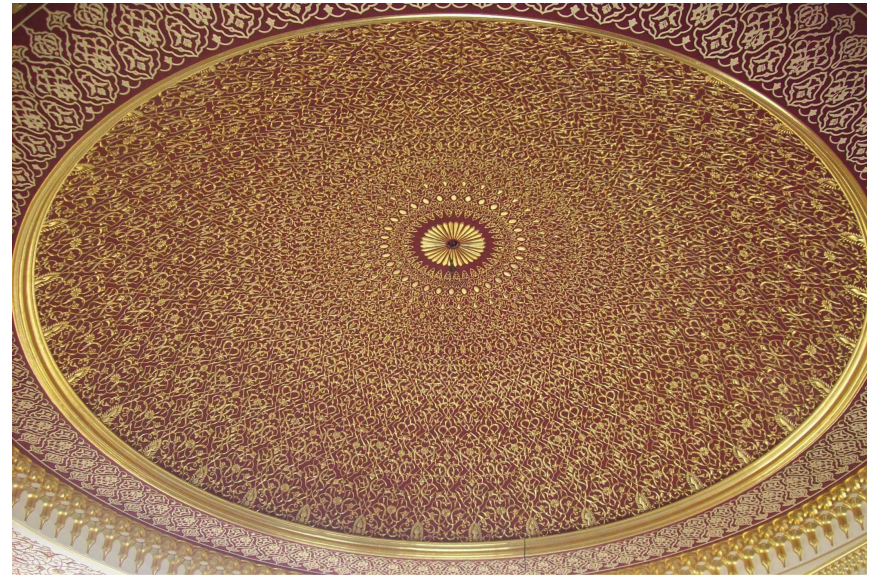
Today the skills of Uzbek ganch-carvers are highly valued both within the country and abroad: teams of Uzbek ganch artists have already created impressive ornamental compositions in many countries of the world. Western designers have found that the use of openwork carving in the interiors of restaurants and hotels has proved popular with customers, giving these establishments a special oriental chic and flavour.

*Carving on ganch.
Floral pattern from
plaster in tincture.*



ABDURAKHMON SULTANOV

Abdurakhmon Sultanov, a talented and well-known ganch-carving artist, was born in the city of Tashkent in 1946, and holds the title of Popular Master of the Republic of Uzbekistan (2001). Since 1994 he has been a member of Art Union of the Uzbekistan Academy of Arts; he received the “Dustlik” medal in 1997, and the Golden Medal of the Uzbekistan Academy of Arts in 2006. After graduating from the architecture faculty of Tashkent polytechnic, he spent many years working with a team of ganch-carvers in a creative-productive unit. He learnt ganch-carving skills from the famous ganch-carving artist Mahmud Usmanov, whose family have been ganch-carving for generations.



The ceiling of a residential building. Floral pattern. Tashkent school of ganch carving.



Ceiling. Floral pattern. Tashkent school of ganch carving.

As an experienced artist, Mr. Sultanov not only preserves the ornamental traditions of the Tashkent school, but is also taking the tradition into new directions. Through his unquenchable creativeness, experience and skill, one of our most beautiful ancient crafts has reached dizzying heights.

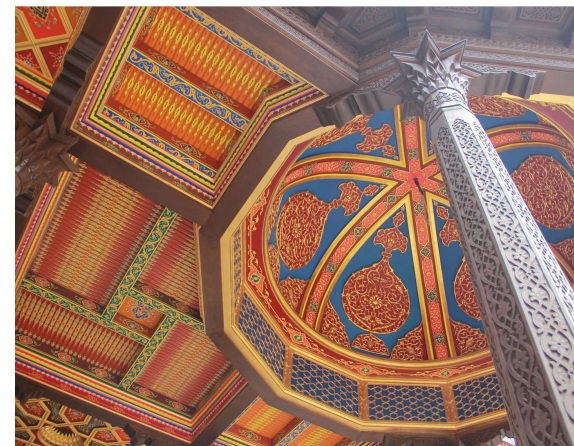
Mr. Sultanov's closest assistants and followers are his brothers Abdurasul and Abdukhamid, and his sons Abdulatif, Abdulaziz and Abduvakhid, all of whom have studied as the master's apprentices. Abdurakhmon has also passed on his ganch-carving secrets to another 50 or so disciples who continue their master's cause.



ARTIFICER AT WORK



Oriental courtyard. Ceiling. Floral pattern. Tashkent school of ganch carving.



Carving on ganch. Rotunda. Floral and pomegranate pattern.

Mr. Sultanov's skills in decoration are to be seen in many buildings in Tashkent: the Novza and Milliy Bogh metro stations, the State Museum of Timurids, the Oliy Majlis (Parliament) building, the Republican Palace of Schoolchildren and the Textile Palace. Further afield, his work can be admired in the Kashkadaryo regional music-and-drama theatre named after Mulla Tuychi Toshmukhamedov (Karshi city), the "Zomin" sanatorium (Jizzakh region), the "Uzbekistan" shop (Chisinau, Moldova), and the Uzbekistan Embassy in Berlin, Germany.



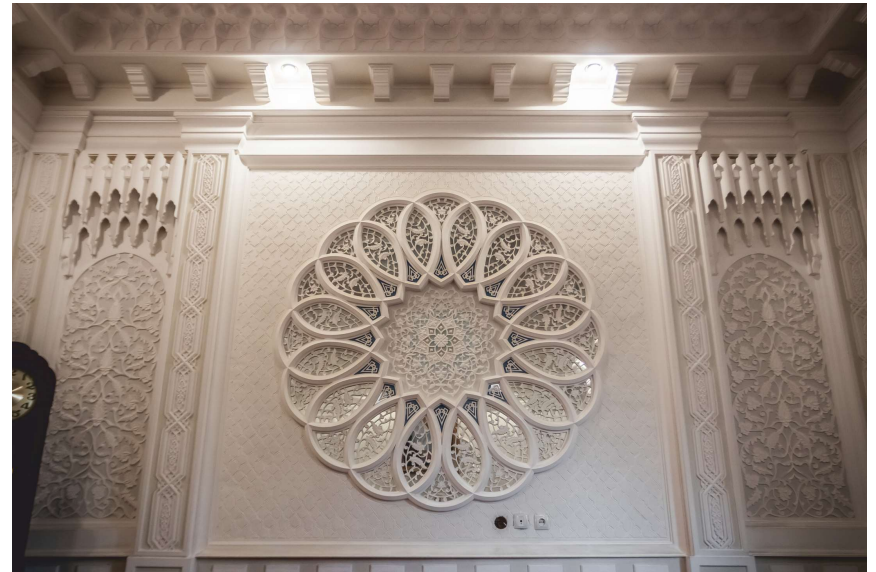


Carving on ganch. Rotunda. Uzbek National pattern



MANSUR MURODOV

Renowned ganch artist Mansur Murodov was born in Tashkent in 1955 and holds the title of Popular Master of the Republic of Uzbekistan (2001). He is a member of the "Ustozoda" Republican Association and the Art Union at the Uzbekistan Academy of Arts (1994). He has worked at the Tashkent Experimental-Creative Studio of Applied Art of the Uzbekistan Art Foundation under the guidance of famous ganch artist Mahmud Usmanov (1974), and later at the Studio of Sculpture and Monumental Art of the Art Foundation (1982-1987). Since 2012 he has headed the "Golden Ganch Mansurjon" private enterprise. Today he is maestro-tutor of about 200 ganch artists and students.



Carving on ganch on the mirror base.



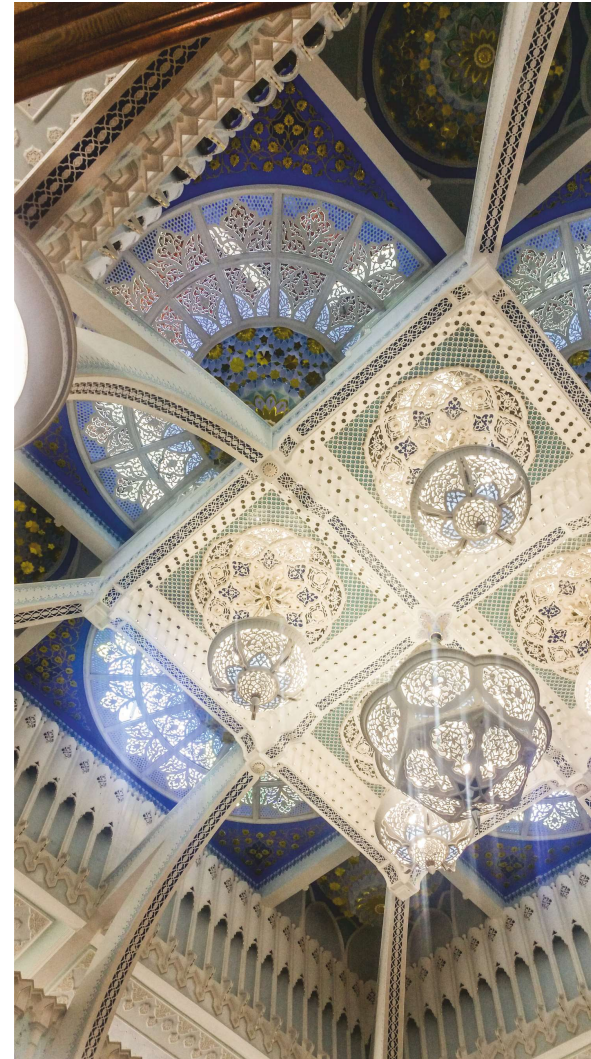
Carving on ganch. Lattice (panjara) with painting.

