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A MIRACLE CREATED ON AN EMBROIDERED NEEDLE

MONOGRAPHY

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This monograph is relevant in the era of globalization of the world in that it draws attention to the revival and preservation of traditions, especially to such a kind of artistic craft as embroidery. To raise the level of embroidery to the level of art by understanding and studying the true meaning of the composition of patterns that have been preserved in museum exhibits - embroidery - suzana, palak, bolinposh, zardevor and others – are the main goals of the authors. To attract contemporaries to the origins, traditions and craft through immersion in history.

This monograph is intended for undergraduate students of applied arts, leaders of art embroidery clubs and a wide range of readers interested in applied arts.

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CHAPTER I.

INTRODUCTION TO THE ART OF EMBROIDERY

1.1. FOREWORD

The Uzbek people are world famous for their masterpieces of ancient applied arts. The unique and unique antiques of applied art are one of the most ancient works of our people. This rare folk art has preserved its samples in architectural monuments, plaster and wood carving, painting, copper, jewelry, ceramics, carpet weaving, gold embroidery, embroidery and other types. Today, this priceless heritage, which has risen to the level of high and unique masterpieces of art, is preserved in our museums.

Ways to increase the importance of folk arts and crafts in the development of national culture, the production of high-quality handicrafts, the restoration of traditional and original types, as well as ways to support state craftsmen, On March 19, 2019, under the chairmanship of the President of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev, was reflected in a video selector on women's employment.

These 5 initiatives are the most important document adopted in a timely manner for artisans, masters of applied arts and young artists and the basis for further development of future work. Also in the implementation of the 1st initiative "Increasing the interest of young people in music, painting, literature, theater and other arts", the preservation of traditions in the production of high artistic copies of works by artists, as well as the development of these skills. It is an important goal to inculcate it in the younger generation. Priority was given to the establishment of special "Teacher-Apprentice" schools for the training of skilled masters, as well as the organization of art circles on applied arts, attracting young people interested in applied arts.

Today, a number of creative works by master artisans and Methodist teachers carries out embroidery, one of the oldest forms of applied art.

The role of reorganizing and organizing clubs is invaluable in the further development of the art of embroidery. In fact, it is necessary to completely reorganize these circles, and thus to build on the method of work carried out by the ancient masters - craftsmen, to determine the forgotten pattern compositions, their purpose and original meaning, and to do this. Delivering it to the younger generation is one of the most

pressing issues of today. In our country, the love for the rich and unique artistic wealth and national values of our people was the basis for the development of our culture and crafts.

The relevance and importance of the topic is that in the art of embroidery, which has long been developed in Uzbekistan, it is necessary to master the secrets of the profession, to organize modern clubs and to work based on teacher-student etiquette. The aim is to raise the level of embroidery to the level of art by understanding and studying the true meaning of the composition of patterns, which are preserved in the museum exhibits - embroidery - suzana, palak, bolinposh, zardevor and others.

Embroidery is a women's art that has been passed down from mother to daughter and granddaughter for centuries. There was no special school for embroiderers. The decoration of household items and clothes with beautiful patterns has existed since ancient times. The main craft of girls is embroidery. The basis of the bride's dowry is embroidery. They dyed silk threads with natural dyes, sewed pattern compositions on fabric, and demonstrated their dreams and the beauty of a pure heart.

From the second half of the twentieth century, ancient traditions began to be forgotten. Factory-made products using patdozi machines have led to a decline in embroidery. This was especially the case in recent years, when the silk threads needed for embroidery were not available for sale. In most households, women no longer practice embroidery.

Thanks to our independence, wide ranges of opportunities and opportunities have been created for folk crafts. The state's full support for handicrafts has led to the revival of many lost trades. In particular, the development of tourism, the fact that every visitor to our country loves to buy traditional handicrafts of our people, has led to the revival and development of embroidery.

In this regard, the organization of artisans' clubs is an urgent task of the time to raise this unique craft to the level of art. Written as a theoretical and methodological guide in this regard, this booklet is of great importance.

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1.2. INTRODUCTION

**«Art is a miracle.
There are such desolate places in the heart and brain that
it can only be accessed through art»
Ibn Sino**

Art is one of the forms of social consciousness, an integral part of spiritual culture, a special kind of spiritual understanding of the world. Different forms of art reflect reality, events, things and situations in their own way. But at the same time, they have something in common. The common denominator is that in all of them, reality is reflected in an artistic - artistic figurative way.

Embroidery is an ancient craft of our people. In the past, every girl born in an Uzbek household had to know how to embroider, and therefore our girls have mastered the secrets of this craft. embroidered tastefully on items such as shirts, curtains, belts, turbans, skullcaps, shirts, napkins, purses, prayer rugs, bags.

Embroidery is one of the most attractive and elegant networks of Uzbek folk decorative arts! Therefore, it is difficult to imagine all kinds of folk decorative arts without decorative elements. Patterns mean flowers, ornaments, and add beauty to works of applied art. Such decorative elements are reflected in the simplest forms of flora, fauna and cosmos found in nature. The art of embroidery features a variety of flowers, symbolic stylized patterns, and the simplest representations of celestial bodies. The spirituality of any people or nation is inconceivable without its history, customs and traditions, and values. In this regard, of course, the spiritual heritage, cultural riches, ancient historical monuments are one of the most important factors. The international

community recognizes that our ancient and beautiful land is one of the cradles not only of the East, but also of world civilization.

The services of great scholars born in our country are invaluable in the rise of secular and religious sciences, which have become an integral part of universal civilization and culture, to the emergence of great people, scientists, scholars, politicians and commanders from this sacred land; that gives us immense pride and joy. The complex waterworks built in this ancient land before and after BC, our beliefs, which retain their splendor, are due to the high level of development of handicraft culture, architecture and urban planning in our country since ancient times.

The fact that more than four thousand material and spiritual monuments in our country are included in the UNESCO World Heritage List as a unique example of this is a proof of this idea. From the earliest stone inscriptions and inscriptions created by the thought and genius of our ancestors, to the thousands of manuscripts stored in the treasury of our libraries today, from samples of folklore, to history, literature, art, politics, ethics, philosophy, medicine, valuable works in mathematics, chemistry, astronomy, architecture and other fields are our great spiritual wealth. A nation with such a rich heritage is rare in the world. Today, as a practical manifestation of the policy of the state and the President in the spiritual sphere, a number of works have been carried out and are being carried out in various directions. The most significant result in these areas is the national education system. Since spirituality is the most effective tool of education, it is necessary to use it wisely, to teach our children patriotism, honesty and patriotism. The effectiveness of our large-scale reforms in all spheres of life is, first, the restoration of the people's spirituality, the deep study of our rich historical heritage, the preservation of our traditions and customs, the development of culture and art, science and education; is inextricably linked with the change and rise of social thinking.

