KNOWLEDGE AND PRACTICES CONCERNING TRADITIONAL CRAFTSMANSHIP

Craftsmanship has been existing since long time as the tradition of producing small commodities and the process is based on individual and manual labor using simple labor tools. It often plays an important role in the national economy of relatively less developed countries.

Craftsmanship has gradually evolved from human farming and cattle-breeding in the development of human activities, in the development of technology throughout the various socio-historical epochs, subsequently divided into a variety of specialties (ceramics, carpentry, blacksmithing, embroidery, leather making, sewing, weaving, jewelry art, painting, ship building, tunneling, etc.).

Craftsmanship is based on the availability of natural resources, for example, weaving is developed in the areas, where cotton and cocoon exist, in Rishton, which is abundant in quality raw materials ceramics art, and in places abundant of wool and leather, textile weaving and afterwards leather processing are developed, and so on.

Traditional craftsmanship has a great history in Uzbekistan. Its diverse trends are connected with the transformation of our ancestors into a more permanent way of life.

During the Neolithic era in Uzbekistan, the art of ceramics and textile weaving emerged (Chust culture in the valley, Kaltaminor culture in the Khorezm oasis, Sopollitepa in Surhandarya and others.). From the 2nd century BC, the Great Silk Road was of great importance in trade in craftsmanship. In the 9–10th centuries large craftsmanship centers appeared in Central Asia. Silk fabrics, carpets (Urgench, Shash), silk (Marv), copper and iron tools, knives (Fergana), silk fabrics and glass...
products (Bukhara) became widespread. In the 13th century, the invasion of Mongols struck the craftsmanship. The emergence of the Temurids state had a great positive effect on the development of craftsmanship. All kinds of crafts in Central Asia were preserved until the 20th century. Craftsmanship played an important role in the foundation of cities such as Bukhara, Samarkand, Margilan, Kokand, Khiva, Tashkent. However, as a result of the collapse of collectivization, private property and industrial acceleration, craftsmanship was severely damaged.

After Uzbekistan gained its independence, a new era in craftsmanship began, and national craftsmanship restored on the basis of market rules. As a result of the privatization of the first of the local industrial enterprises in Uzbekistan, small state enterprises have been transformed into craftsmen’s private enterprises, and new handicraft enterprises have been opened. Craftsmanship started to work not only for the domestic market, but also for export. The organizational form of craftsmanship has also changed: a small family enterprise has developed in the form of individual labor activity.
The national craftsmen can be divided into the following directions, depending on which raw materials they use.
1. Working with clay
2. Working with plaster
3. Metalworking
4. Stone processing
5. Working with fabrics
6. Woodworking

The Decree of the President of the Republic of Uzbekistan of March 31, 1997 “On measures of state support of further development of folk arts and crafts” and other events played an important role in restoration and further development of craftsmanship in Uzbekistan and restoration of its forgotten species. In accordance with the Decree, individual craftsmen, who are engaged in business, have been exempt from all taxes and have the right to freely sell their products in Uzbekistan and other foreign countries. As a result, nowadays in Uzbekistan, forgotten and being forgotten types of craftsmanship have been restored and further developed.
Ganch carving is one of the traditionally developed artistic handicraft art. It is used in decorating and plastering walls and ceiling of the houses, making architectural details, creating decorative shapes and curved ornaments and images. From time immemorial, it has been used for decorating palaces, madrasahs, mosques and residential houses of rich citizens. Its main centers were located in Khiva, Bukhara, Tashkent, Samarkand, Andijan, Namangan and Kokand. There are two types of decorating in ganch carving: ganch decoration is carved on the plasterwork or decoration made with the form is installed on the surface. Making the decoration using the form (mould) gives an opportunity to make them in a large scale. Nowadays many enterprises produce ganch ornaments in big amount with the help of forms.

Abundance of ganch in the territory of Uzbekistan and its easy usage was the reason of the development of this branch and its formation as special profession from ancient times. The branch was developed by organically linked with the creation of majestic buildings, development of architectural applied and fine art. From time immemorial ganch was widely used along with stone, brick, ceramic and wood. Ganch carving schools are divided into: Bukhara, Samarkand, Tashkent and Khorazm school of carving. Each school has its own direction. According to the meaning the ganch ornaments can be divided into plants, geometric shapes, flower girih, symbolic and others.

By the 1990s a distinct school of ganchkors (ganch carvers) got formed in Tashkent, which participated in finishing the interiors of various buildings as “Turkiston” palace, “Navruz” Marriage Palace, buildings of “Oliy Majlis” and Stock Exchange Center, as well as in various theatres, subway stations and other buildings of independent Uzbekistan.

At present ganch carving remains one of the leading types of folk decorative and applied arts of Uzbekistan, and its role increases in designing the architectural buildings. In addition, contemporary ganch carvers of Uzbekistan are working on decorating interiors of various buildings located in foreign countries (for example, in Kazakhstan, Tajikistan, Russia, Ukraine, Germany, France, Malaysia, etc.).
CARPET MAKING

One of the labor-intensive artistic crafts in Uzbekistan is carpet making and felting, the traditions of which go back to the ancient times. Cattleman has been rich for wool products and they mostly used wool of sheep and camel since olden time. Handmade carpet making is laborious work and it demands from the weaver great effort, taste and skill. In pre-Mongolian period carpet items produced by Turkic tribes of Oghuz origin were especially popular. Later, during the epoch of Temurids, it is possible to observe active interaction of Iranian and Turkic carpet-making traditions. However, starting from the XVI century carpet items produced by Uzbek tribes from Dashtiqipchoq became widespread in Mawarannahr. In general, it could be told that this kind of historical symbiosis of carpet-making traditions of different Turkic peoples constitutes (forms) ethno-cultural basis of national carpet-making of Uzbekistan.