Mr. Murodov has made a great contribution in the renaissance, creation and decoration of long-forgotten stalactite-like cornices or sharafas, whose purpose is to provide a decorative transition between the plane of the wall and a simple flat ceiling or a dome. He was one of the first to use ganch solution containing artificial fibres for extra firmness and stability, as a protection against earthquake damage.

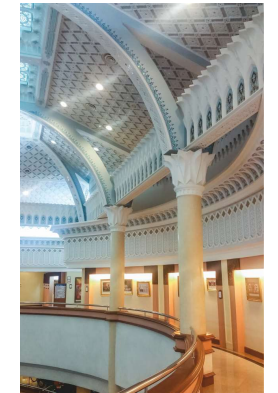
In spite of the fact that ganch-carving is a traditional kind of applied art, today the artist's work fits perfectly in the interiors of a wide range of buildings, both religious and secular. A distinctive feature of the artist is his ability when abroad to combine the traditions of the Uzbek school of ganch with the aesthetics and art traditions of the country he is working in.



ARTIFICER AT WORK



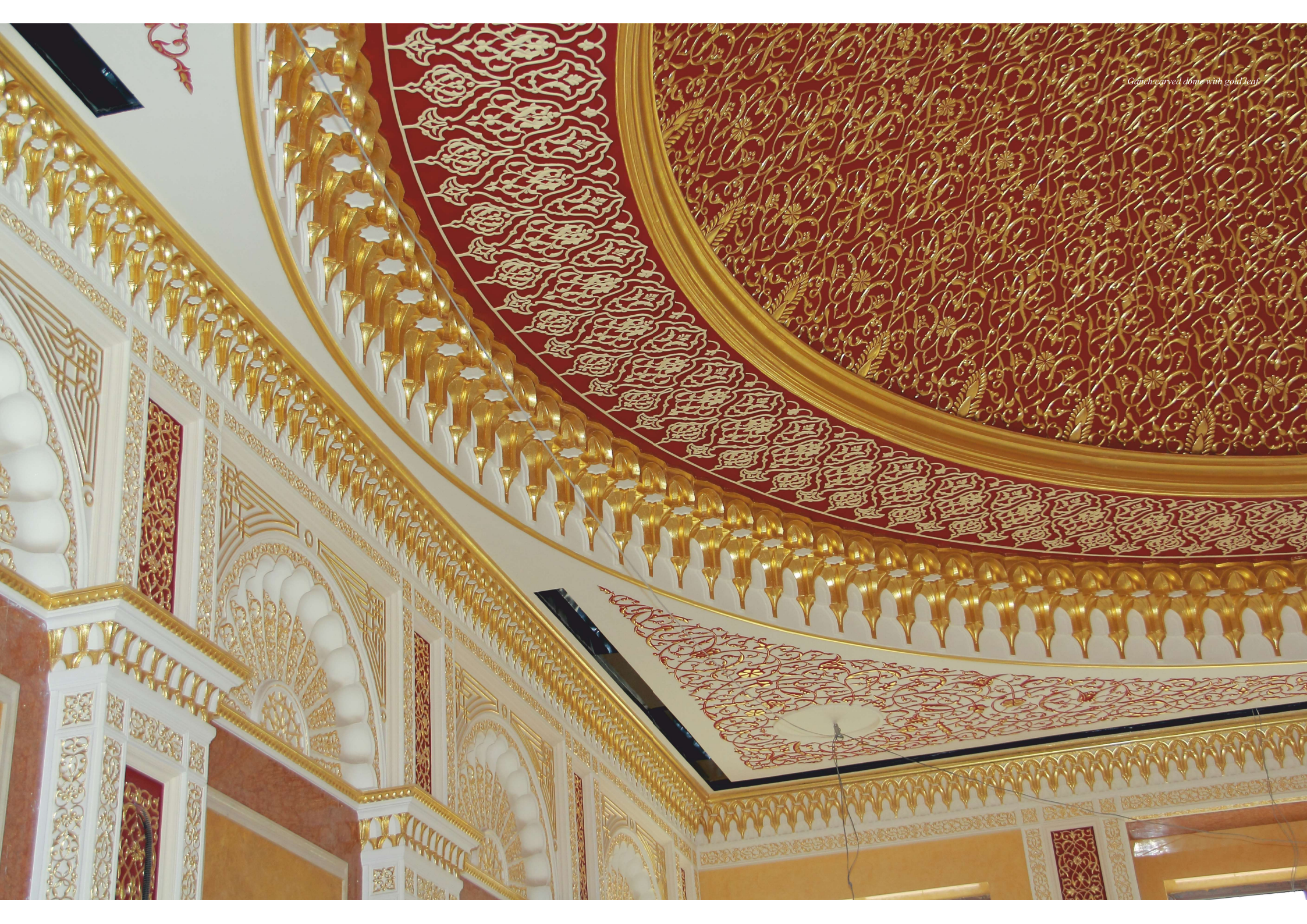
Ganch carving in Iraqi style.



Ganch carved chandeliers.

Examples of Mr. Murodov's artistic decoration can be seen in many buildings in Tashkent: Agrobank, the Ministry of Internal Affairs building, the State Museum of Timurids, the main dome of the Parliament building, the Uzbek National Academic Drama Theatre, the Museum of Victims of Political Repression, the Khast-Imam Complex and the Khoja Akhrar Vali Mosque. Further afield, you can find his work in the Official Delegations Reception House in Samarkand, the Uzbekistan Embassy in France, the Perdana Gallery in Malaysia, and the building of the Turkistanian American Association in the city of Dover, USA.





Carved dome with gold leaf



WOOD AND PAINTING

GANCHI PAINTING

Anvar Ilkhomov · Khasan Mirzaakhmedov

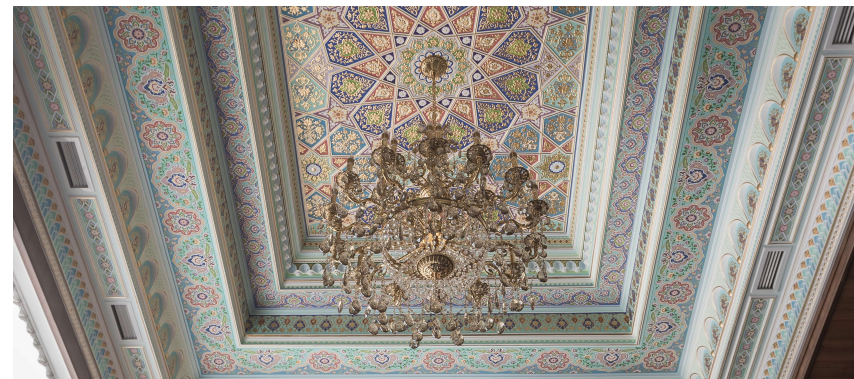
WOOD AND GANCH PAINTING



This exquisite kind of ornamental painting was first to be found in the palace art of the medieval East. As rulers and wealthy residents strove for luxury, they sought to surprise their guests with brilliant displays of colour, covering the surfaces of wooden columns, roofing as well as the ganch walls and panels. The sophisticated art of Uzbek ornamental painting remains very much alive today. Bright but subtle in style, compositions of harmonic colour combinations decorate many modern buildings – dwelling houses, restaurants and cafes – bringing a national flavour to the interior, and creating an atmosphere of elevated mood.

Wood painting is frequently to be found in architectural constructions and furniture, as well in various small wooden products and home utensils (small tables, stools, boxes, etc.). Ganch painting is used when decorating architectural dwelling constructions and places of worship – Madrasas, mosques, and mausoleums. It is found in the interiors of ceremonial chambers, on ceilings, multi-storeyed stalactite-like ledges, in niches and domes.

Painting on wood. Table.



Combined ornamental pattern with gold leaf.

Throughout the nineteenth and early twentieth centuries, many local schools of architecture and art were established, each with its own style of composition and decoration. The main centres of ornamental painting continue to be Khiva, Bukhara, Samarkand, Kokand, Margilan, Fergana, Andijan, Namangan, Chust, Kuva, Altyaryk, Rishan and Tashkent.

The ornament-depictive system used by modern wood- and ganch-painting artists originated from ancient times. In spite of the limited number of plant (*islimi*) and geometrical (*girih*) elements, the compositions produced continue to amaze, through their uniqueness and great diversity of motifs; this is achieved through the careful selection of a combination of elements, with one ornament playing off against another, through a range of vibrant background colours.

The most popular motif of Uzbek ornamental painting is the *islimi* plant ornament, composed of vine motifs and spiral-like plant stems. In wood- and ganch-painting there are a number of *islimi* varieties in use, such as *islimi mekhrub*, *islimi gul* and *islimi patnis*. Another variation found in *islimi* is in the choice of medallions used: tray-shaped rectangular ones (*patnis*), figures (*turunj*), and small ones of a mosaic type (*koshin*).