Uzbek folk applied decorative art is a very ancient art form, which is widely and closely connected with the daily life of our people, and at the same time it has long been developed in our country and gained worldwide fame.

The Uzbek people should also be proud of this, because the applied art contributes to the formation of national pride. Positive changes were also observed in

the creative work of masters of applied arts, which created a real competition between them, resulting in the emergence of new types of decorative arts, colorful makeup, attractiveness in the form and appearance of creative work. increased further.

The art of embroidery is one of the most popular crafts in Uzbek women's art, and it not only reflects the aesthetic worldview of the common people, but is also inextricably linked with the folklore of the people. The difference between embroidery and other trades is that in most cases, embroidery products are not intended for the market, but are mainly sewn to meet the needs of the home, to continue the tradition. Thus, traditional embroidery covers all aspects of life of the Uzbek people and is not only an object of material culture, but also reflects the deep layers of the people's worldview and national thinking.



The independence of our republic has opened a wide way to revive the disappearing ancient national traditional crafts and folk arts and attract them to the younger generation. The cultural values and spiritual heritage of the people have served as a powerful source of spirituality for the peoples of the East for thousands of years. The people of Uzbekistan have preserved their historical and national values, as well as their own traditions, passed down from generation to generation. At the same time, it serves to enrich our values, to form the ideology of national independence, to study the history of traditional folk crafts and applied arts, to restore many lost species, to introduce the invaluable heritage of our people to the world. In the territory of our country, where silk production has been developed since ancient times, embroidery with fine silk is widespread among the people. In the centuries-old history of its development, the embroidery profession is closely

intertwined with the life of the people, their traditional way of life, customs and geographical location.

Embroidery is one of the types of applied decorative arts of Uzbekistan, which has its own ancient traditions and is widespread in the major trade centers and villages of Central Asia. While men were involved in pottery and carving, women were mainly involved in embroidery.

Therefore, this type of art, while retaining its poetic features, has not yet lost its essence, appreciated among the people.



Embroidery is an integral part of local holidays and weddings, and they make their own dowries for brides. In this way, they showed their attitude to work and their barriers to aesthetic beauty. Almost all women were involved in embroidery, and young girls were taught to embroider from an early age. Uzbek embroidery has a long history. As the traditions of folk applied arts and national handicrafts are passed down from generation to generation, they are acquiring a new quality of development, especially now that they have the opportunity to achieve even greater results.

Pottery, wood carving, pottery, painting, carving, jewelry, embroidery, carpet weaving, embroidery and other professions are passed down from generation to generation from the favorite professions and folk arts of young people living in cities and villages. These professions have the power to enrich people's spiritual world, to form their artistic taste and to cultivate their aesthetic taste.

At present, unique types of handicrafts and applied arts are being developed in all regions of the country. It has gone through many years and centuries of its historical development, sometimes rising and sometimes falling, but in it the transmission of artistic traditions from generation to generation has never stopped. Uzbekistan is famous for its embroidery and preserves the centuries-old traditions of folk art. It not only preserves its traditions, but also enriches them creatively and creates new national types of applied arts. Embroidery is widely used to decorate interiors and clothing. They have been a popular art form among the Uzbek people since ancient times. The walls of the room, the floorboards, various small household items, and some parts of the clothes are decorated with embroidery, and the hats are decorated with a composition of symbolic embroidery.

The walls, suzana and zardevors that decorate the walls of the room are popular not only in Uzbekistan, but also in all over the world.

Brick, suzana, zardevor, flower bed, sheets, embroidered by Uzbek folk masters have become a permanent exposition not only in homes but also in museums in foreign countries such as Germany, Belgium, USA, India and Afghanistan. To this day, the products amaze people with their unique beauty and variety of elegant ornaments. The composition of the symbolic pattern reflected in each embroidery is not only beautiful, but also reflects the meaning, thoughts, dreams and intentions.

1.3. HISTORY OF EMBROIDERY ART

In the centuries-old history of the Uzbek people, folk arts and crafts are the most wonderful and popular part of our rich and colorful cultural heritage. The art forms that flourished in Uzbekistan are world-famous for their uniqueness. If we think about such stages of development, we will see that the roots of the Uzbek applied decorative arts go back to the childhood of mankind, that is, to primitive society. As a result of such a deep philosophical approach to applied art, the creation of works of art based on conditionality, stylization and symbolism has intensified. This historical factor has given impetus to the rapid development of the Uzbek national decorative art, which is

now a wonderful combination and integration of our world-famous monuments of applied art.

Folk arts and crafts enrich the spiritual world of people, form their artistic taste, nurture their psyche, so the Uzbek folk arts and crafts are one of the most important sources in the artistic, moral, universal education of people, the formation of their scientific worldview and cultural level. In the recent past, the most developed types of Uzbek applied decorative arts, such as painting, pottery, stone and bone carving, carving, knitting, embroidery, jewelry, embroidery, gold embroidery, carpet weaving, felt, basket weaving performance technologies, real national names, their specific terms, schools, styles specific to these arts, and the services of renowned masters in these fields are known all over the world. Archaeological excavations and written sources show that the antiquity of embroidery in almost all nations, along with the culture, art, professions of each nation in relation to climate, natural conditions, environment, developed under their influence. Miniatures of the 14th and 15th centuries show that embroidery has been developed since ancient times. In the countries where embroidery is widely developed, the great influence of fine arts is obvious. Episodes of the war are depicted in 2nd century English embroidery. Twelfth-century Russian embroidery has a strong influence on iconic art.

Babylon has been famous for its embroidery since ancient times, and some speculate that it was then that the cloth began to be decorated with colored threads. For hundreds of years, embroidery has adorned human clothing and everyday life (tablecloths, sheets, towels, pillowcases, etc.). Ancient Russian embroidery is distinguished by the fact that the fabric depicts a human face (embroidered with a plot) and embroidered with ornaments.

The image of embroidery was used by Christians to create images (icons) of gods or saints and was inextricably linked with painting. Icons made in such embroidery and plots related to religious ceremonies served to decorate the walls of churches and temples. The human figure and exposed parts of the body are made of light-colored yarns, while the clothes and other details of the composition are sewn on yarns given

colored silk and silver water. Intricately embroidered embroideries are mostly sewn in bulk.