Carpet of Uzbekistan, in terms of execution technique, can be divided into the following techniques:
1. Making felts by pressing wool.
3. Making feather carpets with complex ornaments.

One of the complex types of carpet making is making feather carpets. They are created by making knots from yarns and obtained amazing ornaments. The edge of the knot is placed on the right side of the fabric and cut off. Weft yarn is led after each line and fixed to previous yarn. Then the carpet is washed with special chemical substance. Carpets were made in different sizes. Accuracy of the pattern, beauty of the carpet and harmony of the colors of Central Asian carpets increased their value. Various types of carpets are made in different regions of Uzbekistan. Carpets produced in Andijan and Samarkand as well as carpet items used in decorating Karakalpak yurts were the most popular ones. In carpets of Andijan, as a rule, central area is ornamented with repeating cruciform motif, the edge — with a leading motif called “wave”. From among piled carpets of Samarkand, high-piled fluffy carpet called “juikhirs” (a bearskin) stood out with its originality. Carpets in different form and design are used in household, but mostly they are intended to be a good present. Nowadays, as a kind of traditional handicraft carpet making is developing in governmental and private enterprises.
**Doppidozlik (Skullcap Embroidery)**

*Dopp* — in Turkish language means high, ledge. *Dopp* differs in terms of form and décor from one region to another, for e.g. in Surkhandarya region people call *dopp* as a cap, people of the *lokay* tribe call it “*takya*” or “*takiya*” but Khorezm people call it “takhya”. As a valuable cloth it is kept above all other clothes.

The history of creation of *dopp* dates back to ancient history. The pictures of the skullcaps can be seen in statues, coins and on the pictures painted in the miniatures of the middle ages.

Skullcaps are made predominantly by women. Each craftswoman tried to make unique and new pattern of the skullcap. Therefore, Uzbek skullcaps differ with their unrepeated ornaments of roses, carnation, blue flag, tulip, quail grass, almond, pepper, almond flower, peacock, cock and parrot.

Mainly white, black, green, red and dark blue fabrics are used for the skullcap. Skullcaps are different and designated for man, women, children and old people. Depending on the style, a skullcap can be quadrangular or cone shaped.

Skullcaps are mainly made using white, black, green, red and dark blue fabrics and decorated with “*Iroqi*”, “*Bosma*”, and “*Piltadowz*” embroidery. Margilan, Chust, Andijan, Tashkent, Samarkand, Bukhara, Boyson, Shakhrisabz Skullcaps are well known in Uzbekistan. Chust *dopp* is made of dark green silk or satin with 4 wedges. Margilan skullcap is similar to Chust skullcap with form but varies from with one color flowers (comparatively thin and long pepper form). Velvet skullcap of Tashkent is made of one color velvet and Skullcap of Bukhara can be one colored or embroidered with flower. The skullcap of Bukhara is made by varicolored silk yarns, embroidered using *Yorma* (one of the kinds of embroidery) style and added fringe. *Iroqi dopp* became traditional in Shakhrisabz and popularized to other regions of Uzbekistan. Later masters of each region began making their own decoration techniques which is specific to their region.
WOOD CARVING

Carving is an ancient and widespread type of practical art which demonstrates an art of making artistic forms by carving and cutting wood, ganch, metal, stone, bone, terrakota and other materials. This art is used in order to make different objects and instruments more delicate, to decorate buildings and in creating sculptural compositions of small size. An independent genre of carving is glyptics; it has such types as wood carving, ganch carving, metal carving and bone carving depending on the raw material used.

In Uzbekistan carving had been developed since ancient times. People of the primitive society created necessary weapons from wood, bone, animal boughs and “decorated” them, carved various symbolical lines and signs, drew pictures to stones (rock paintings). The image on the animal bough and piece of bone which was found from Oqtom and Quyi Mozor (located in the south of Uzbekistan) belongs to 5–6 century BC. Foundations of Fayoztepa, Qoratepa and Ayritom are the examples of monuments which were made of marble and decorated with carving art.

In central Asia Carving existed in three directions: naqsh (pattern) carving, themed (images of people and animals) carving and complicated compositions with the combination of themed carving.

There are four main carving schools in Uzbekistan and they differ with their styles and directions:
1. Khiva wood carving differs with the compactness of patterns, insufficiency of zamin, density of sprouts.
2. Compactness of carvings, complicatedness of the naqshs and frequent usage of flourishes naqshs are distinctive features of Samarkand wood carving school.
3. In Tashkent carving school carvings are several-layered, carved in a medium depth and scientific, geometrical and symbolical patterns are used frequently.
4. Kokand wood carving school differs with majesty, largeness, depth of carvings and with their several-layeredness.
**Jeweller’s Art**

Zargar — is the master who makes jewellery products. In the past jewellery products were made only for leaders of tribes and their wives, so that they could stand out from other members of the tribe. These jewelleries were made of stone, bone and wood. In this way the masters who make such kind of products came into existence. They were the ancient representatives of present zargars. This art requires attention, love, patience and research from the jeweler at the time when the new styles of jewellery making were originating.

Depending on the functional purpose and technological style jewellery can be divided into several types. The group of jewellery used for adorning head, forehead and temples include takya-tuzu, mokhitilla or tilla-qosh, toj, bodom-oy, zulfitilla or zulfizar, bibishak, ot-tuyoghi, tillabargak, tosaukele, shokila, gajak, qosh-duo, whole-nail, half-nail, earrings, gulband, bracelet, ring, etc.