Uzbek ornamental painting is admired not only for the masterful composition of the patterns, but also for the

harmony found in the colour combinations used, achieved through adherence to the law of additional colours, and the strict regularity of their repetitions. A characteristic feature of Uzbekistan's ornamental painting is the complete absence of any transition from one tone into another and the use of contrasting colour combinations. The impression of harmony in Uzbek ornamental painting is achieved through the interplay of large and small ornaments, the contour lining of adjacent colours, the contrast against the background, and of course the ornamental decoration.

The favourite motif in Bukhara's ganch paintings is the vase or chalice with bouquets or plants growing from it, and this motif has been adopted by other ganch-painting centres as well. In the Fergana valley, for instance, artists like to depict a plant pattern in figure frames of bright red and green, on separate medallions, whereas the Khorezm artists will cover the whole surface with a continuous geometric ornament, using blue and orange colours.

The patterns used in small wooden products can be distinguished by their unusual stability and traditionalism. Unlike architectural paintings, granulation of the ornament is a characteristic of small products painting. These paint-artists (*nakkosh*) cover the surface with painting so densely that the background becomes practically invisible.





The process of ornamental painting starts with the development of a pattern on paper. Then, through the use of a stencil, its contours are transferred onto the product surface with a punch. The *akhta* stencil-drawings are nowadays made on thick transparent paper or on tracing paper, where previously local paper from a clean cotton canvas had been used.

Locally produced dyes are used in ornamental wood painting, and in the nineteenth century these dyes were mainly mixed with eggs and glue to help fix them. Subsequently artists began to use the dry and oil paints used in fabric production. Again back in those early days, the varnish used was prepared from sesame oil and rosin; now they use ready-made varnish. *Nakkosh* artists use a selection of special brushes (*qalams*) for different parts of the ornament. With a thin brush (*siyoh qalam*) they paint the black, brown, or dark-violet lines; a soft scarce brush (*takhir-qalam*) is used for applying thin coloured lines, and a wide soft brush (*tag qalam*) is used for covering large areas of background.

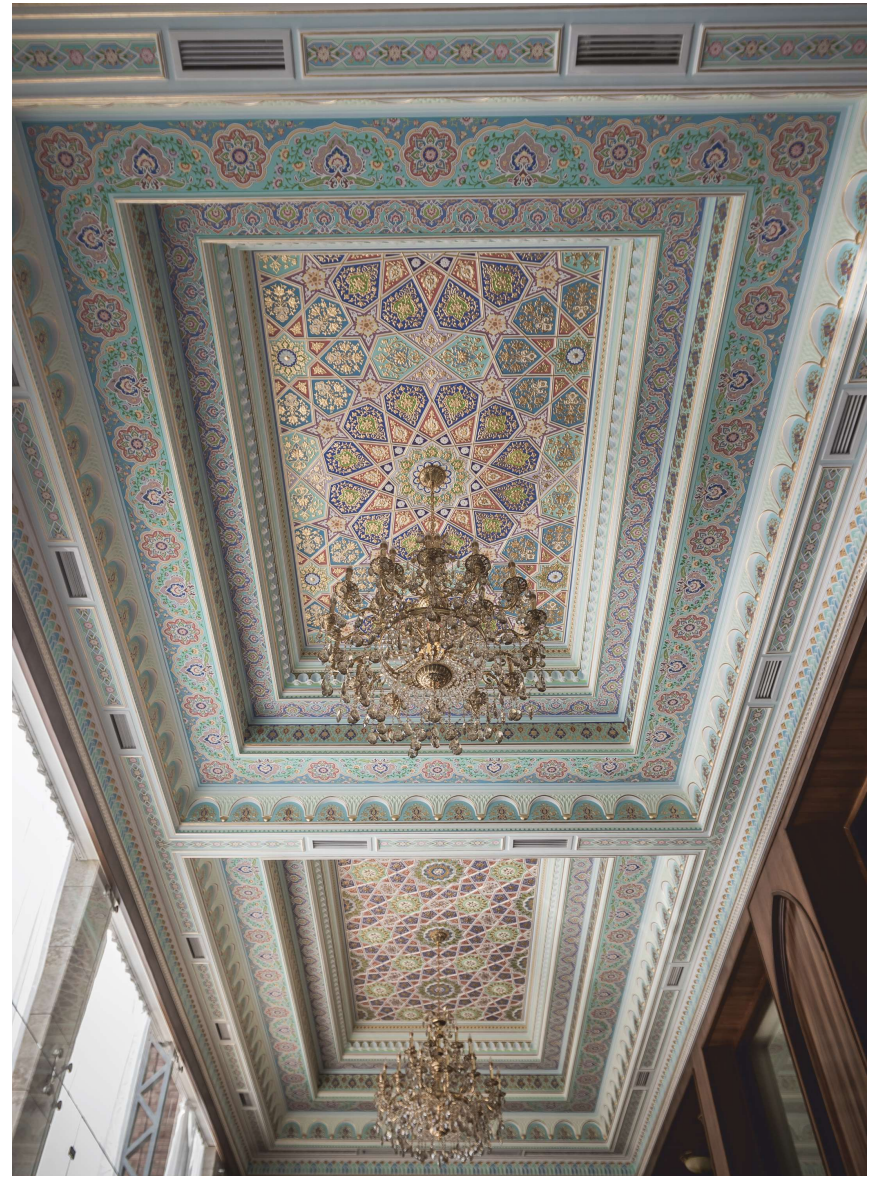
Today's *nakkosh* artists continue to preserve and develop the traditions of painting, passing their skills to future generations. Their use of ornamental paintings brings a very distinctive richness and beauty to modern architecture, and gives the interiors a very special ornamental flair.

Painting on wood. Fragment.



ANVAR ILKHOMOV

Anvar Ilkhomov, a well-known artist-ornamentalist from the Tashkent school, was born in Tashkent in 1946. He is Honorary Art Worker of the Republic of Uzbekistan (awarded in 1983), and a laureate of the State Award named after Kamoliddin Bekhzod (1997). He studied under Makhmud Turayev, a Tashkent artist, and also attended the department of ornamental painting at the Republican Art School under Uzbekistan's popular artist Abdujalil Khakimov. He worked at the "Usto" Union as an artist-ornamentalist (1978-1982), then as the principal artist-ornamentalist at the experimental sculpture-production workshop (1982-1991). Starting from 1968, he has been decorating architectural constructions in Uzbekistan. In 1991 he founded a creative school-studio, which he named 'Ilkhom Parisi' (meaning Muse of the Artist).



Painting on ganch. Ceiling. Combined ornamental pattern with gold leaf.

Mr. Ilkhomov's main talent is his ability to implement traditional ornamental painting in modern architectural constructions. He has made a substantial contribution to the renaissance of ornamental painting – Kundal, a technique of painting in small multi-coloured ornament with golded lay. As an artistic solution for architectural objects the artist frequently uses not only ornamental painting but also ganch-carving.



ARTIFICER AT WORK



Creating the drawing of ornament.



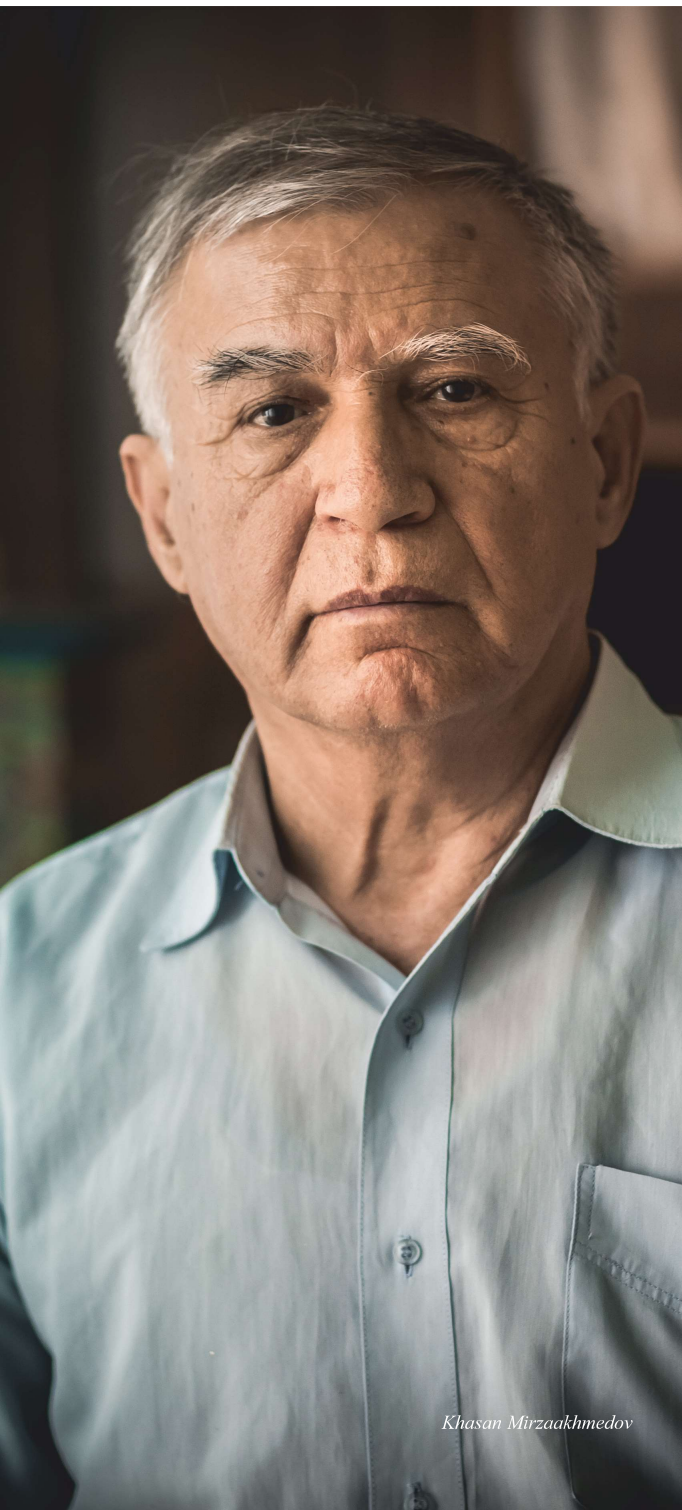
Creating the drawing of ornament.