In the 18th century, special workshops were set up where ready-made embroidery products could be purchased or ordered. Young girls were invited to work in such workshops to teach the art of embroidery. Following the example of dream paintings on paper in China, embroidered panels have been created since the 16th century (the art of *suihua* is known as needlework.) Embroidery rose to prominence in Europe during the Renaissance. The great artists of the time created patterns for embroiderers, which enhanced

the art of embroidery. During this period, embroidery began to be embellished with precious stones, and wool, silk, dice, and silver threads began to be used. In the 18th century, embroidered clothes and accessories were widely used in Europe to embroider aristocratic clothing.

After the invention of the embroidery machine in the second half of the 19th century, embroidery enterprises began to appear in industrialized countries, but the large-scale production of embroidery products in enterprises undermined the art of embroidery. Traditions in embroidery have waned, and cheap machine embroidery has squeezed out hand embroidery that requires great skill and labor. In countries where folk decorative arts are valued, special attention is paid to hand embroidery, and the wonderful works of folk artists adorn museums and public buildings. There are many

examples of folk embroidery in the museums of our country. The embroidery of the XIX century is well preserved and has survived to this day. Embroidery is divided into peasant (folk) and urban embroidery. Since urban embroidery has always been influenced by Western fashion, it did not have a strong tradition.

Embroidery is one of the ancient branches of embroidery and applied art. The appearance of embroidery is associated with the formation of knots and stitches on leather garments. Over time, the transition from stone to bone, from metal to metal, has also been associated with weaving, fabric weaving, dyeing, and other activities. The development of embroidery can be observed in the cultural monuments of ancient Asia, Europe, America, in the image of embroidery in literary sources and in the preserved embroidery patterns. The oldest copies of the embroidery patterns have not been preserved. In the developed world, embroidery was greatly influenced by fine arts. For example, 11th century English embroidery depicts battle plates, while 12th century Russian embroidery shows the influence of Byzantine iconography. Embroidered in China since the 16th century, known as "syhua" (needlework), the style is close to the genre of landscape.

In Europe, embroidery rose to prominence during the Renaissance. The great artists of the time (Perujino, Botticelli, etc.) created templates for embroiderers, which enhanced the art of embroidery. Precious stones were also used in the embroidery, and yarns made of yarn, wool, silk, dice, and silver water were used. In the 18th century, embroideries made using embroidery were widely used in Europe to decorate the clothes of nobles.

With the invention of the embroidery machine in the second half of the 19th century, embroidery enterprises began to emerge in industrialized countries, and the introduction of production challenged traditional embroidery. Existing traditions in embroidery have waned, with low-cost machine embroidery squeezing out hand embroidery that requires great skill and labor. However, in many countries, along with machine embroidery, special attention is paid to hand embroidery, and the work of embroiderers decorates museums and public buildings. The ancient varieties of Central Asian embroidery are almost non-existent, and the art objects and embroidered clothes

in museums, such as palak, suzana, kirpech, zardevor, date back only to the 19th century. Miniatures from books of the 14th and 15th centuries show that embroidery has been developed here since ancient times. In particular, the Spanish ambassador Rui Gonzalez de Clavijo, who lived in the palace of Amir Temur, wrote in his memoirs that he saw the embroidery in the palace.

Behzod also depicted an embroidered tent in the miniature "Temur on the throne" (1467), based on the manuscript "Zafarnoma". Embroidery is widespread in Central Asia, especially among Uzbek, Turkmen, and Tajik women. Clothes are made in the family, the main parts of art objects (suzana, bricks, sheets, glass bags, teapots) are made in each apartment. The variety of embroidery stitches, embroidery stitches and styles is a testament to the great art of Uzbek embroidery. For example, in Nurata, Bukhara, Samarkand embroidery products are mostly sewn with embroidery, in Shahrisabz embroidery, kandakhayol, iraqi, and in Tashkent mainly with embroidery. Changes in social life have influenced the traditions of embroidery, the types of products. Nowadays, items such as shawls, dorpech, and glass bags have lost their importance, and clothes such as paranji and kaltacha are mostly found in museums.

There are types of embroidery on the fabric: palak, suzana, kirpech, zardevor, gulkorpa, sheets, etc., and the embroiderer is called an embroiderer. Embroidery is mainly a women's craft, and with the advent of the embroidery machine, men also began to embroider on the machine.

Artifacts such as doppi, bags, nimcha, kovush, kirpech, suzana have been decorated with modern taste, and there have been major changes in form and artistic decoration. Uzbek embroiderers follow the patterns of other types of applied decorative arts in their ornaments. In the embroidery, the main decoration is in the middle of the fabric, and the borders are an additional decoration. But there are also many embroidered embroideries. Islamic flowers and patterns found in pottery, wood carving, carving, and painting are also common in embroidery, indicating that the painters made drawings for various fields of applied decorative art.

Embroiderers create works of art based on patterns created by embroiderers. Embroidered flowers and patterns are sewn by hand with a needle, loop needle, loop

loop, or on a pop-up machine, mainly gray, chit, satin, silk, velvet, wool and leather boots, maxi, knife case, belt, horse harness.

Embroidery is one of the types of applied decorative arts of Uzbekistan, which has its own ancient traditions and is widespread in the major trade centers and villages of Central Asia. While men were involved in pottery and carving, women were mainly involved in embroidery. Therefore, this type of art, while retaining its poetic features, has not yet lost its essence, appreciated among the people.

Embroidery is an integral part of local folk festivals and weddings, reflecting their attitude to labor and their barriers to aesthetic beauty. Until the early 1990s, embroidery remained largely a daily occupation of the rural population. After the independence of Uzbekistan, it was included in the system of market production, as well as other forms of folk art.

At present, the art of embroidery is developing in Bukhara, Samarkand, Tashkent, Urgut, Surkhandarya, Kashkadarya regions, as well as in Karakalpakstan and many other cities and villages of the republic, and their own embroidery schools have been formed. For many years, the city of Bukhara was one of the major centers of embroidery. Bukhara embroidery differs from other schools by the sharpness of images, the delicacy of stitches and the richness of plant patterns. The compositions used in this school can be found in the embroidery works created in Shakhrisabz, Nurata, and some elements even in Samarkand and Surkhandarya regions.

Currently, the traditions of Bukhara embroidery are continued by the Zebiniso Cultural Center in Shafirkan district. The center is staffed mainly by women, and for most of them, the profession is otameros. Zuhro Obloberdiyeva, who was born in Shafirkan district, is the leader of the group, and her grandparents were also embroiderers.



Zuhro Obloberdiyeva has been engaged in professional embroidery for many years, creating and teaching embroiderers the secrets of the industry. At the same time, Bukhara embroidery continues the tradition of creating new works, which use mainly natural fabrics and natural dyes.