At the end of the XIX century and at the beginning of the XX century among the Central Asian Khanetes jeweler’s art developed significantly. In many cities, for instance in Khiva, Bukhara, Kokand, Samarkand, Qarshi, Shakhrisabz, Tashkent, Andijan, Urgench, Nurota, Kitob, Chust, Asaka, Gijduvon and Margilon; skillful jewelers were trained, and they lived as a makhalla (jewellers’ communities). Contemporary jewelers are restoring styles and traditions of jewellery making mainly in two directions. At present ancient traditions of jeweller’s art are being revived. A. Khaydarov (jeweler from Bukhara) and his apprentices try to preserve old traditions of jewellery making as much as possible. F. Dadamukhammedov and his apprentices as well as G. Yuldasheva, representing jewelers of Tashkent work in compliance with folk traditions. Jeweller’s residing in another places nowadays are creating new examples of jewellery masterpieces developing their art, effectively using the best ancient traditions and spreading their rich experience.
**GOLD EMBROIDERY**

*Zardozlik* — (Gold embroidery) is one of the most ancient types of handicraft, the profession of embroidering with golden thread. In Farsi it means “zar” — gold, “dozi” — sewing. Mainly it was an occupation of Bukhara population.

In gold embroidery such fabrics as velvet, silk, cloth and leather are embroidered (the images of flower, pattern or a picture) with golden or silver thread. In embroidery sometimes metal, stone or glass beads are used. In forming the shapes such styles as *zardozi*, *zamindozi*, *guldozi*, *birishdozi* and *pulakdozi* are also used. Among the patterns of *handasa* and plants, used in this profession, as the most beautiful ones considered *davqur*, *darham*, *donacha*, *bodomiy*, *butador* and others.

In gold embroidery such instruments as hoop, scissors, thimble and needle are used. In gold embroidery such fabrics as velvet, (imported or local) silk, satin, muslin, broadcloth, wool, leather and local half silk fabric called “*alocha*” were used. Various types of metal threads served as primary materials.

Its formation goes back to ancient history. At the end of the XIX – beginning of the XX century Bukhara was the center of crafts associated with gold embroidery. Notably, at that time men mostly dealt with gold embroidery. But in some cases, when there were more orders than expected, women (who were close relatives of gold embroiderers) could also assist them.

In the beginning of the XX century specific school of gold embroidery was created in Bukhara, Samarkand, Fergana and in other cities of Uzbekistan. Zardozi clothes, which were prepared from precious fabric became widespread among different layers of the local people. This clothes were mainly sewed for the servants of Emir’s palace and for local rich people.

Subsequently, as the people’s household demands increased, gold embroidery clothes started being prepared for all the layers of population. During that period many household items were embroidered with a help of gold and silver threads. These were *chimildiq* (a curtain, which divided room into two parts), *joynamoz* (prayer rug), *takhmonposh* (cover for bedclothes), small items as sacks (for money, tea and stamps), sheaths for knife and individual parts of horse munitions (*zinpush* (saddle-cloth), *dauri* (horsecloth), *yolphosh* (coverlet for saddle)). At present, decorating huge objects such as thematic panel, theater curtains, as well as gift items, needle cases, glasses cases, cosmetics handbags with gold embroidery are very popular in Uzbekistan.

Bukhara, Andijan, Namangan, Fergana, Tashkent, Samarkand, Urgut, Qarshi, Jizzakh cities and Surkhandarya region are the centers of the modern gold embroidery. Bakhshillo Jumaev (Bukhara) is considered as the most experienced and the most skillful master. Among the representatives D.Tosheva, M.Khabibova, V.Sadullayeva (Bukhara), M.Fakhrieva (Samarkand), S.Sarimsoqova (Jizzakh) are the masters of this ancient tradition.
ENGRAVING

*Kandakorlik* (Engraving) is the art of carved processing metal items. Archeological findings indicate that this type of craft has existed in the territory of Uzbekistan from the very ancient times. This fact is testified thanks to the unique bronze items from Sopollitepa and Jarqorgon ancient sites (related to the V–IV century BC), ritual cauldron of saka people (related to the XV century BC), soghdian items made of gold and silver (V–VIII centuries AD), the work of artistic engraving of Mawarannahr made of bronze and copper (IX beginning of the XIII century AD) and gold, silver and bronze dishes, related to the Temurids epoch.

Main centers of engraving were located in the cities of Bukhara, Khiva, Kokand, Samarqand, Karshi, Shakhrisabz and Tashkent.

Initially the images of the legendary heroes, after the invasion of Arabs, khandasi patterns (decorative arabian script), subsequently in artistic engraving decorative (deep engraving *kandakori*) as well as shallow engraving (*chizma*) patterns became widespread.

Among engraved objects such objects as jugs for water and tea; all possible cup-shaped vessels for water, milk, fruit juice, beverages, sweets and fruits; trays; buckets; vessels for keeping food; scoops for water; braziers; cases for ceramic bowls; vases; wash-basins; containers for keeping small coins; caskets; devices for smoking; snuffboxes; writing utensils (such as pen cases, inkpots, lamps); ritual-related items (bowls for alms and censers, hunting drums), etc can be met. Aforementioned objects are used in weddings and in religious holidays.

Widespread ornamental pattern called “*islimi*” (a curly vegetative pattern), has various versions. Geometric ornamental pattern called “*girih*” is also used widely by engravers.

From the beginning of the 1970s the number of masters and centers of engraving sharply reduced. Production of engraved items suspended in many centers of Uzbekistan. At present, however, centers of engraving are being revived and the system of apprenticeship is being re-introduced. Nowadays, the masters of traditional engraving work in such cities as Tashkent, Shakhrisabz, Kokand, Fergana, Bukhara and Khiva are developing and transmitting tradition to the younger generation.
Kashtachilik (Embroidery) — is the profession of embroidery, one of the ancient branches of applied art. Emergence of embroidery is connected with the appearance of dressings and sutures in the clothes made of leather.