There are many fine examples where Mr. Ilkhomov's contribution to artistic decoration can be seen, many of them in Tashkent: Istiklol Palace of Art, the Café Yulduz ("Star Café"), the Palace of Culture of Textile Workers, Turkiston Palace, the State Museum of Timurids, and the Palace of Youth Creativity. Further afield there is the Memorial Complex of Imam Al-Bukhari (Samarkand), the Syrdarya Regional Theatre of Musical Drama named after Khodjaev (Syrdarya region), the Ahmad al-Farghani complex (Fergana) and the Kazan State Drama Theatre (Tatarstan). Overseas work in which Mr. Ilkhomov participated includes the "Shosh" Restaurant in the Democratic People's Republic of Korea, and the "Turkestan" Restaurant in Hannover, Germany.





Painting on ganch.
Ceiling. Combined ornamental
pattern with gold leaf.



Khasan Mirzaakhmedov

KHASAN MIRZAAKHMEDOV

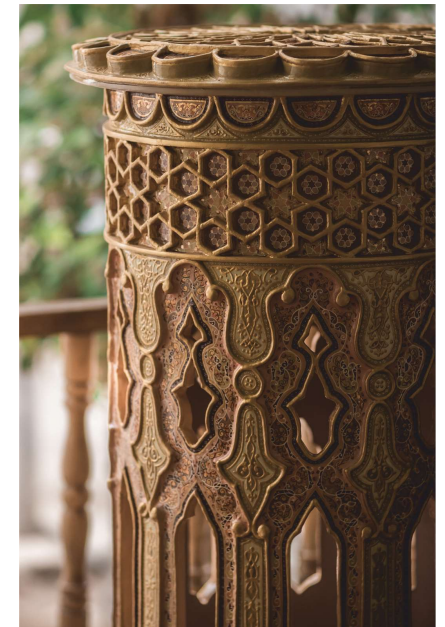
Khasan Mirzaakhmedov, a well-known artist-ornamentalist (or nakkosh), was born in 1951 in the city of Tashkent in a family of craftsmen. He is a member of the Art Union of Uzbekistan Academy of Arts (2002) and of the Association of Artists, Art Historians and Popular Masters of Uzbekistan (2010). He is an honoured youth tutor of Uzbekistan Republic (2001).

Hasan's first teacher was ganch artist Mahmud Usmanov. Then he studied at the ornamental painting department at the Republican Art School under Uzbekistan's popular artists Abdujalil Khakimov and Tair Tukhtahodjaev (1969-1973).

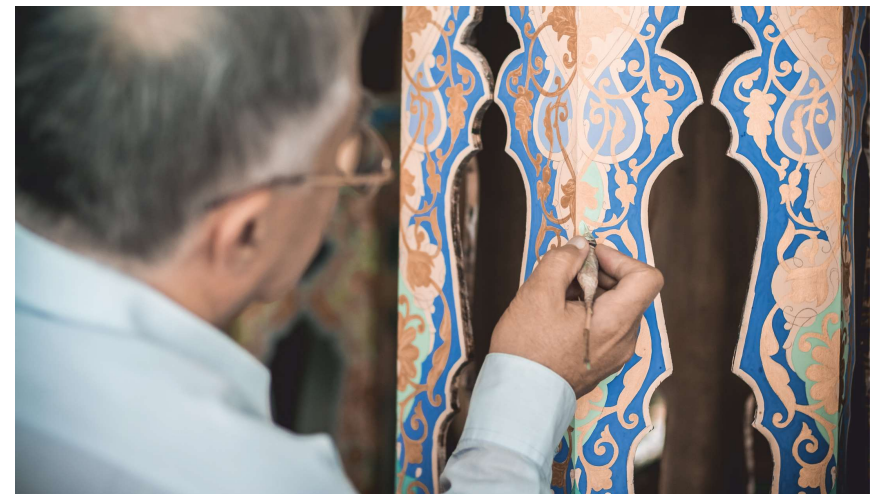
He has been passing on his secrets of painting to the next generation at the Palace of Culture №4 (1987-99), at the Palace of Youth Creativity (1999-2003), at the Republican Art College (2003-2004), and at the Republican College of Design named after A. Khodjaev (2004-2010).



*Painting on wood.
Ornamental pattern on a plate/ lyagan.*



*Painting on wood.
Ornamental pattern on a table.*



Patterning the surface.

Mr. Mirzaakhmedov was one of the first to use non-traditional methods and materials in his works. To make his creating more solid, the artist uses cross-like layered and waterproof plywood as a foundation for decorative tables.

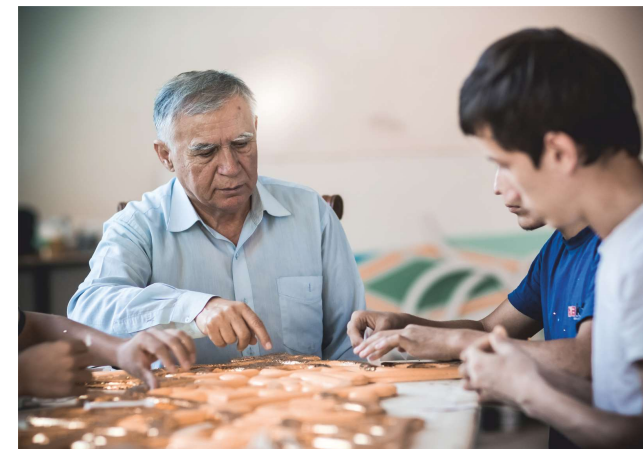
In spite of the fact that this material is new, the artist binds the parts with a most ancient method – without a single nail. The use of a simple rope is considered to be another innovation of the artist. Every object created by the artist is unique in its own way. He is one of the first to introduce the art of painting in black, which had not previously been used in the colour scale of wood-painting. Furthermore, Khasan frequently uses gold foil in his works, which gives his products a particular sense of oriental luxury.



ARTIFICER AT WORK



Working on the ornament with the apprentices.



Working on the ornament with the apprentices.

The artist's closest assistants and followers are his sons Khamid and Khabib, who have been through their father's apprentice school.





Painting on wood. Plate/Lyagan.



ABR (IKAT) FABRICS

Rasuljon Mirzaakhmedov

ABR (IKAT) FABRICS



There is a legend among abrband artists that the unusual scale of colours on cloths is that of a rainbow reflected on water. It is said that it was witnessed one day by a weaver, sitting by a stream, who was spellbound by the play of colours he saw as he looked down at the water and saw the rainbow's reflection. He soon sought to reproduce what he had seen onto silk cloth, and so began the appearance of abr cloths (*abr* is the Persian for "cloud"), which is also known across the world as "ikat", from the Indonesian word for "plaiting".

It is difficult to say when and where the technique of ikat first appeared, but evidence suggests that it happened somewhere along the Great Silk Road. Today Uzbekistan is highly recognised for its abr cloths, which continue to astound the world with their beauty. Many famous national and foreign designers like to use abr cloth in their collections.

Adras.
Author R. Mirzaakhmedov.
2012.

What makes ikat and abr different from other fabrics is that the threads are dyed before the weaving process. In Indonesian or Japanese ikat, all the filaments (both longitudinal and transverse) are normally pre-dyed, whereas Uzbek abrband artists dye only the longitudinal filaments. Weft ones remain monotone, which gives the cloth a special ornamental and coloristic style. How the cloth looks (and how much it may cost) depends on the type of silk used, and the quantity. In Uzbekistan, all abr cloths will contain silk filaments – the thin *shoyi* (silk ikat) cloths are exclusively made of silk, while in the semi-silk ikat there is a combination of silk and cotton filaments, where the basic material is silk but the weft

filaments are cotton. Those are the so-called *adras* abr cloths, which have received broader popularity with residents of Uzbekistan and are used in making clothes and for other everyday purposes. *Bekasam* has a striped decoration, using a mix of silk and cotton filaments, and was previously used for sewing predominantly male gowns. Other kinds of semi-silk abr cloths include the *banoras*, *dagir*, *aklyk*, *pariposhsha*, *duriya*, and *yakruiya*, amongst others. A unique type of Uzbek abr semi-silk cloths is the a'lo bakhmal with its pleasant tufted fature. There are also simpler, cheaper cloths that are widely used, with a simplified abr design, in which the content of silk is minimal – up to 15 per cent.