One of the centers of traditional embroidery is the ancient city of Bukhara. Located at the crossroads of the Great Silk Road, the city has long been one of the capitals of Movarounnahr and plays an important role in the formation of culture, literature and art of many other regional cities. Silk embroidery has been developed in Bukhara since ancient times. Silk was brought to Central Asia from China in the 2nd century AD. There are reports that silkworms were brought to Bukhara on the Great Silk Road and silk began to be grown during this period. It was the golden age of embroidery in the second half of the XIX century in Bukhara that produced many rare types of embroidery, which are distinguished by their small forms.

Shafirkan embroidery has a special place in the national art of embroidery in Bukhara. Shafirkan is located 40 km northwest of Bukhara. The origin of the word Shafirkan is closely connected with the appearance of the Vardonze fortress, which is described in detail in the book "History of Bukhara" written by the famous historian Abu Bakr Muhammad ibn Jafar Narshahi, who lived in the X century.

Vardonze's construction dates back to the 5th-10th centuries. The arrival of nomads and herdsmen in Central Asia was associated with the establishment of the Turkish Khanate, during which time Shafirkan Vardonhudot founded his state. After the Arab conquest, he subjugated the kingdom of the Vardon gods to the Bukhara gods. Archaeological and ethnographic observations of academician Y. Gulomov show that Vardonze was a town of trade and handicrafts until the end of the XIX century.

During the reign of the Bukhara Emirate, Shafirkan was one of the largest principalities, where handicrafts such as jewelry, pottery, chitgar, kalinboflik, namatchik and embroidery have been developed since ancient times. Hundreds of embroidery items belonging to the Bukhara embroidery school were made by Suzana, takiyapush, joyposh, tanpokkun, doppi, oynakhalta and others in the second half of the 19th century and the beginning of the 20th century. Of the nearly 600 embroideries in the collection of the Bukhara State Museum, 144 are Shafirkan embroideries, and among the Bukhara embroideries kept in museums in Tashkent, Samarkand and other cities are dozens of Shafirkan suzannas.

One side of Shafirkan district is covered by the vast desert Kyzylkum burkhans, and the other side is joined by a green oasis. Probably for this reason, the embroidery also has a beautiful combination of gray, blue sky, golden yellow, purple and red. Shafirkan embroideries are mainly sewn in the style of embroidery and are called "daravsh". In some cases, the methods of "printing", "karsdozi" and "duroya" were also used.

While Bukhara embroidery is mainly made of white natural karbos, Shafirkan embroidery is also sewn on yellow, white, brown, green, ink, silk and Hisori fabrics. Embroidered closed compositions are more common in the center and

corners, the main motif is round-orange, which is also visible from the flower. The circular details amaze with their variety.

Suzana's compositions are intricate compositions of symbolic Islamic patterns, pomegranates, peppers, almonds and many other elements, which are combined with different colors. At first glance, this seemingly simple word becomes a real work of art in the hands of an experienced craftsman. The attractiveness of the colors is also reflected in it, for example, purple is combined with yellow, blue with red and other colors. Hand embroidery is one of the main collections of the museum's collection, many of which date back to the late 19th and early 20th centuries. Silkworm breeding is developed in Uzbekistan, and silk embroidery is sewn in almost all regions. Embroidery is mainly done by women.

The Uzbeks probably do not have an apartment that is not decorated with embroidery, including suzana and palaks, flower beds, zardevor, sheets, bricks, and even national costumes.

Tashkent "Palak" is very elegantly embroidered. For example, copies such as "Oypalak", "Gulpalak", "Yulduz palak" are depicted with the symbols of celestial bodies, while Bukhara embroidery depicts light and delicate stylized flowers and eagles, birds and symbolic patterns on a white cloth. Nurata embroidery is one of the most popular in Central Asia with its Islamic ornaments. Patterns of Shakhrisabz embroideries are placed on the back of the "Iraqi" embroideries without leaving any space, with a carpet pattern, Surkhandarya and Kashkadarya embroideries are arranged in circles on dark red or yellow satins, decorated with stylized ropes and twigs around them, sewn in bright colors stands out.

Rare specimens of Shafirkan embroidery are now housed in many museums and private collections around the world. The unique Shafirkan suzans in the collections of the leading museums of our country testify to the fact that this profession has raised the art of Shafirkan masters to the level of art. A typical example of Shafirkan embroidery is a small pattern sewn in the second half of the 19th century on a half-suzani pillow in the Yormadozi style. It is based on a white gray fabric, which is sewn together with 4 pieces of narrow fabric to form a single fabric surface with a rectangular central

composition. The main pattern is a four-leafed circle with six petals, surrounded by diagonal petals and petals.

The flowers are rhombic in shape, bordered by two branched leaves. There are 10 circular circles in the center, surrounded by two narrow Islamic patterns and a wide border that repeats the pattern in the central square. Main colors: red, crimson, green, blue, yellow, blue, brown, ink and black silk. Classic versions of Shafirkan suzani, white local yarn embroidered with silk in the form of a quilt with silk threads. At the beginning of the 20th century, Shafirkan's prayer rug was sewn on a red carpet.

The composition is altar, embroidered with a wide border on three sides, the top is filled with embroidery, floral patterns on the borders, butagul, Islamic patterns blue, green, yellow, red, white, red sewn with colored silk. The inside of the altar is bordered by a toothed wave pattern. Blue, gray, and yellow colors, combined with red and dark red, form a color structure, and the flowers are composed of plants. The patterns on Shafirkan's embroidery symbolize the awakening of nature and serve as a symbol of the poetic glorification of the earth's living forces.

1. Muhammad Narshakhi *"History of Bukhara"*. Uzbekistan Science. T. XIX66. Pages 22-23.

2. Y. S. Mukhtor, K. Bobomurod *"History of Shafirkon"*. T. XIX98. Page 8

The most common patterns used by Shafirkan masters are doiragul, topbargul, gulisafsar, chinnigul, namoshomgul, almond, pomegranate and pepper, which give a wide meaning and unique beauty to the embroidered items.



1.4. COMPOSITION AND COLOR SCHEME IN EMBROIDERY

Pattern - (Arabic-image, flower), - an ornament (flower) consisting of stylized images of handicrafts, plants, birds, animals, etc., formed by the repetition of parts (distributions) in a certain order.

There is no definite information about the appearance of the pattern. The history of patterns is as ancient as the artistic culture of humankind. Archaeological evidence suggests that the pattern has existed since ancient times in all nations of the world. Patterns have evolved in different countries and peoples under the influence of geographical environment, flora and fauna, and culture.

For example, in the patterns of the northern countries there are mostly spruce, cattle herdsman, grape leaves and buds, as well as individual flowers, pomegranates, almonds and peppers.