Embroidery is done by hand (with needle, hook needle, hook with an awl) or by machine mainly on fabric (gray, satin, cotton, silk, velvet) and leather (boots, makhsis, knife and others). Main embroidery motifs are symbols of cosmogonic origin (i.e. sun, moon, stars in the form of large and small rosettes), vegetative and geometric patterns, stylized images of animals and birds. Embroidery is done by fixing beforehand prepared measure of flower, image and pattern with different seams. In this threads made of wool, cotton, silk, linen natural and artificial fibers, metals (gold, silver) are used. Besides, pearls, fine, piston, sometimes precious stones and coins are also widely used. Embroidery is also used in sewing quroq (textile products sewed of pieces of different fabrics) from Fabric, fur, leather.

Embroidery objects (suzani, palak, choy-shab, gulkorpa, kirpech, dorpech, zardevor), clothes (dress, skullcap, jacket, forehead bandage, belt) are widely used in household. Embroidery seams and variety of Embroidery styles show Uzbek embroiders’ great art.
For example, products of Nurota, Bukhara and Samarkand were embroidered with yorma seams whereas in Shakhrisabz it is done by yorma, qandahayol, iroqi seams and in Tashkent mainly with bosma seam.

Mainly women were occupied with embroidery. Embroidery was spread in large commercial cities and villages, in ancient centers of e of Uzbekistan. It did not exist only in Khoresm.

Hand-embroidered items from these regions are intended for usage in daily life and make up part of bride's dowry. Most interestingly, the bride must sew these objects.

Large-sized decorative embroidery can be divided into several types:

- wall-mounted panels (suzani, nimsuzani, oypalak, zarddevor, dorpech or kirpech),
- embroidery used for decorating upper parts of walls (ruyidjo, joypush yakkandoz, gulkorpa, choyshab, takyanpush),
- table-cloth-sandalpush (coverlets for sandal), joynamoz (prayer rugs) and others
- Embroidered items of small size are represented by sacks for keeping mirror and comb (oyna-khalta and shona-khalta),
- Clothes — skullcaps (dopp), towels and waist kerchiefs (belbogh or qoziqlungi) and others

At present traditional embroidery is the profession which is widespread in Kashkadarya, Navoi, Samarkand and in Surkhandarya regions.
NUROTA EMBROIDERY

Even though embroidery is widespread in different regions of Uzbekistan, Nurota embroidery is distinct with its peculiarity. Even at present, girls, who were born in Nurota learn secrets of the embroidery, starting from the day they learnt how to handle a needle. Elegance, uniqueness of the patterns and flowers are the features that make Nurota embroidery exclusive. Embroidery art is passed in the family from mothers to daughters, from mothers-in-law to daughters-in-law. It is believed that dowry of Nurota brides should contain embroidery, sewed on the bride’s own.

As mantlets and suzanas, hang on inside of the house, pillowcases and some outfits may also contain embroidery elements. In Nurota embroidery three types of embroiding are used:
1. Traditional direct method
2. Awl method
3. Embroidery sewed in sewing-machine

Traditional direct method requires hard work. Inner side of the patterns drawn on the fabric is filled with embroidery in such a way so that the distance between the threads is invisible. Experts claim that the thinner the thread, the more elegant the embroidery. Thus, suzanas, with the patterns of traditional embroidery are sewed within months.

Nurota embroidery is distinct with also smallness of patterns and flowers. As the base for sewing, cotton yarn made from cotton fiber is used. Each flower and pattern symbolizes something in embroidery. For instance, pomegranate is the symbol of love and affection, friendly family, almonds symbolize abundance, and pepper symbolizes protection from bad sights.

At present, Nurota embroidery is being acknowledged in large exhibitions held not only in Uzbekistan, but also in foreign countries. Embroidery products, prepared here are distinct with their attractiveness.
Artistic ceramics is the type of craftsmanship, specializing in production of various items using clay. People began to be engaged with ceramics from the Neolithic age. Dishes were made using special clay by hand and ready wares were then dried. Availability of the clay in the world ensures the prevalence of the ceramic in almost every nation.

At first ceramic making was peculiar to women. Men were involved in making pottery only after the creation of the potter’s wheel. The ready wares burnt in special furnaces (depending on the size of the ware). The simple ways of making ceramic is still known to the people living on the mountains of the Asia. Archeological findings from the residences dating back to the neolith age testify that the bottom of the dishes of that period were made acuminate (dishes were kept on the ground in order to keep the substance cool).

Uzbekistan is the place where the richest heritage of the ceramic art is preserved. From ancient times every region has it’s own handicraft centers. In terms of execution technique ceramics are divided into two types, i.e. unglazed and glazed ceramics. Though, unglazed molded ceramics has more ancient origins. Since the end of the VIII-beginning of the IX century glazed
ceramic wares emerged and got widely spread in the cities of Mawarannahr.

In the XIX century major schools and centers of ceramics got formed in the territory of the present-day Uzbekistan. These were:

a) Samarkand-Bukhara school with its centers located in Tashkent, Samarkand, Urgut, Bukhara, Ghijduvan, Shakhrisabz, Kitab, Kattakurghan and Denau;

b) Ferghana school with its centers located in Rishtan and Gurumsaray;

c) Khoresm school with its centers located in Khiva and Chimboy as well as in settlements of Madyr and Kattabog;

d) Kasbi (Qashqadaryo) school.

Notably, ceramics of each center preserved their local features. Nowadays, they produce different dishes: plane bowls and plates, small and big vases and household ceramics. In Ferghana and Khorazm ceramics, it is possible to observe predominantly blue and sky blue colors. Ceramics of these centers differ from each other in terms of décor, shape and type. The representatives of these schools are: masters M. Turopov (Gurumsaroy), I. Komilov, A. Nazarov (Rishto), R. Matchonov (Khorazm) and others.