Adras cushion



In the past, abr cloths in each region differed according to their colouring and pattern. For example, Bukhara and Samarkand weavers preferred larger, laconic motifs. The main depictive elements of their abr compositions were circles, squares, diamonds, six-point rosettes, S-shaped motifs, and so on. Today silk-weaving is mainly done in the Fergana valley, decorated mainly with plant, zoomorphic and object ornaments, and sometimes with anthropomorphic ornaments. Plant ornaments are leaves in the shape of palmettes, different flowers, almond, pomegranates, apples, and so on. Object ornaments consist of depictions of items such as a comb, a lamp, a knife, a vase, or a coin. Zoomorphic ornaments show stylized depictions of body forms of animals, birds and reptiles, for example, the *kuchkorshokhi* (lamb's horns), *chayongul* (scorpion), or *kapalakmuskha* (butterfly).



Adras earring (Sirg'a).
Author R. Mirzaakhmedov.
2014.

An important tool in silk-weaving is the traditional loom – or *dukan* – the oldest appliance for producing abr cloths. It is made mainly from hard and dense wood, such as nut or mulberry. Looms can have two, four or eight shafts. Those with four and eight shafts have more silk filaments. The more pedals and shafts, the brighter and more colourful is the cloth.

The process of making abr cloths is very labour-intensive and includes several main stages: obtaining filaments from silk cocoons; winding filaments on a *charkh*; distribution of the foundation filaments into

small bunches (*libits*); application of a part of the ornament along the vertical axis by a *chizmakash* artist; using an abrband to separate off those parts of the foundation that are not to be dyed according to the colour of the cloth; dyeing of the filaments; the *gulabardor* then carefully puts the filaments in the right order and threads them in the loom. Only then, as the weaving artist starts his work, will the glorious colours and patterns of the cloth start to be revealed. The final stage of the whole process is polishing the cloth with egg white – *kudunglash*.



Adras double amulet (Qo'sh tumor). Author R. Mirzaakhmedov. 2009.

With Uzbekistan gaining independence a new page in the history of national silk-weaving begins. Artists of the Fergana valley have given themselves a task – to bring to life the best traditions of Uzbek abr cloths. Today forgotten recipes of making plant dyes have been restored, the technology of producing many ancient kinds of cloths has been brought back to life, and centuries old ornamental traditions of silk-weaving have

been creatively enriched. Once again studios for the manual production of silk have appeared in *mahallas*, and many thousands of male and female artists are directly involved with weaving. Thanks to many generations of astonishing artists, their delicate and sophisticated aesthetic taste and continued bond of traditions, silk acquires the meaning of high art and poetic associations.



RASULJON MIRZAAKHMEDOV

Rasuljon Mirzaakhmedov, an abrbandy artist in the ninth generation of weavers, was born in the city of Margilan in 1973. Since 2017 he has been in charge of the Fergana department of the “Hunarmand” Association of Uzbekistan’s Craftsmen.



The process of polishing cloth.

The uniqueness of Rasuljon Mirzaakhmedov’s work lie in the fact that he possesses all the main methods of silk cloths production to perfection, and thereby has become acknowledged as one of the great abrbandy artists of the republic. Mr. Mirzaakhmedov has sought not only to preserve but also to multiply the best traditions of the classic art of abr silk-weaving. He can take much of the credit for bringing back to life many lost types of ancient Uzbek cloths, drawing upon his deep and comprehensive knowledge of the technology of traditional weaving, and the methods of dyeing and composing abr ornaments. Mr. Mirzaakhmedov learnt the art of applying the ornaments and dyeing threads from his father, well-known artist Turgunbay Mirzaakhmedov, and got to know the technology of weaving from artist Nabijon Tashtemirov. He learnt from Master Rakhmatullo the secrets of distributing threads into necessary shares (*davra kuyish*), and from Mahamadjon Karimov the art of selecting threads (*gulabardor*).



Tablecloth made by technique of patchwork (*gouraq*).

Mr. Mirzaakhmedov is much more than a skilled craftsman. He is constantly seeking to learn more about the history and culture of his native land, looks for new sources and explores unsolved mysteries of the ancient craft, and is always looking for new ways to make stunning designs. Due to his knowledge, enthusiasm and his longing to creatively reflect ancient traditions, Mr. Mirzaakhmedov has been able to create a harmonic mix of classics and modernity. During a relatively short period as a composer and author of patterns for abr cloths he has created more than a hundred original ornaments. Among them are such well-known patterns of adras cloths as the *kuzacha* (little jug), *tanga* (a coin) and the *chayon* (a scorpion).

Rasuljon Mirzaakhmedov has also broadened the spectrum of functional use of Uzbek silkwork in modern everyday culture: today abr cloths are popular in the decoration of interior, accessories, furniture.

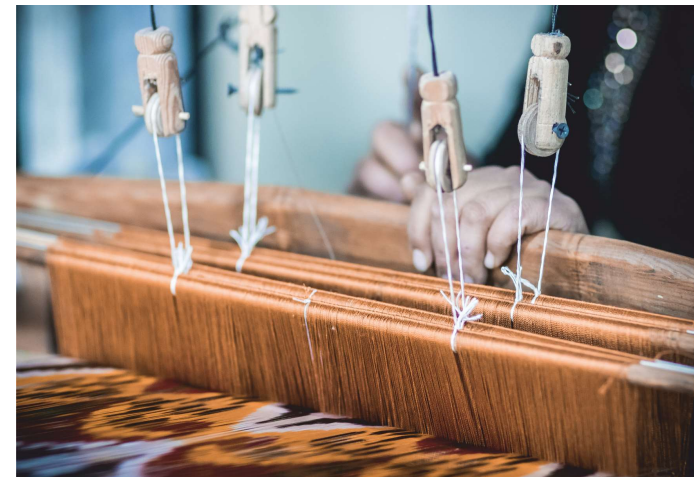


Drawing a picture on a warp thread by a artificer of abrband.

ARTIFICER AT WORK



The process of weaving abr (ikat) fabrics.



The process of weaving abr (ikat) fabrics.

In 2005 the artist received a UNESCO Seal of Excellence for the restoration of velvet silk fabrics (*a'lo bakhmal*), and is the first Uzbek abrband to cooperate closely with leading western designers. American brand Oscar de la Renta has used Mr. Mirzaakhmedov's *adras* and *bakhmal* for their 2005 collection. Of particular interest is his creative collaboration with famous fashion designer and UNESCO Artist for Peace Ambassador, Bibi Russell. One should also acknowledge Mr. Mirzaakhmedov's role in the successful organization of the annual traditional textile festival "Atlas bairami", which has taken place in Margilan since 2015.

The art of silk-weaving is at the centre of Mr. Mirzaakhmedov's life and work, as it was for his father. It is in that creative work that the artist sees his predestination.

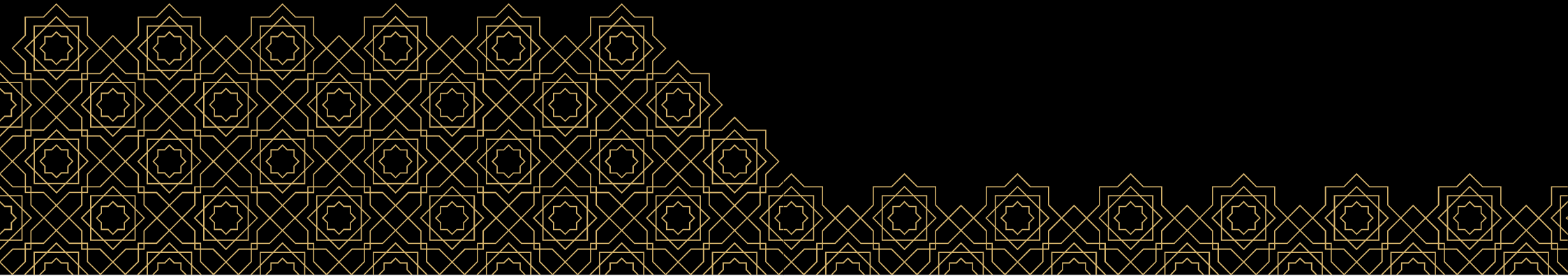




Fabric weaving.

TURNING YOUR HOUSE INTO A PALACE

Over the next few pages, discover how the placing of a few carefully selected items of Uzbekistan craftsmanship can bring a sense of joy, sparkle and distinction to your house, apartment or office.