The artistic styles (baroque, gothic, classicism, etc.) that prevailed in Europe at different times also influenced the pattern. Painting became very popular during the Renaissance. The art of painting is very ancient in the history of Central Asian culture and is distinguished by its unique patterns. In each type of folk applied art, especially in the art of embroidery and carpet weaving, it is obvious how wide and rich the formal possibilities of painting are. Patterns are very common in Central Asia, and they are mainly divided into two types: the most complex type of pattern, consisting of hand-shaped shapes and lines - girih, and the most common plant-like pattern - Islamic. Each pattern has its own rules of composition, and the divisions and pieces must be precise in size, harmony, color appeal, and proportion, which requires great skill and skill on the part of the painter.

Embroidered artwork adds to the charm of marriage. Masters are using new techniques to create patterns that are enriched with new content. Masters A.Ilkhomov, S.Mahmudov, K.Shoislomov, N.Nurillayev, A.Askarov and other great masters of painting took part in this process. The ornaments they create include «kundal», «mehrabi», «almond», «bush», «chorgul», «shobarg», «oygul», and «zanjira». After the independence of Uzbekistan, along with all arts, all types of applied arts have developed rapidly. They see the revival of ancient forgotten traditions, the expansion of painting, and the harmonization of several types of Islamic patterns.

Pattern composition is used to decorate works of applied art, so it is an integral part of the work and depends entirely on the shape, function and material of the work. Before sewing something, it is necessary to think about its general artistic solution, to determine how to place the decoration, some parts of it on the surface of the product, the proportions of the elements, what color to sew, that is, everything that is part of the concept of composition. The nature of the composition depends more on the rhythm - the lawful exchange of individual elements or groups of elements in the pattern, which contributes to the expressiveness of the composition, a clear perception. Some of the patterns in the line have such a feature that in each line, in a certain generalized style, a single motif is repeated one or more times to form a rhythmic sequence. The repetition of absolutely the same elements or groups of elements is called a rapport.

In creating the pattern from geometric shapes (triangles, squares, stars, circles, etc.), as well as wavy, broken lines, spirals, plant motifs (leaves, flowers, branches, trees), the animal world (insects, birds, fish, etc.), as well as a generalized human image. Sometimes the pattern is a combination of geometric shapes and natural motifs, all parts of which must be in harmony.

The composition is divided into several groups:

Central flower surface composition;

Edge frame composition;

Herbal composition;

The composition of the central flower and the adjacent rectangle;

The central flower circle is a square, rhombic, and polygonal mesh composition.

The above compositions depend on the purpose for which the embroidery is sewn. The edge composition is placed in such a way that the drawing is placed on the front side in accordance with the altar, and nothing is drawn at all on the front part of the frame, ie the entrance to the altar is left blank.

In Bukhara embroidery, the single ornament itself and the proportions of the central flower level and the border measurements show that the pattern is not the same. An embroiderer who sews according to ancient traditions, never to be repeated, never to be repeated, and to find new - new edges, a variety of ornaments, new artistic possibilities in each work, unique lines works. In the embroidery type of decorative art, composition plays a key and purposeful role, and each composition has a certain philosophical and spiritual idea.

The most common compositions in Bukhara embroidery are: “Nahli-asb” (horse horseshoe), “chor-shohu”, “yak-shohu”, “kord” (knife), “islimi”, one of these compositions is “islimi”; we will focus on compositions.

Islamic is the leading style of wavy, or rather, plant-like composition. If the "Islamic" pattern is glamorous, it will match the border flowers that surround the central square. This pattern is striking, although it is sometimes sewn horizontally or vertically. The Islamic pattern, which is sewn in a flat circle, is mainly made from the repetition of horns, twigs, flowers and leaves, almonds, peppers and other small ornaments are sewn

in the folds of the Islamic patterns according to its growth. In the embroidered floral arrangements, we find images of locally grown flowers, carnations, tulips, roses, basil, apples, pomegranates, cherries, almonds and peppers. The painters worked with such skill that they were truly folk artists and had the complex task of creating simple and clear bright decorative images with the ability to generalize natural phenomena.



Knowing how to process natural styles in the environment, that is, in nature, that is, how to style them effectively, is to create a pattern composition based on a given pattern element, or pattern. In order to independently create a new pattern composition and get acquainted with the elements of the pattern, the teacher takes his student on a journey into nature, where he observes the flora and fauna and is directly involved in creating their artistic images and shapes through styling. Whatever the type of folk art,

it is based on a composition of decorative elements. The decorative elements of the pattern composition are created as a result of a simplified depiction of flowers, twigs, leaves, birds and animals that occur in nature.

In embroidery, the pattern compositions of each oasis and city differ from each other. Bukhara, Tashkent, Nurata, Fergana, Samarkand embroidery schools have their own ornaments and colors. In the process of creating an independent pattern, the elements of the pattern are connected to each other through stylization, with an emphasis on the functions of the pattern pieces and the smooth drawing. A pattern composition is created from flower, leaf, twig, fabric and double-employment pattern elements. The skill of embroiderers is to have certain knowledge and skills in placing the existing pattern elements in accordance with certain rules.

From the form of copies of "Almond" and "Pepper" it is possible to create a variety of unique patterns in folk arts, such as painting, jewelry, ceramics, embroidery, gold embroidery. Although the ways of composition and the preparation of their sketches seem to be common to the applied arts, in fact the raw materials used differ from the types of performance makeup. Depending on the composition of the selected pattern, its elements are interconnected on the surface of the paper, forming a coherent composition. A number of sketches are developed to create a pattern composition that matches the content of the chosen topic, and the ones that meet the requirements are selected and used to create the composition. It is also important to change the position of the pieces in the composition of the pattern, to enrich the theme by adding additional details.

Composition (Latin: compositio, composition, connection) is the arrangement of parts of a work of art in terms of content, character, and purpose. Whatever the type of folk art, it is based on a composition of decorative elements. The decorative elements of the pattern composition are created because of a simplified depiction of flowers, twigs, leaves, birds and animals that occur in nature. The pattern compositions of each oasis and city are different.

Tashkent, Khorezm, Fergana, Samarkand, Bukhara painting schools have their own ornaments and colors. In the process of creating an independent pattern, the

elements of the pattern are connected to each other through stylization; attention is paid to the functions and smooth drawing of the pattern pieces.

A pattern composition is created from flower, leaf, twig, fabric and double-employment pattern elements. The broad fantasy is that when placing existing pattern elements according to certain rules, they must have certain knowledge and skills. In expressing, the theme of the pattern should follow the basic laws of composition. The rules of creating patterns in the composition are based on symmetry, asymmetry, balance, size, shape, color of details, etc., and it is strictly followed. In the process of creating an independent pattern composition, attention is paid to the functions of the pattern elements that connect the elements created by stylization and their smooth drawing.