Ceramics of Bukhara-Samarkand school had ocherous-yellow and greenish colors (this was the result of application of lead glaze). Nowadays the representatives of this school are Alisher and Abdulla Narzullayev (Gijduvan), Namozans Nomon Obloqulov (Urgut), Kh. Haqberdiyev (Samarkand). Nowadays, only unglazed dishes are produced in Kashkadarya.
PUPPET MAKING

Puppet making is an ancient type of folk applied art. This type of art was evolved as a result of human’s relationship with the nature. Initial puppets were animal-shaped and made of clay. They became more complicated step by step. Central Asian people mainly occupied with agriculture and cattle-raising and their art was associated with their lifestyle. Uzbek people have always loved children. Children always need dolls and puppets. Such puppets as sheep, lamb, duck, geese, roosters, fish, shell whistled and others were among them. These puppets bring up children.

In Central Asia such professionals as “arusaksoz”, “kogirchoqsoz” and “qorchoqchi” prepared ritual, ceremonial and as a pacifier from local raw materials and spread them to many nations through the Great Silk Road. Local raw materials include: sand-clay, wood, reed, fabric, wool and bone. Unfortunately, only ceramic puppets were preserved until our times. A statue of the horse added to the cart and the statue of the dragon are among them.

Khamro buvi from Bukhara is preserved the tradition of making clay-ceramical puppets and she has been teaching her nephews this art. At present Kubaro aya is continuing this tradition.

After the 1950s of the last century puppet making started to fall into oblivion. Nowadays thanks to the efforts made by puppet maker handicraftsmen these traditions are being revived. Among such handicraftsmen Mansur Quryazov from Khonqa district of Khorezm region has special place. Because he covered in his creativity both puppet making and popularization of puppetry arts.

Representatives of puppet making art are Shofayzi Shomukhiddinov, Polatjon Doniyorov, Azim burun from Tashkent; Matyoqub Voisov, Yusuf Toxtaev from Khiva, Doniyar Shokhsuverov, Kenja Jumayev, Olim Shamsiyev from Bukhara; Sharifjon Mirzarakhimov, Tillakhon Matyoqubova, Mirzakarim Gofurov from Ferghana, Kulli bobo Novvotov, Karim Majid, Kholmurod Siddiqov, Nazruullo Khamroyev from Samarqand, Mustafo Berdiev, Tari Ashurov from Shakhirisabz; Abdusamat Yuldashev and Joraboy Otaboevs from Andijan.
Knife making

Knife is the most ancient daily object of humanity and it was invented in the late Paleolithic period. Initially knife was used to prepare hunting weapons and labor devices. Settled and half settled population’s demand was high for knife. Initially knife making developed as an independent branch of blacksmith in Fergana valley and have been evolved in Chust, Shahrikhon, and Kokand. Craftsmen had their own traditional style which had ethno-territorial characteristics.

Knife production process is as follows: steel is bonded in fire in the farmstead and brought to the necessary shape, next from mild iron its tail is prepared and joined to steel bellows. While processing the knife it was cooled with sheep fat. Recently technical cooling became a habit. In order to make knife’s handle bone (or any hard material) was used and necessary shape was created. Then it was joined to its grip and was filled with lead. Knives of Fergana valley differ with the ornaments on the blade, compactness of the blade, weight of the knife and with the shape of the handle.

As knife making was one of the sacred handicrafts, customs associated with knife making was formed. For instance in chust, knife maker masters annually held the ceremony of “is chiqarish”.

Masters from the valley stated that the most important process in knife making is saying “Allohu Akbar” maintains the knife’s sharpness. They also stated that in doing so using clean water is important. Among the population there are such customs as not praying over the table on which a knife is laid, not passing a knife with its edge side, not playing with knife and not showing knife in front of the domestic animals. About the significance of the mineral items E. Taylor wrote “Eastern demons are afraid of iron”. For this reason there is a habit to put a knife under the pillow of a baby’s cradle. Customs and traditions associated with knife go back to the ancient times. Initially knife served as a daily household object, subsequently, it became the symbol of power, masculinity, honor and pride. In the past our ancestors imagined a man with a belt on his waist and with knife in his pocket, as knife was considered as a companion of a man.
MARGILAN FABRICS

Being situated in the Great Silk Road, Margilan played a pivotal role in cultural exchange and economical cooperation. Producing and distribution of Margilan silk fabrics to Europe from Asia were developed in the 3rd Century BC. It was basement for further development of weaving art of atlas and adras in Margilan. From the ancient time atlas and adras were one of the ancient kinds of fabric of Uzbek people. The technology of adras and atlas making is considered to be complex work and it has been preserved until nowadays.

Only natural ingredients are used in dying and weaving of the fabrics. Roots, fat of plants and natural mixtures are used for preparing natural colors for fabrics. Margilan Crafts Development Centre was established to preserve the disappearance of artisan schools and transmit the tradition of adras and atlas making, at the newly restored — Sayyid Ahmad Huja Medressah in Margilan in 2007. The Following masters represent the Margilan Crafts Development Centre: Rasuljon Mirzaakhmedov and Rakhimjon Mirzaakhmedov (both represent 9th generation of craftsmen), Alisher Akhmadaliev and Makhmudjon Tursunov (both represent 3rd generation of craftsmen), Sherzodjon Goziyev (2nd generation of craftsmen).

In Margilan, more than 500 individual artisans and knowledge bearers are busy with weaving atlas, adras, beqasam and silk fabrics. More than 3000 people assisting artisans (family members) are involved in various stages, beginning from breeding silk-worms and
finishing with final products. Great opportunities were created by the Government of Uzbekistan for revitalization and development of craftsmanship by the resolution to abolish tax payment for artisans.

The Centre is aimed at teaching the handicrafts (the arts of silk and wool carpets weaving, ikat weaving, block printing and embroidery) and revival of traditions of individual masters and their workshops. Master of the Center is Mr. Rasuljon Mirzaakhmedov
(9th generation of artisans), who has been awarded in the past with “the UNESCO Seal of Excellence” for revival of the weaving technique of Bukhara silk velvet ikat “Alo bakhmal”.

