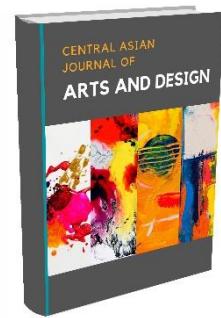




Available online at www.cajad.centralasianstudies.org

CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <http://cajad.centralasianstudies.org/index.php/CAJAD>



In the view of Embroidery Designers

Makhkamova Gulnora Abilkasimovna

Teacher of department of “Fine “ of Samarkand state university

Annotation

This article contains some information about the art of embroidery, Samarkand embroidery, Samarkand designers, the role of embroidery in the work of Samarkand designers, information about the generated samples, and examples of designers' work.

ARTICLE INFO

Article history:

Received 01 Sep 2021
Received in revised form 27 Oct
Accepted 28 Oct 2021
Available online 24 Nov 2021

Keywords: Samarkand embroidery, suzani, palacus, glass bag, salt shaker, shonakhalta, scarf, towel, tablecloth, chimildik, suit, cardigan, designer, interior, ethnography.

Embroidery is a form of applied art that has been practiced in Central Asia since antiquity. Embroidery is the process of sewing flowers, patterns, and other motifs into silk cloth using colored threads. Every Uzbek woman used to work in this industry, and needlework was required on a girl's bridal dowry when she was growing up in the family. The embroidered patterns and images were symbolic, glorifying the people's dreams, ideas, and concepts at the period.



Samarkand State Museum fund resources. O.Sukhareva collections.(KP-15)

E-mail address: editor@centralasianstudies.org

(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved..

These include images of pomegranates, peppers, flowers, bushes, the moon, stars and the sun. For example, peppers and knives were considered to protect the family from the evil eye, while the symbols of the moon, stars and sun were always sewn on the embroidery, wanting to give light to the room. These images were suzani, palacus, glass bag, salt bag, shonakhalta, scarf, towel, tablecloth, chimildik, most of the clothes, collar, skirt parts, hats and so on.

Embroidery has been developed in Surkhandarya, Samarkand, Bukhara, Kashkadarya, Jizzakh, Fergana and Tashkent in different regions of the country. Each of the embroidery of these regions is unique and differs in color, pattern and stitching. The reason for this diversity is the variety of customs, rituals, dialects, nature and climate and conditions in the regions. This art form with an ancient history has developed enormously in the 19th century. In the 20th century, with the introduction of sewing machines in our country, the type of machine sewing has become a tradition.

After the independence of Uzbekistan, as a result of the revival of Uzbek traditions, great importance was attached to the art of embroidery. This work of art, which attracted many foreign guests, embodied naturalness and craftsmanship, originality.

In addition, the images attract people with their simplicity, bright and clear colors, graceful stitching, reflecting the traditions, beliefs and spirituality of Uzbek people. In particular, Samarkand embroidery has a special significance in Uzbek embroidery due to its bright colors, sewing style and variety of products. Samarkand embroidery. (old model)



*Samarkand embroidery (ancient pattern) Sources of the fund of the Samarkand State Museum.
O.Sukhareva collections. (KP-436)*

Samarkand's embroidery attracts the main attention with its bright colors and unique shapes. Compared to the neighboring regions - Bukhara, Nurato, Shakhrisabz, the Samarkand school is distinguished by its style, subordination of images to the majestic solution, the seriousness of colors, brevity and clarity, strong dynamics of shapes.[1;]

At the same time, embroidery is being sewn on a variety of items, from hats to shoes. For this reason, the importance of embroidery in the work of designers is very high.

In particular, if we look at the work of Samarkand designers, they create beautiful patterns with the participation of embroidery.

[1;]. Akbar Khakimov, Zilola Nasirova, Binafsha Nodir, Uzbek folk practice, art, textbook. Tashkent. – 2019. p.90



From the series "Seasons" by E.G Ladik..