MEETING ROOM



1. Ganch carving with *girih* ornament
2. Wood carving with *islami* ornament
3. Ganch carving with *islami* ornament
4. *Kasamon* from ganch
5. *Mikhrab* from wood carved with *islami* ornament

MEETING ROOM

1

3

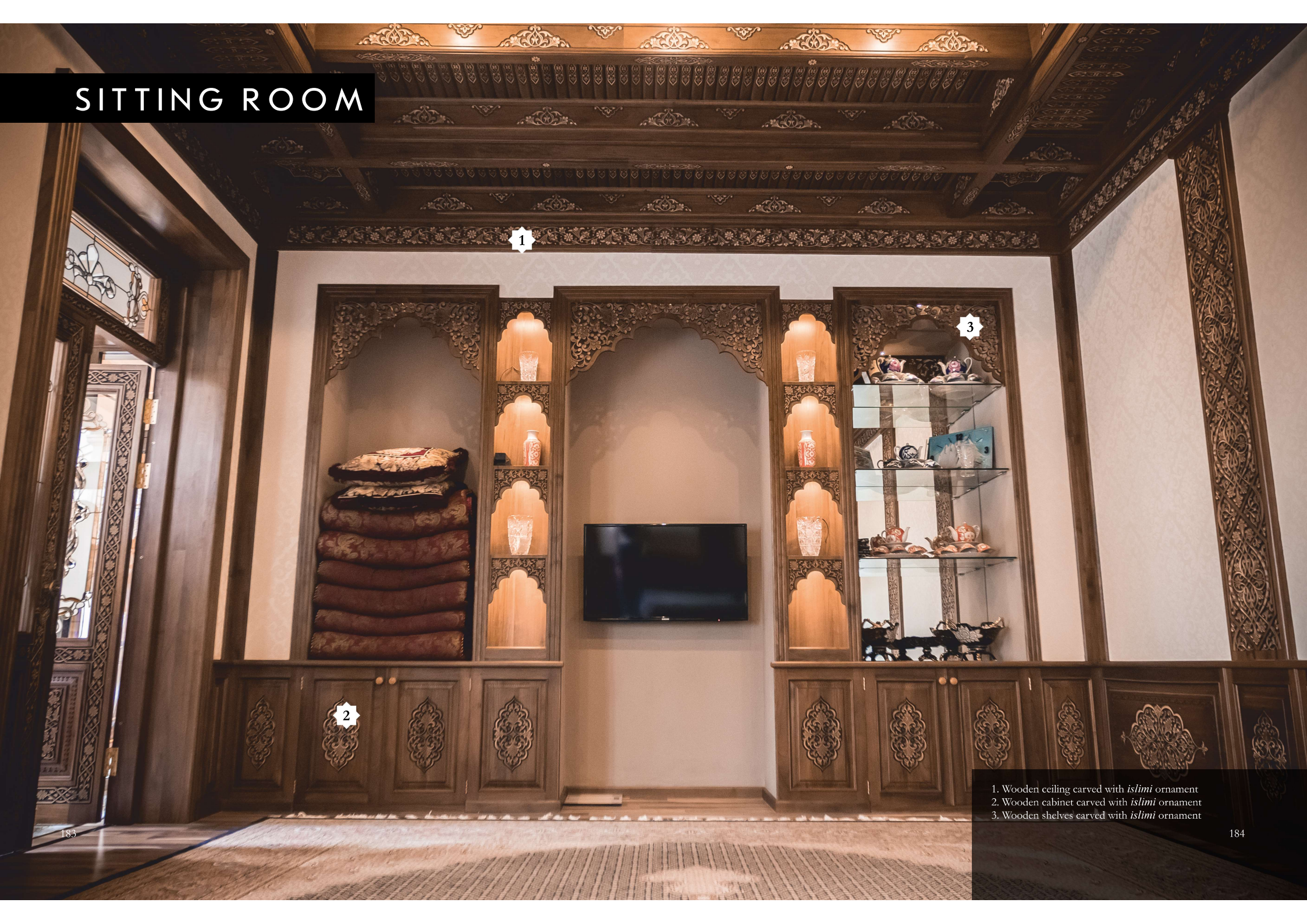
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2

4

- 1. Ganch carved ceiling
- 2. Ceramics with floral motifs
- 3. Chandelier with embossed elements
- 4. Wooden parquet
- 5. Wood carved door

SITTING ROOM



1

3

2

- 1. Wooden ceiling carved with *islimi* ornament
- 2. Wooden cabinet carved with *islimi* ornament
- 3. Wooden shelves carved with *islimi* ornament

SITTING ROOM



1. Wooden shelves carved with *islimi* ornament

2. Wooden ceiling carved with *islimi* ornament

3. Wooden wall panel with *islimi* ornament



SITTING ROOM



1. Wooden ceiling carved with *islami* ornament

2. Wooden wall panel with *islami* ornament

3. Wooden door carved with combination of *islami-girih* ornament

4. Doorhandle embossed with combination of *islami-girih* ornament

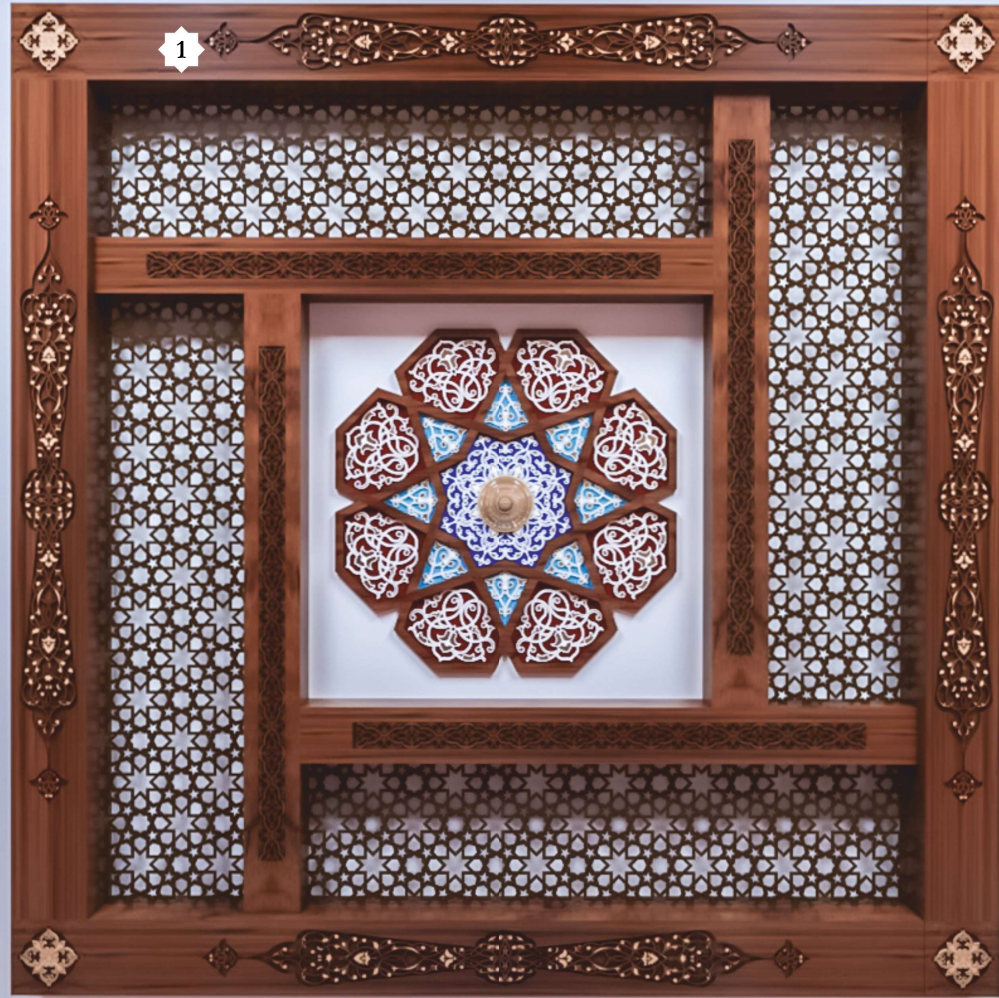


STUDY



1. Ceramic tiles
2. Wooden wall panel with *islimi* ornament
3. Embossed copper kungun
4. Wooden carved table and stools
5. Wooden carved and lacquered table