The Center has contract with different educational establishments of Margilan which are specialized to traditional craftsmanship. Thus, annually about 100 young people learn the secrets of ancient atlas and adras making, technologies of natural dyeing, enhance their skills and creativity.
FABRIC WEAVING

Fabric making is one of the most ancient types of handicraft. Fabric making is being developed and enriched in Uzbekistan on the basis of ancient traditions. In this type of handicraft a fabric is weaved and processed with artistic decorations. In the second half of the XIX century weaving in Uzbekistan was the most developed type of craft. Cities of Bukhara, Namangan, Margilan, Samarkand, Shakhrisabsz, Kitab, Karshi, Khodjand, Urgut and Khiva were famous with their fabrics. Along with cheap fabrics of mass consumption, which were produced under house-based conditions almost in all villages and cities, there were special weaving workshops, where beautiful and high-quality cotton, half-silk and silk fabrics called “abr” were produced.

In terms of production technique abr fabrics are divided into two large groups: silk fabrics, in which wrap weft are made of natural silk and the fabrics like adras, in which wrap is made of natural silk and weft — of cotton threads.

In the past there was a method of “abrbandi”, which involved reservation of separate areas by means of stitching with consequent dying in accordance with the pattern and color. Such method allowed creating an interesting effect, i.e. the pattern acquired fuzzy outlines. The color scheme of such silk fabrics ranged from two-colored to multicolored ones. Usually, silk fabrics are made of cocoon. While extracting silk from cocoon, preparing natural paints and weaving fabrics about thirty operations are carried out.

The patterns of abr fabrics can be divided into vegetative, zoomorphic and geometric ones. Also, there are many patterns, which reproduce images of household items. A multicolored pattern, which includes all colors of solar spectrum, bears the name of “tirikamon” (rainbow), “bahor” (spring) and “chaman” (blooming). Until the beginning of the XX century in central districts of present-day Uzbekistan men’s strict-cut dressing gowns were made using abr adrases. Decorative adras fabrics were used in making pillows, kurpachas (bed quilts) and furniture.

At present such cities as Marghilon, Namangan, Andijon and Kokand are constituted as the centers of modern traditional weaving and fabrics woven in these cities are spread to the whole country and to the neighboring states. Some oases produce artistic fabrics, peculiar to the territory. In particular in Boysun district of Surkhandarya region such fabrics as “alacha” and “janda” are produced.
INTANGIBLE CULTURAL HERITAGE OF UZBEKISTAN
THE MINIATURE ART

Uzbek people were famous from ancient times for appreciating the versatility of arts. Especially the art of painting was highly appreciated and special respect was shown to artists. Painting art which is presenting beauty to humanity through the centuries, especially its peculiar branch—the miniature art has been evolved and trimmed through the centuries.

Tenderness and complicatedness of miniature art requires from the creator huge labor and research. The master should possess stable knowledge and skills, high professionalism, taste and capability for creating masterpieces which describe nature, people and animals, beauty, which cannot be noticed at the first glance.

The history of miniature painting goes back to the Stone Age. By being drawn initially on stones, then on animal skin it was formed and developed. By the mid-15–17 centuries this field reached high level of development. Coming exactly to this century, such creative schools as “Samarkand school of miniature”, “Khirot School of miniature”, “Boburids’ school of miniature” has been formed. In the 15–17 centuries portrait genre and the description of historical events became consistent and basic theme in art schools of Central Asia.

In the development of Eastern miniature, Kamoliddin Bekhzod’s contribution was great. At that period Khirot School of miniature’s fame and glory was very high. The miniatures created for various ghazals and poems, included in the Navoi’s ‘Khamsa’ can be characterized by the accomplishments of the time, the soul and the skill of the artists.

Miniature art has not lost its significance even at present. There are many artists who are occupied with Miniature art. They draw their compositions on paper and on animal skin. Two distinctive features of the miniature art can be stated.

Firstly, the volume of the Miniature art objects is not large. Secondly, the details in the first and the subsequent plans will not be different — the distant details will be reflected in the same size as the details of the first plan.
Quroq — is the fabric which is made using droppings, is mainly composed of geometric figures. Creating home-made items of small, diverse colors and artwork requires great fantasy and computation. Because for creating quroq no new fabric is bought, but pieces of old fabrics are used. Quroq is an art of creating beautiful household objects from raw materials which were just about to throw down.

Geometric figures in quroq are constructed on the mutual relationship of triangles and rectangles. In most cases, a single final geometric shape is made in square or straight rectangular shape, combining it with a square or a straight rectangle. In some cases, a separate frame may also be used between these shapes. It is more common in pillowcases, cats and bedclothes. In some cases there will be plastering and wall hanging quroqs.

Quroq pieces in majority of cases are sewn by hand. Sometimes, it can be done using sewing machine. Sewing quroq requires great patience and endurance. Therefore it is necessary to have a great experience in sewing each piece in its place, the size of the fabric and the harmoniousness of colors.
SAMARKAND PAPER

According to historical data, production of paper in Samarkand started since Chinese prisoners betrayed the secret of paper making in order to save their lives, namely from the second half of the eighth century. In the ninth century it became a separate branch of city craftsmanship. From the eighth until the nineteenth centuries, for more than thousand years Samarkand paper was famous in Middle Asia and Near East and in many cities of Europe. Samarkand craftsmen, who had rised their work to the artistic level in the past, have created the thinnest, smoothest and most ink resistant paper types in the world. In this kind of papers, as raw material cotton, silk and mulberry tree barks are used. In order to squeeze the raw material using water mills was developed in makhallas near Siyab River. During the governance of Amir Temur paper production was spread to other regions and was realized in Kokand, Bukhara and Tashkent. Later on as the result of discovery of cheaper and industrialized methods of paper production, Samarkand paper stopped to be produced. At the end of the 20th century, a craftsman from Samarkand — Zarif Mukhtorov learned paper production from historical sources and mounted this work in his house and since 2002 he has been manufacturing Samarkand paper in traditional method.