Elena Grigorievna Ladik is the head of the Art Gallery, art critic and designer at the Samarkand Region Craftsmen's Association. She used a lot of embroidery in her collection. Her works are mainly ethnographic and are reflected in the Uzbek national and modern outerwear: coats, gowns, suits. In doing so, she pays particular attention to the quality of the embroidery and the embroidery pattern. The role of Samarkand embroidery is very important in her work.



In the "Seasons" created by him, applications were made from samples of Samarkand districts: Kattakurgan, Urgut, Nurato embroidery (yurma, bigizduzi, printed stitching). The embroidery features images of peppers, pomegranates, poppy gourds and leaves. The old patterns were decorated with beads and stones, and when very old patterns were used, they were sewn on a sewing machine with threads close to the color of the embroidery. While this affected the fading of the embroidery colors, it improved the quality of the pattern. Sometimes even with a thin net over it is an effective use of old specimens. Elena also uses embroidered fragments in her works. Of course, the quality and color of the embroidery, the patterns and images on it are important in use. Foreign customers are constantly coming to the gallery.

The collections were made using a sewing machine and hand sewing, various embroidery, - said Elena

E-mail address: editor@centralasianstudies.org
(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved.

Ladik in an interview at the festival "Nafosat 2020". [2;].

[2;].<http://stv.uz/news/newsamar/16243-v-samarkande-proshel-festival-nafosat-2020.html>

Unlike Elena Grigoryevna, the designer Fatima Gulyamova uses new embroidery in her work. More precisely, Fergana commissions embroiderers, and more bags, purses and suits are created from her patterns. Bags and wallets were made of embroidered, printed stitching, which was an ancient sewing method. Its fabric and yarn attract people with its delicacy, the elegance of its ancient patterns (dagger, pepper). Small-sized wallets used embroidered patterns with creases. The fabric and yarn are in bright colors. Her bags are embroidered with printed stitching, brightly colored threads, and flowers are placed in the center of the composition.

Examples of Fatima Gulyamova.



The work of Samarkand-based designer Nargis Bekmukhammedova is unique. She prefers to keep its original shape without greatly altering the look of vintage Central Asian costumes. For example, a slightly embroidered fragment was applied to the coat, which was an outer garment, and its original appearance (width of the top and waist) was preserved. When using embroidery patterns, the main emphasis is on the colour and shape of the flowers. Embroidered fragments are placed on the chest, collar, most parts of the dress created by Nargis.



From the works of Nargis Bekmukhammedova.

The artist, whose main specialty is architecture, has given a wonderful nationality to the interior by covering old embroidery patterns on the furniture. She also applies the rule she has followed when creating clothes, i.e. the function of preserving the original function of the furniture. I.e, it retained its function by covering the suzani, the embroidered pattern on the furniture. I.e, the suzani was hung on the wall of a room in ancient times, and its function was to decorate.

The embroidered patterns on the furniture in Nargis's work also gave a national spirit to the interior of the room, which retained its original function.



From the works of Nargis Bekmuhammedova.

In conclusion, the art of embroidery, which has evolved over thousands of years, never lose its significance. In the XXI century, the use of embroidery in the bridal dowry has partially decreased, but has remained in the Samarkand region (Taylak, Jambay, Kattakurgan, Korobot, Bulungur districts). Because it is closely connected with the traditions of Uzbek people. Embroidery represents the history, concepts, customs and traditions of the people. Due to the works of embroidery patterns, our clothes and household items still have not lost their value with their color, patterns, objects. Since this art is the heritage of the people, it lives with the people.

References.

1. Akbar Khakimov, Zilola Nasirova, Binafsha Nodir, Uzbek folk practice, art, textbook.. Tashkent– 2019. P.90
2. <http://stv.uz/news/newsamar/16243-v-samarkande-proshel-festival-nafosat-2020.html>
3. Sources of the fund of the Samarkand State Museum. O.Sukhareva collections.
(KP-15,KP-436)