The color of the embroidery is chosen based on its background. White gray is never milky white, and its slightly gray, yellowish hue is somewhat suitable for organic coloring. If the background is white, then embroidered silks are chosen to match this color, sometimes along with the background silks serve to brighten up the ornament. There are also a variety of shades of green used in embroidery, including yellowish green and blue turquoise (seawater color), dark blue, and several shades of green. The green color, which is a mixture of yellow and air colors, also has a different look, in which sometimes golden and sometimes air colors glow and create a wonderful charm.

When Suzana is sewn, her ornament is sewn on the needle, and the ornaments are sewn on the basis of an orderly repetition of red and dark red colors.

The uniform exchange of such colors is characteristic of Bukhara and Shafirkan embroidery. Not only red, but also flowers, some parts of the circle ornaments are sewn in yellow, blue, novvoti, light purple and pink threads. Normally, flowers and circle ornaments do not have contours around them, which makes the ornaments look like natural flowers. The colors in the embroideries are based on the contrast of red and green, yellow and purple, orange and air, green and orange, black and white.

A characteristic feature of Bukhara embroidery is that they use more blue, gray and pink colors. Exactly the same colors can be found in the patterns of the Varakhsha wall (a monument of the VII century BC).

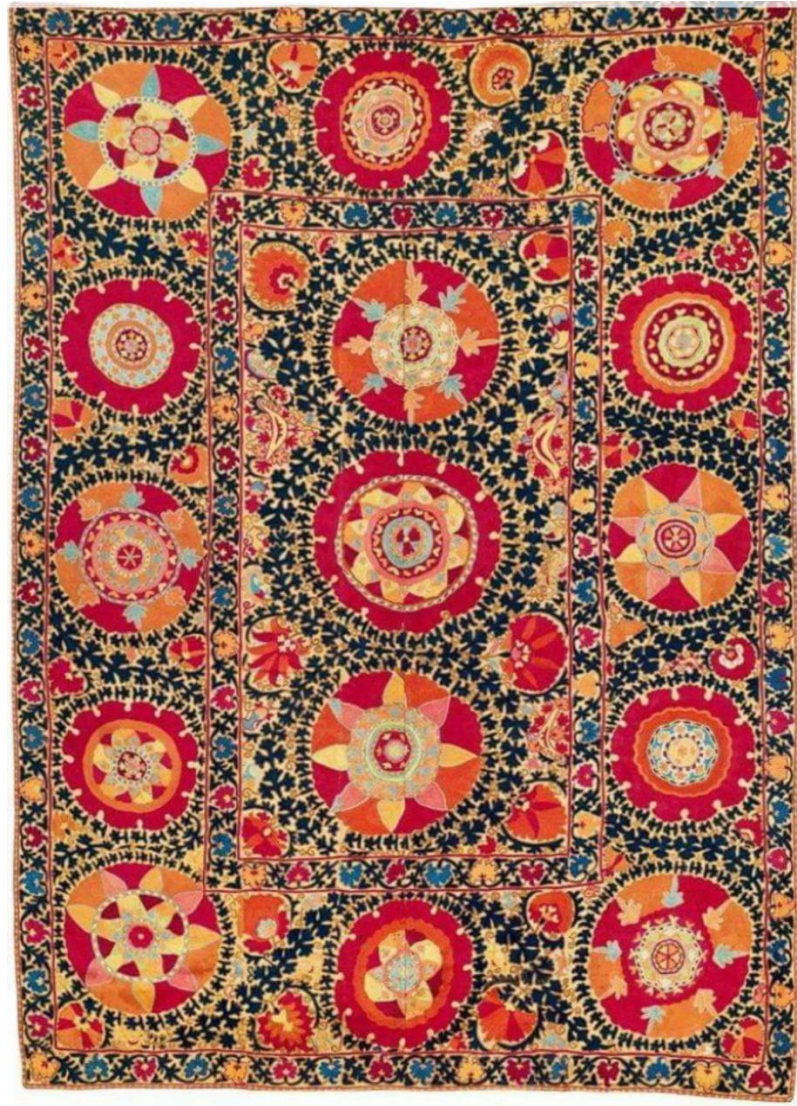
If you use natural threads to decorate your artwork in embroidery, the items will have a special beauty and such silk fibers will be dyed in a natural way.

Rules for creating an independent pattern composition:

Before embroidering, it is necessary to take into account the shape, size and distribution of the composition of the pattern to be drawn. Assuming that the composition consists of a single or double band, it is necessary to place the forms of the tanob (constructive) element.

When perfecting the composition by adding sticks, leaves, flowers and other pattern elements, it is necessary to periodically repeat, enrich the pattern band by connecting it with the elements of fabric, shkufta, and then name the pattern, summarizing the main form of the composition. Given the meaning and purpose of the composition, it is necessary to determine the color scheme, while maintaining a symmetrical arrangement and color balance. Pattern compositions consisting of path, circle, and square shapes are also optionally composed of combinations of existing pattern elements. Before starting to draw independently, an embroiderer should create the simplest pattern compositions using two, three or more elements. An arbitrary shape of a string is drawn and filled with elements of flowers, rods and leaves. The existing composition can be named using the names of shapes or floral elements.

Attention should be paid to the meaningful, beautiful drawing of any pattern compositions, as the orderly arrangement of elements further enhances the charm of the pattern. Observing the works of folk masters, visiting the Museum of Folk Arts and copying patterns are also effective in creating an independent pattern composition. The more patterns an embroiderer imagines, the easier it will be to create a composition.



Create a simple pattern composition

Creating basic simple pattern compositions can usually be given to students as an independent task once they have some theoretical and practical understanding of the subject and work experience. Initially, embroiderers carefully examine the surface of the object or surface, its specific dimensions, and imaginatively choose the shape and elements of the future pattern composition. Of course, these pattern elements consist of pattern pieces that have been mastered or observed by them at some point. In this case, the better the imagination, work experience, thinking of embroiderers, as well as the more pattern elements in the stock of memories, they can create wonderful pattern compositions. The pattern compositions to be created are made on the basis of fragments, the copy of which is copied to the required places in a special way. The use of this method has long made the work of painters much easier. According to these

guidelines, border lines can be single, double, or multiple additional lines. This patnis-shaped shape is connected with elements of fabric and gauze.

The next step is to find a single or double-banded rope maker, in which the rope can be altar or heart-shaped. During the exercise, care should be taken to ensure the smoothness of the movement of the lines so that the lines are not drawn in a crooked or broken position. It is planned to place flowers, twigs, leaves and other elements in the surface cavities.