Paper preparation process involves several steps and all the work is done in a tradi-
tional way. Firstly, Balkh mulberry branches are cut and soaked in water for several days. Then the bark is separated and the brown coarse portion of the top of the bark is cleaned with a knife. The soft portion of the crust is boiled in the pot for 5–6 hours and then sterilized in wooden stacks form 7–8 hours until it is split into small fibers by special bars. In order to use these timbers water mills are used.

Melted raw material is put into a big dish and mixed with Siyab water and passed through rectangular sieves. Wet sheets are stacked on the board for 8–10 hours and dropped onto it and dried in a smooth place. On the last stage every sheet of paper is placed on a separate silky marble, nailed with a shell or anchorage.

Solidity of Samarkand paper allows sewing a wide variety of items, even outerwear. It does not lose its properties even after washing it several times.
Impressive buildings, great masterpieces were created by processing natural stones. In the territory of Uzbekistan, the secrets of the art of processing natural stones were known since ancient times. In particular, the people who lived near the marble mines learnt processing this type of stone. Gazgon village of Nurota region is famous for its *sangtarosh* (stone processors). Among residents of this place, the art of *sangtaroshlik* (stone processing) has been passed from ancestors to generations. Famous master Tokhir aka’s contribution is great in restoring marble decorations of all historical monuments in the territory of Uzbekistan. He belongs to the 10th generation of sangtaroshs.

Masters from Gazgon learnt how to prepare objects and building decorations using marble from their ancestors. The objects made by Gazgon masters processing marble can be divided into three types:

1. Household objects
2. Tombstones
3. Pillars and decorations for buildings

In the past some household objects were made for using at home, at present they are being made as artistic compositions.

Tombstone preparation also has two types: modern and historical. Historical tombstones are made of bigger marble piece in rectan-
Regular form and it is decorated on its top and/or its sides with the margins, containing verses or surahs from Qur’an or information about the deceased person. Modern tombstones are prepared in a slim rectangular form which stands on a special deck. Only its surface contains information about the deceased.

In *sangtaroshlik* preparing decks for building pillars is the main direction. Special attention is paid to its height, compatibility with column pillars and compatibility of the patterns which will be engraved in it. Every single pillar deck is produced separately. The reason of making pillar decks from marble is preventing rotting of wooden pillars as the result of water leakages or precipitation.

The most complicated task in *sangtaroshlik* is making building decorations, because the volume, shape and complicatedness of the patterns of the decoration should correspond the building. Therefore, such works are lead only by experienced and qualified masters. They sketch the patterns of decorations and then allow engraving them from the stone.
**BLOCK PRINTING**

Block Printing is the process of printing flowers using straws, prepared by engraving wood with the patterns of different flowers, on cotton or silk fabrics. This type of handicraft is very ancient and its traditions go back to old centuries.

Formerly in Uzbek block printing only the fabrics made of cotton were used, subsequently local masters learnt printing patterns in silk fabrics too. Block Printing Fabrics have their peculiar colors, the most widespread ones are red-black, blue-black (indigo) and yellow-black.

In the 19th century, craftsmanship centers were set up in Uzbekistan to produce various block printing items. Until 1920–1930 this type of craftsmanship which is full of artistic and technological traditions, constituted as the developed field of Uzbekistan's applied art.

By the mid of the XXth century, this field had almost disappeared in the republic. Only at the end of 1970 and beginning of 1980 with the efforts of Tashkent and Marghilan masters this field of craftsmanship was revived again. Creating Block printed fabrics using traditional and technological methods was set by modern masters from Tashkent and Marghilan cities.

Due to the revival of the customs and traditions and usage of national elements in modern clothes demand for block printed fabrics increased in 1990. A special attention started to be paid to artistic and technological norms, because the value of the objects made using natural paints and cotton fabrics has always been high.

As a rule, black and red colored patterns are printed on white fabric (sometimes, it could be printed in the fabrics colored red or blue). The model of black colored print has its own style.-Wood of the pear tree is soaked in animal fat, dried during the year, then flower pattern is engraved and it is used as a model.

Such molds, made with delicate taste, were a great creative work of wood carving. One cannot believe that these objects were made by hand. Nowadays, this kind of art is being popularized by the initiative of master from Marghilan Rasuljon Mirzaakhmedov.
**ART OF NAQQOSHLIK**

*Naqqoshlik* is an art of drawing *naqsh* (patterns) on the ceilings and walls of buildings using paints only. It is different from drawing patterns to the dishes and the patterns are not drawn on *ganch*, wood, ceramics or to other raw materials.

Art of naqqoshlik is also the collection of knowledge and experiences passed by ancestors to apprentices. It has its own customs and traditions peculiar to various regions. Some colors and patterns used in some regions may not be used in others. In this way, the compositions and styles of the masters residing in the same territory may differ from each others’.

There are two stages in drawing patterns on the ceiling and walls:

On the first stage, the type of pattern is chosen based on the type of the building, the volume of the surface, falling of the light; and its sketch is prepared by the master and copied to the necessary surface. On the second stage the pattern is painted with the colors, recommended by the master.

In naqqoshlik mainly the shapes of geometric figures and leaves of the plants and flowers are widely used. Keeping balance between type of patterns and paints is very important in naqqoshlik, as the quality of the drawn composition depends on these factors.

In Uzbekistan there are many schools of *naqsh* art, in recent times, some problems have been faced in keeping peculiarities of each school. Acceleration of information exchange system causes introduction of new color and patterns among various schools. Such acceleration results in enriching patterns, but at the same time causes the loss of characteristic features of each school.
There are such shoes called *makhsi* among all the shoes, invented by the humankind. These shoes were used both by men and women from ancient times. People wore it mainly in cold seasons of the year. During the day makhsi worn inside the house, and when going outside, *kalish* (galoshes) was worn on it. In the territory of Uzbekistan even nowadays elderly men and women wear makhsi.