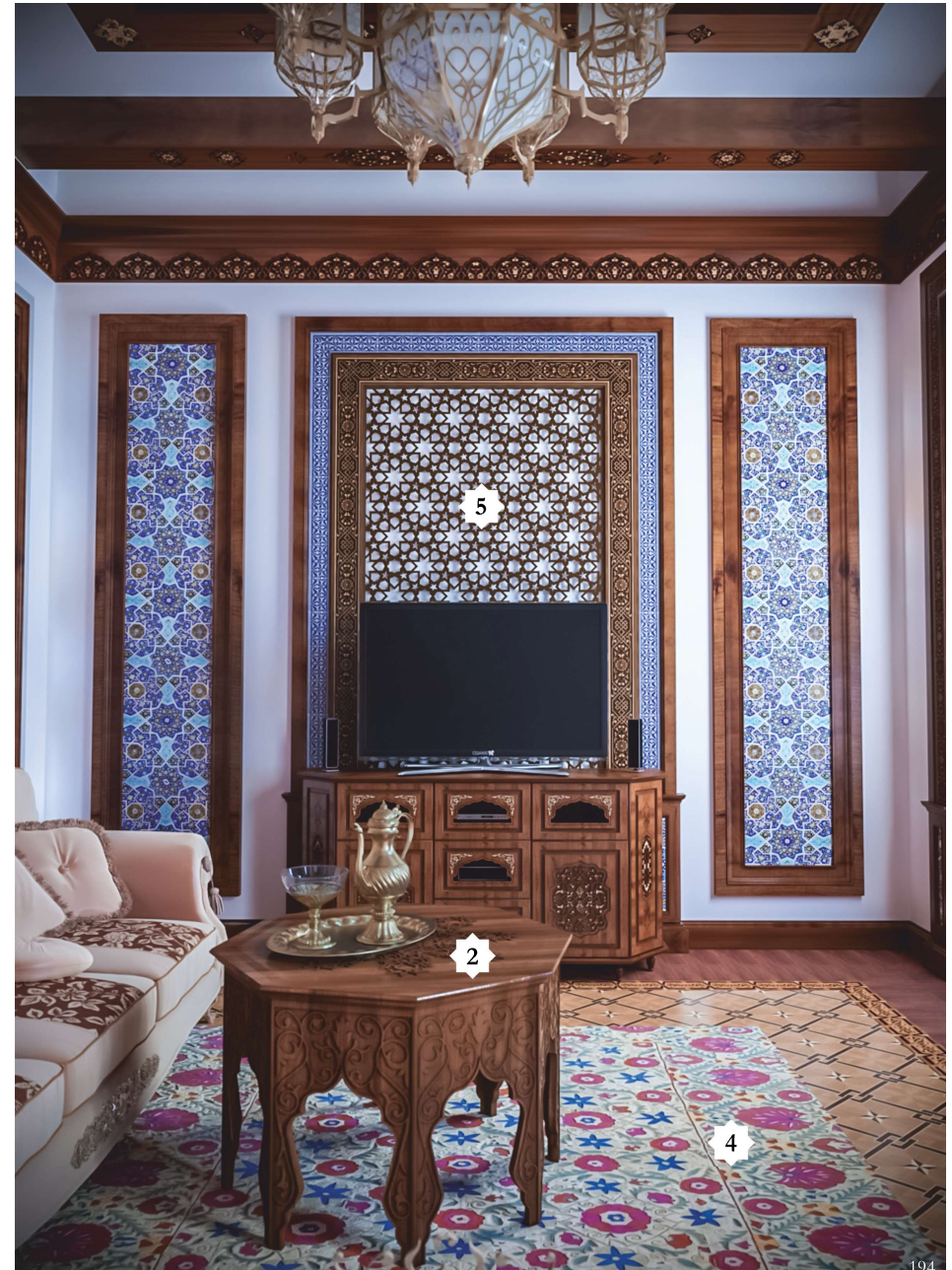
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1. Wooden ceiling carved with girih and islami ornaments



1. Wooden carved and lacquered table 2. Wooden carved table 3. Wooden wall panel with *islami* ornament 4. No-pile carpet 5. Wooden wall panel with *girih* ornament



LIVING ROOM



1. Carved ganch ceiling
2. Carved ganch columns
3. Carved ganch wall panels
4. Wooden carved table and chairs
5. Silk carpet

TRESTLE-BED



3

2

1

5

4

- 1. Wooden carved columns
- 2. Wooden ceiling with *girih* background
- 3. Wooden ceiling with *islimi* ornament
- 4. Wooden fencing with *girih* ornament
- 5. Wooden panel with *islimi* ornament

TRESTLE-BED



1

2

1. Wooden ceiling with *girih* background
2. Wooden ceiling with *islami* ornament

TRESTLE-BED



1. Wooden ceiling with *girih* background

2. Wooden ceiling with *islimi* ornament

3. Wooden carved columns



KITCHEN

1. Wooden cabinet carved with *islimi* ornament
2. Wooden cabinet carved with *girih* ornament
3. Ceramic tiles with floral motifs
4. Abr-cloth (*adras*) curtains
5. Wooden fencing with *girih* ornament



KITCHEN



4

1. Wooden fencing with *girih* ornament, central fabric piece with embroidery
2. Embroidered chairs
3. Wooden panels under lanterns with *islîmi* ornament
4. Wooden cabinet carved with *islîmi* ornament and filling

1

2

3

KITCHEN



1. Wooden ceiling with *giri* ornament on centre and *islami* ornament on lateral elements

2. Embroidered chairs
3. Abr-cloth (*adras*) curtains

KITCHEN

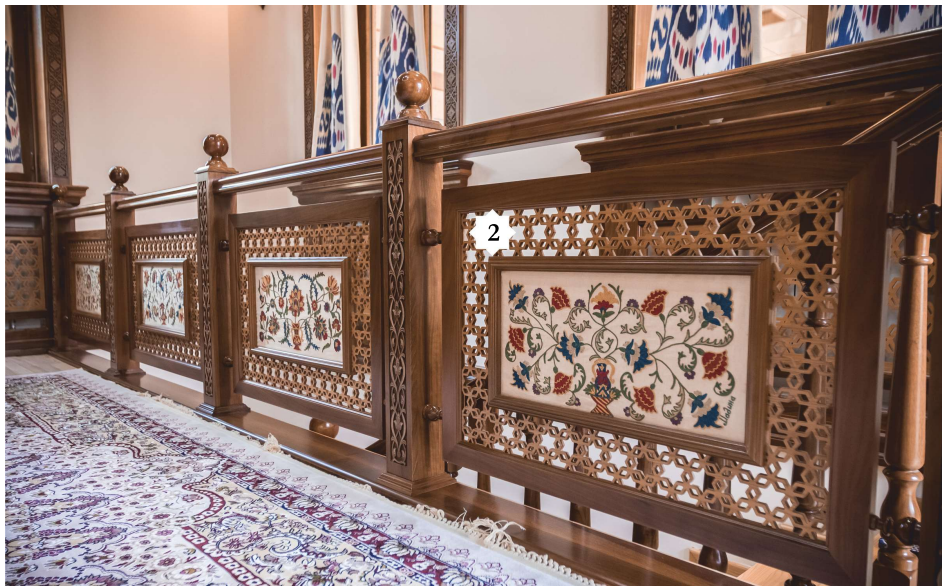
- 1. *Kasamon* made from carved ganch
- 2. Wooden panels carved with *islimi* ornament
- 3. Ceramic tiles with floral motifs
- 4. Ceramic tiles

KITCHEN

1. Ceramic tiles with floral motifs



KITCHEN



1. Wooden cabinet carved with *islimi* ornament and filling
2. Wooden fencing with *girih* ornament, central fabric piece with embroidery





AFTERWORD

All we could hope to do in this book is to offer a snapshot, a few examples of the massive array of applied art to be found in Uzbekistan. But it is not enough to seek to measure the true beauty and opulence of these works of art only by the patterns, the depths of colour or the harmony of sizes, however perfect they may be... The real value of a masterpiece is that it is created by the hands of a person who is in love with his work. The man turned a lump of clay or a piece of wood into Beauty, breathed life into it, and imbibed it with a piece of his soul. From beginning to end, from the design to the finest finishing touches of the ornament, each piece of work reflects the feelings of a person, and above all - his love (his *mehr*).

So let us be surrounded by loving people and get pleasure from the things made with love!



Glossary

<i>abr</i>	type of cloth (abr is the Persian for “cloud”)	<i>duruya</i>	two-sided surface
<i>abrash</i>	nuance of colour grades, achieved through embroidery with ornamental threads	<i>chanok</i>	water vessel
<i>adras</i>	abr cloth made of silk and cotton filaments, where the basic material is silk but the weft filaments are cotton	<i>chapan</i>	traditional overcoat
<i>akhta</i>	stencil-drawings	<i>charkh</i>	distribution of the foundation filaments into small bunches
<i>aklik</i>	type of semi-silk abr cloth	<i>chashmi bulbul</i>	nightingale eyes
<i>alacha</i>	motley ornament, cloth with motley ornament	<i>chayon</i>	scorpion
<i>a'lobahmal</i>	velvet silk fabric	<i>chayongul</i>	ornament with shape of scorpion's sting
<i>anorgul</i>	pomegranate shape ornament	<i>chekma</i>	punch-marks
<i>badiya</i>	a flat food dish	<i>chetan</i>	kind of fence made from sticks, ornament with shape of parallel short sticks
<i>baliknuskha</i>	fish ornament	<i>chevar</i>	embroiderer
<i>banoras</i>	type of semi-silk abr cloth	<i>chilim</i>	smoking appliance, kind of hookah
<i>bargibodom</i>	almond leaf	<i>chinnigul</i>	a Chinese peony flower
<i>bandirumi</i>	Roman or Latin knot (term comes from Farsi/Tadjik language which is common in Samarkand and Bukhara regions)	<i>chizma</i>	drawing, scratching the lines of the ornament patterns using a thin stick with a sharpened end
<i>bekasam</i>	material with a striped decoration, using a mix of silk and cotton filaments, once used for sewing male gowns	<i>chizma</i>	shallow engraving technique
<i>beshikpush</i>	cotcover	<i>chizmakash</i>	master who draw contours of ornament to allow pupils or younger master place ink/colour to the right place of ornament
<i>bigiznaksh</i>	ornament/drawing made through making lines of holes by needle/awl	<i>choishab</i>	bed cover, blanket
<i>bodom</i>	almond	<i>chorbarg</i>	four leaf clover
<i>bodomgul/ bodomguli</i>	almondshape ornament, one of the most popular and authentic ornaments for Uzbek folk art	<i>chorbodom</i>	four almonds
<i>bolishpush</i>	pillowcase, a small blanket on the cushions folded in a niche	<i>chorchirok</i>	four lanterns
<i>bosma, basma</i>	a type of seam, surface in attach	<i>chorkulok</i>	lit. “four ears” - a vessel with a wider neck than a jug, but with a slightly narrower body
<i>bozorgilam</i>	type of no-pile carpet made for sale / free-flow (unlike jihiz)	<i>choydish</i>	teapot, kind of jug
<i>buta</i>	small hedge	<i>choykhalta</i>	bag for storing tea
<i>dagir</i>	type of semi-silk abr cloth	<i>dastshuy</i>	washstand
		<i>dasturkhon</i>	table cloth
		<i>davrakuyish</i>	method of distributing threads into shares