The rod is drawn by moving the shapes, and the drawing of the rod in the composition ensures that the flowers and other pattern elements are connected to each other. Placing elements of rods, flowers and leaves in the pattern, that is, connecting them, finds the complete solution of the composition, the existing pattern composition is called "Patnis islimi" because it is specific to the type of patterns in the form of patnis. In the process of drawing up and drawing a composition plan, it is necessary to take into account the proportions of colors and elements scattered across the shape and floor, for which a draft of the pattern composition is first drawn. Then, on the basis of this sketch, each piece is processed, a copy of which is copied to the desired places and a complete pattern composition is created.

In caste, patterns are divided into floral (Islamic), floral, symbolic and other types according to their content. In order to sew suzana or palak in embroidery, you first need to consider what kind of pattern you need to draw. The floral pattern is created by repeating the stylized shape of a leaf, band, tree, bush, bud, etc. in nature according to certain laws.

Patterns used in embroidery

Flowers are an Islamic pattern element that gives them more beauty and elegance once they are decorated. Floral elements are mainly placed in the central parts of the pattern forms. There are also countless types of flowers that have different names. Flower species include simple and complex flowers of tulips, cotton, carnations, pistachios, lilies of the valley, carnations, roses, daffodils and other flowers.

The rod is a plant-like pattern element. Fills flowers, leaves, fruits and other elements by connecting them together. In the ruta, morpech, munabbat, turunj, and

various intricate pattern compositions, the rod elements are found in single and double bands.

Tanob - creates the main form paths in the pattern, such names are called altar, madohil pepper, flange, and so on.

Madohil is an element of the Islamic pattern, found in the form of tulips, tumors, triangular shapes.

Shkufta is an element of Islamic pattern that connects the main form-forming elements in the form of buds.

Symbolic patterns consist of stylized elements of pigeon, lion, fish, pomegranate, almond, pepper and others.

Girix - a pattern composition consisting of geometric shapes, meaning a tangle, a knot. In the art of embroidery, it is used in the centers of some suzannas, inside which flowers are sewn and called a floral girth.

Geometric pattern is a type of complex pattern and is one of the types of geometric pattern. The pattern consists of rectangles, triangles, circles and arcs, as well as polygons. This geometric pattern consists of continuous reports, each of which has its own structure.

A ruta is a two-way pattern. It is usually around 14-20 cm in size. Hoshiya patterns are different, depending on the altar, the design of tulips, ishkom and others.

Munabbat means to grow in Arabic. The base is a square or rectangle with a pattern pattern that repeats in four directions. The munabbat pattern is widely used in the decoration of large surfaces. There are plant, geometric and other compositional types of munabbat, its terms are mehrab, munabbat is bofta, munabbat islimi, munabbat is girikh and others.

Orange means "lemon" in Arabic. Patterns are a type of pattern that is drawn to the center of a composition.

Namoyan means "sight" in Persian. The representation is an independent composition that does not connect to anything and belongs to a complex type of pattern, which has plant, geometric, floral, symbolic and other types. The representations are symmetrical and asymmetrical.

The embroiderers decorated the suzannas and palaks with elegant patterns and sang their dreams, hopes, loves and wishes through them. From time immemorial, painters and painters have studied the human psyche in great depth and detail, enriching the objects with beautiful patterns and motifs. The patterns are intended to give a person peace of mind, peace and tranquility, and longevity. To learn the language of painting, one had to know the symbolic alphabet of each element and color of the pattern.

They must know how to process natural styles in the environment, that is, in nature, and how to use them effectively, and be able to create a new pattern composition independently based on a given pattern element or pattern. Everyone who sews embroidery should first of all know the ways and means of drawing and creating patterns, it is always recommended to draw and study the elements of the pattern independently.

Leaf, flower, twig, tanob, margula and bud, madohil, gajak and curly, bofta and shkufta elements are drawn from the pattern elements. More often than not, leaf images are used to draw artistic patterns on suzannas, in which the leaf is depicted in subtle, elegant forms because it is one of the elements of Islamic patterns.

Painters have long used the leaves of willow, pomegranate, date, almond, sambit, henna, rose, grape, etc. to create a pattern composition. These patterns are used in the art of embroidery in the centers and borders of some suzans and palaks, creating a simple and complex composition. The designers are constantly working on and researching this work.

They are constantly creating new and rich patterns, symbolizing life, family happiness and childbearing, which are reflected in embroidery.

Stylization is the process of simplifying and reworking the flora and fauna into the shapes of shrubs, branches, twigs, leaves, flowers, and fruits. Each pattern consists of a set of unique pattern elements. In this case, the selected shape is transformed into an ornamental form that can be added to the composition of the pattern, and a person learns to accurately and succinctly depict the appearance of an entire object using a few artistic lines.

Although all the patterns used by folk masters from ancient times are conditional representations of nature and reality, they have their own rules. These rules are derived from nature, and the plant grows only in one direction. When we look at the willow tree, it looks like it is growing upside down. In embroidery, the flowers are depicted in two styles, cross-sectioned, intertwined, allowing the interior to “see” the flower from above. The appearance of the flower is very close to natural, but the shape is much simplified.



If we look at the spiritual aspects of flower shapes, the lily is traditional in Islamic art and has a symbolic meaning. The shape of a lily of the valley represents the opposite appearance of a leaf or object. Like a carnation, Gulsavsar has lost its spiritual significance. However, the shakily feature of the flower, its toothed petals, is reliably depicted in embroidery.

Nilufargul is a traditional symbol of professionalism and honesty, purity and innocence.

Lola is a very interesting image in embroidery, which is characterized by its vibrancy and irregular shape. It is easily recognizable from the "irregular" petals of this flower, even if it is a little imaginary in shape.

Almonds - or a similar form of "pepper" - are also very popular and have a number of appearances. A study of the various shapes of almonds shows that the parts of this pattern are constantly shed and torn. Almonds are a symbol of life and fertility, serving as a magical and nurturing element. Almonds, which have healing properties,

symbolize the coming of spring. In fact, it is a leaf from a branch that continues in a one-way direction, a law of nature that is reflected in patterns. The pattern a master draws is not just to fill the surface of paper and fabric, but to consciously draw a landscape in accordance with the laws of nature and art.

Abdullaeva Sh., Tursunova G., Musabaeva K. "Embroidery". Study guide. T.: 2005. p.80.

1.5. CHROMATICS AND ITS ROLE IN EMBROIDERY

In the art of embroidery, in addition to the laws of composition, pattern elements, ornaments and various shapes are important for the types of yarn used in the selection of colors and their specific properties, color shades, color scheme, color harmony and so on. If we look at the examples of applied art created by folk artisans, we see that they are subject to the influence of one or another color, that is, color.