Masters from Fergana Valley had always been dominating in makhsi making. Maxis, prepared by them are sold not only in Uzbekistan, but are also brought to the neighboring countries. The secrets of makhsi making are passed from masters to apprentices. Mainly, whole families are occupied with this type of handicraft.

For makhsi making firm and flexible leather is needed and only the leather of young cattle corresponds to these requirements. The leather is specially tanned and colored. From the ready leather necessary (bottom, surface and pair) parts for makhsi are cut based on the sketch. Once these parts are joined together, makhsi gets ready. For wearing in cold days leather with wool is used. The woolen part is sewed from inside and it keeps the feet hot. In sewing makhsi, hard models prepared from wood are used. Models serve for sewing makhsi in necessary size, and for appropriately joining the parts.

In ancient times, makhsi was prepared from natural leather, subsequently different other artificial leather like raw materials have also started being used.
CRADLE MAKING

From ancient times the cradle has been used in Central Asia as a specially designed swinging pad for babies to sleep. It is mainly made of mulberry, willow and other woods.

The cradle is made in length about 1 meter and a height from 50 cm to 60 cm for usage of babies since birth till 1–1.5 years of age. On a baby’s back side, thin platters are placed (in which a special place for the potty is laid). In the semi-arched legs on both sides of the cradle, a hinge is mounted, a hinged handle is attached. The domes on both sides of the patch are made. In order to protect the head and legs of the baby, the skulls and slopes are placed inside the cradle.

The cradle is decorated with ornaments or painted with colored dyes. For putting the child to the cradle, special yarns made of silk fabric (beds, mattresses, pillows, saddles, qolbogs, bedspreads, etc.) are used. The cradle keeps the body of the baby dry and clean. Singing lullaby while swinging the cradle positively effects on the child, ensuring a peaceful, sleepy and healthy well-being.

The cradle is sold along with all the additional aprons and is usually not traded on its purchase. It is bought for the price asked by the master. If the price asked by one master does not fit the recipient, he will be able to meet the other master and get the cradle from him. As there is no bargaining, masters of the cradles also try to put an affordable price to the cradles.

The tradition of cradle making is transmitted from master to apprentice traditions. Usually this profession passes from father to child. The cradle is constituted to be sacred and people always strive to preserve it.
Making various objects — such as hoes, mowers, tesh a and other household items, is called ironmaking. The emergence of Ironmaking goes back to the ancient history of humanity. In the territory of Uzbekistan Ironmaking works are carried out in special shops. At the blacksmith’s shop, the oven, qura, supa, ura, chup-kunda; and instruments sandon, bosqon, hammers, bulls, eaves, mills, and others are used. The blacksmith smokes iron on a firebug and warms it into the metal cluster when it becomes a white color and he puts it in the sandon and hooks it until it reaches the required shape.

This is done by the master, the bosqonchi and the damghir. Blacksmith profession is mastered by the master-apprentice system. Despite the industrial development, the main reason for survival of this profession is the lack of industrial output of domestic household items and the unsatisfactory quality of the production. The blacksmith makes each item separate, at the same time taking into account the wishes of the buyer and, if necessary, changes the product according to the wishes of the customer.

The master blacksmith knows what kind of metal to use and how well to heat this metal and how much water to give and teaches these secrets to his apprentices. At present, Uzbekistan has blacksmith stores not only in major cities, but also in districts. Most of the blacksmiths working in such major cities as Margilan, Samarkand, Bukhara and Tashkent are representatives of dynasties who continue the work of their ancestors.
CHEST MAKING

Sandiq (chest) is a household item which is designated to keep housing implements, clothes, jewellery and others. It is mainly prepared from wood and decorated with sliced iron sheets. It has a rectangular shape and a cover; two circles are installed for lifting it up and four wooden legs are installed to its bottom. Front, back and bottom woods of the chester are joined together with a nail and it’s surface is decorated.

The chests that are decorated with koch-qorak, shash, pike-like, almond-like and other patterns are is bright example of applied art.

The markets of Bukhara, Samarkand, Tashkent, Kokand, Margilan, Urgench and other cities of Uzbekistan have special chest stores where different types of chests are made and sold. The chest of a small volume is called quti (a box). It is equal to half of the large chest, but the width is the same as the large chest.

The boxes and chests are designed for putting matrasses and blankets. The art of making a chest is also taught by the teacher in a traditional way. Every master teaches his apprentice the secrets of making the chest and the decorations that are given to it.

Despite the fact that many modern home furnishings have been produced to keep the household goods, the girls’ dowry has to contain a chest and to be sent to the groom’s house.
TRADITIONAL OVEN MAKING

Thousands of cooking methods have been invented since human habituated to cook dishes. One of such inventions is the baking device for bread—*tandir*. Tandir is made of *soz* (yellow) sticky clay, made from the ground, by mixing the cane and sheep wool to it. The amount of additives in the clay and pressing it with the foot are very important. This is because the clay needs to be very hard to handle the oven for a long time. Otherwise, the oven can quickly break down and become damaged.

There is no need to dig deep pits for the ovens prepared by craftsmen. They spread the clay in a certain width and thickness, stacked around the circle, and fold up into pieces. At the same time, the craftsman keeps the clay with one hand and with the second hand beats the clay with a special wooden instrument so that the joints were unnoticeable and solid. Depending on the natural conditions, the oven is drained for 2–3 days and after it is installed and used.

The craftsmen who make *tandirs* are called *tandirchilar* (oven makers). Taking into account the fact that one household uses an oven during 1–2 years, it can be understood that the ovens are not needed frequently. That is why there are not so many oven makers, and only one oven maker is sufficient for several settlements. This profession is also taught by a teacher to an apprentice, from a father to a child.