<i>doiranaksh</i>	motif of a circle
<i>dukan</i>	traditional loom
<i>dukkikosa</i>	bowl on a high pallet
<i>dumitovus</i>	peacock tail
<i>dzhanda</i>	kind of cotton fabric
<i>ghajari</i>	kind of no-pile carpet/rug
<i>gandumi</i>	wheat corn
<i>gilam</i> (regional variation as <i>gilyam</i>)	carpet
<i>girdibarg</i>	swirl rosette
<i>girdob</i>	whirlpool
<i>girihi</i> (sometimes also written as <i>girihi</i>)	geometrical ribbons with an inclusion of plant curls, flowers and twining stems, geometric ornament
<i>ghisht</i>	brick-shaped geometrical motif
<i>gulabardar</i>	the art of selecting threads, the person who puts the filaments in the right order and threads them in the loom
<i>guldon</i>	flower vase
<i>gulkorpa</i> (sometimes also written as <i>gulkurpa</i>)	blanket with flower pattern, bedspread, embroidery for walls, analog
<i>suzani</i>	embroidered tapestry
<i>gultojikhuroz</i>	rooster's comb
<i>gulyak</i>	kind of grass
<i>gulyob (gulob)</i>	nectar, juice of flower
<i>hashtmekhrob</i>	type of eight-arched pattern
<i>khokizkuzi</i>	a bull's eye
<i>hum</i>	large clay jug
<i>humdon</i>	furnace for firing pottery

<i>hurjin</i>	saddlebag
<i>ilmoq</i>	hook
<i>ilonizi</i>	snake trace
<i>iroki</i>	type of half-cross stitch
<i>ishkor</i>	blue glaze
<i>islimi</i>	plant motif
<i>islimibodom</i>	pattern name (islimi-plant, bodom - almond)
<i>islimigyul</i>	pattern name (islimi-plant, gul - a flower)
<i>islimimikhrab</i>	pattern name (islimi-plant, mehrob - niche)
<i>islimipatnis</i>	pattern name (islimi-plant, patnis - tray)
<i>itizi</i>	dog's paw-print
<i>yurma</i>	chain stitch
<i>jiyak</i>	narrow patterned braid
<i>jydagul</i>	silverberry fruit
<i>jihiz</i>	pile less carpet
<i>joinamaz</i>	prayer rug
<i>julehirs</i>	bear skin
<i>kalampir</i>	small pepper
<i>kandakori</i>	deep embossing technique
<i>kapalak</i>	butterfly
<i>karchin</i>	duffel bag
<i>kargatish</i>	pattern, "crows tooth"
<i>kasamon</i>	wall wardrobe from ganch
<i>kashin</i>	tile
<i>kashkul</i>	sacral vessel
<i>katak</i>	net-designs

<i>kaytarmaoyma</i>	a repeating pattern found in some decorative plates
<i>kaklik-tush</i>	grouse's chest
<i>kesma</i>	hatching with parallel lines
<i>khantakhta</i>	low table
<i>khasttibarg</i>	eight leaf plant
<i>khatguliraikhon</i>	basilica leaf
<i>Khorezm</i>	region in Uzbekistan
<i>kilij</i>	carpet-weaving machine tool detail similar to saber
<i>kirpech</i>	narrow vertical embroideries for niches
<i>kokma</i>	press down
<i>kopshirma</i>	vessel for dairy products
<i>koraurak</i>	a plant that gives a black dye
<i>kordiosh</i>	kitchen knife
<i>kosa</i>	chalice
<i>koshin</i>	a mosaic type
<i>kuchkorak (kuchkarak)</i>	lamb's horns
<i>kuchkorshokhi</i>	lamb's horns
<i>kudunglash</i>	egg-white-based treatment for cloth
<i>kumgan</i>	pitcher
<i>kurbakagul</i>	frog
<i>kuvi</i>	butter churn
<i>kuza</i>	jug, pitcher
<i>kuzacha</i>	little jug
<i>kuzagar</i>	jug maker
<i>kyzgilyam</i>	also named as jihiz – special carpet for bride's dowry
<i>labagikosa</i> <i>labgardon kosa</i>	bowl with inverted edges

<i>laukh</i>	bookstand constructed without glue or nails
<i>litharge</i>	recipe for glazing material
<i>lola</i>	tulip
<i>lagan</i> (regional variation as <i>lyagan, tabok</i>)	flat round dish
<i>lyaganpaz</i>	artist who makes the flat dishes
<i>madokhil</i>	(Persian, lit. written) in ornamental art dome-like motif, type of palmette
<i>madokhililola</i>	jam dish shaped like a tulip flower
<i>mashadikosa</i>	Meshhedi bowl
<i>mekhrob (mikhrob)</i>	arch-shaped geometrical motif
<i>mekhrobi</i>	lancet ornament
<i>misgar</i>	brazier
<i>murakkab</i>	mixed, complicated
<i>murghoba</i>	water vessel shaped like a bird
<i>nakkosh</i>	artist-ornamentalist
<i>nakkoshzarbi</i>	embosser
<i>nimkosa</i>	a type of small chalice
<i>nimsuzani</i>	half-sized suzani
<i>obdasta-murghoba</i>	a water vessel in the shape of a duck
<i>oftoba</i>	ablution jar or pitcher
<i>oinakhalta</i>	bag for storing mirror
<i>ok enli gilam</i>	type of rug with white colored edges
<i>oy</i>	moon
<i>oygul</i>	rosette
<i>oymakor</i>	the artist who applies design to the blank timber
<i>palak (palyak)</i>	type of suzani
<i>panjara</i>	carved grids

<i>pargor</i>	compasses	<i>tanob</i>	a chute for water
<i>paripashsha</i>	type of semi-silk abr cloth	<i>tahrir-qalam</i>	a soft scarce brush used for applying thin coloured lines
<i>patnis</i>	tray-shaped rectangular bowl	<i>tarokgul</i>	comb pattern
<i>piala</i>	round cups without handles	<i>terma gilam</i>	type of rug
<i>poluda</i>	tin casting (Russian)	<i>tesha</i>	wood carving tool with a sloped blade across the handle, with which the artist first shapes the blank timber
<i>pustibalik</i>	fish scale	<i>tolbarg</i>	willow leaves
<i>qalam</i>	pencil, brush	<i>torba</i>	duffel bag
<i>ramz</i>	symbol	<i>tumorcha</i>	amulet
<i>rikhtagar</i>	foundry worker	<i>turtbarg</i>	four-leaf clover
<i>ruijo</i>	bed sheet for newlyweds	<i>turunj</i>	figures
<i>shabaka</i>	slit embossing	<i>tuyabyyin</i>	camel's neck
<i>shachmatgul</i>	checkerboard	<i>tuzkhalta</i>	bag for storing salt
<i>sharafa</i>	stalactite-like cornice	<i>uranaksh</i>	column pattern
<i>shashmekhrob</i>	(shash - six, mekhrob - niche) six-arched motif	<i>urmak</i>	carpet making machine
<i>shirkosa</i>	chalice for milk	<i>usto</i>	master
<i>shokhikuchkarak</i>	lamb's horns, spiral-shaped ornament	<i>ustozoda</i>	name of organization (union) of craftsmen
<i>shokosa</i>	chalice	<i>ustoz-shogird</i>	discipleship
<i>shonakhalta</i>	bag for storing comb	<i>yakmohu – chorshokh</i>	pattern of four branches and a moon
<i>shoyi</i>	silk ikat cloth	<i>yakruya</i>	type of semi-silk abr cloth
<i>siyahkalam</i>	traditional method of punching a design into wood, also: thin brush	<i>yulduz</i>	star
<i>surat</i>	drawing	<i>yulduz-palyak</i>	suzani with starry ornament
<i>sutkosa</i>	chalice for milk, milk jar	<i>yurma</i>	tambour or chain stitch
<i>suvdon</i>	water vessel	<i>yuzakioyma</i>	surface-level carving
<i>suzani (suzana)</i>	hand stitched embroidered panel (literally 'needle')	<i>zaitungul</i>	(zaitun - olive) pattern or flower of olive
<i>tagqalam</i>	a wide soft brush	<i>zanjira</i>	(Uzbek chain) mesh composition
<i>takir-gilam</i>	type of no-pile rug	<i>zardevor</i>	decorative wall frieze
<i>tanga</i>	a little coin	<i>zuluk</i>	leech, leech-shaped ornament