The art of embroidery also uses yarns dyed in a variety of artificial and natural ways, which in turn requires embroiderers to have the necessary knowledge and practical skills in painting. Objects in the environment often change their color under the influence of falling light. For example, grasses that are lit by sunlight from the side are yellowish-green, while those that are in the shade of the same grass are slightly greener. The choice of yarn should also take into account these characteristics of colors. If you are choosing a yarn color for the flowers and twigs to be planted, you should use slightly brighter yarns or vice versa. When sewing ready-made patterns, several different shades of the same color are used. After a careful study of the patterns of embroidery that have come down to us, it can be concluded that the embroidery patterns have been improved, harmonized and enriched since ancient times, while maintaining a variety of basic trends and patterns. The embroidery patterns reflect people's natural phenomena and ideas about life.

In the pattern of Uzbek embroidery, we see mainly the symbols of a flourishing garden. Some specimens depict the shapes and objects of animals, such as the sun, teapots, and jugs, in such a way that they take on a plant-like appearance and are intertwined with the general style of embroidery. Since the Uzbek nation has always

been one of the nations that highly values agriculture and the land, every villager cares for and respects the trees, flowers, flora and fauna.

This love for nature is, of course, reflected in Uzbek embroidery. It is not difficult to imagine how much fun it is to open the tulips and daisies in nature. Perhaps it is natural that such beautiful gardens, flowers move into embroidery and become a work of art. Each word is a work of art. Of course, the only goal of the embroiderer is to bring joy and happiness to the hearts of people with the versatility of his art and imagination. The embroiderer tries to show his creative imagination in every detail. From flowers - depicts stars, bouquets, moon, and sun. Depicting the branches of flowers, they are depicted as shaking on twigs and hanging on delicate branches.

While embroidering a natural landscape, he embroidered the flora, fauna, household items, and even the human figure. The floral ornaments depict the longevity of life, the coming of generations, and the opening of flowers like flowers. Embroidery evokes the dream of a life full of happiness, joy and happiness. Embroideries depicting the sun symbolize light, warmth and abundance, while embroideries depicting the moon symbolize happiness and prosperity, a symbol of peaceful and happy life and family.

And the stars reflect the blue and clear sky, dreams, hopes, happiness, luck, the gentle breeze of the night, the dream of a happy day tomorrow, and through the image of the sun, abundance - lakes, pots, water, the hope of the farmer, the harvest, the meaning of prosperity, abundance, fertility in the family is promoted.

The pots and pans are sewn mainly on the upper part of the suzana. The image of birds is also an ancient art. From ancient times, the birds are depicted with the intention of making our work happy. Meaningful patterns and ornaments distinguish monumental embroidery ornaments. The leaves in the embroidered patterns can be depicted in several forms: ovate, angular like a rose petal, spruce, sebar, and in the form of head leaves of various shapes. The image of a pomegranate is of great importance in fruit ornaments. Like many peoples of the East, the pomegranate is a symbol of fertility in the Uzbek lands, and can be found in the patterns on the Assyrian walls built at the beginning of the century (I-IV centuries) in the hands of the statue of Anaxita. The

pomegranate is given in a very interesting way: it looks round and depicts the grains and flowering process in the inner cup.

It is sewn in the same way in embroidery. The pomegranate seeds, which reflect the essence and the idea of fertility, are described as sparkling. Another common type of plant decoration is the image of tulips, almonds or peppers, which come in many shapes. Circles of flowers sewn with colored threads are divided into groups and are called "zaboncha", "oftobacha" or "kozhacha". The circles are made up of octagonal stars, which alternate between red and dark red.

Nineteenth-century embroidery features triangular amulets, which are used to protect against any evil eye. There are also images of birds on the embroidery, such as peacocks, pheasants, ducks, roosters and others. The birds are arranged in such a way that they cannot be identified at a glance, the feathers are sewn in a decorative style, the tail and body are sewn in silk of different colors, the bird's body is divided into cross-shaped pieces of different colors in the shape of a crescent and sewn with silk. If we rely on ancient sources, we will see that the image of birds in embroidery is associated with the mythology of the peoples of Central Asia, and we can clearly see that this tradition dates back to ancient times.

The artistic means of embroidery, decorative interpretation, colors, product selection and sewing techniques are inextricably linked. Because each of the above interpretations of embroidery, one complements and enriches the other, and as a result leads to the creation of a decorative work, the parts of which are intertwined. In embroidery, the decoration of items plays a special and important role. The embroidery artist's artistic taste, finding the ornaments in their place, and creating images with different ornaments and colors, even if they are the same shape, increase the effectiveness of the embroidery.

When the embroiderer places the ornaments on the fabric, he does not over-decorate the fabric, leaving no gaps, and the background, of course, has a great impact on the pattern and decoration. Therefore, the embroiderer should pay attention to the fact that the background should be white, brown and other colors, and pay attention to the fact that the background itself is an additional decoration.



In suzana, the flowers are strictly three-dimensional, not geometrically symmetrical, they are obtained freely, dimensionally, roughly, so such decorative embroidery will soon merge to form a whole. In this case, each flower, plant-like lines are intertwined, creating a commonality. Although the composition of Uzbek embroidery varies from region to region, it is possible to determine their closeness, the nature of the flowers and the general principles of coloring. In Bukhara embroidery, composition is an important and fundamental part, the technology of coloring and the role of colors in painting and the effect of colors on the human psyche are unique. Color is chosen by people in nature, and color can be used to determine a person's mood and other characteristics. People who like warm colors by nature are considered to be energetic and curious, while those who like cool colors are polite and calm.

The effect of color on the human psyche:

The green color is soothing;
Yellow color refreshes;
Red lifts the mood;
Dark air whets the appetite;
The orange color is striking.

The content of the colors is as follows:

Green is a symbol of mother nature;

Blue is a symbol of the blue sky;

Red is a symbol of victory and joy;

Yellow is a symbol of holiness;

Blue is a symbol of high faith;

White is a symbol of purity, happiness and good luck.

In addition to the laws of composition, it is important to pay close attention to the choice of color. When we look at the works of applied art created by folk masters, we see that they are subject to the influence of any color, that is, color. Based on this, pattern compositions specific to the environment of blue, green, brown, etc. are developed.

From elegantly decorated objects to large buildings and structures, how elegant and majestic they look, especially in the light of colors and lines.

From the following colors and their shades when choosing a color widely used:

- Blue color and its shades (light bluish, bluish, dark bluish, light blue, blue, dark blue).
- Yellow and its shades (light yellow, yellow, orange, lemon yellow, cadmium yellow, yellow and orange).
- Red and its shades (light red, red, dark red, light and dark pink, crimson, crimson, light and dark orange, orange, etc.).
- Green and its types (light and dark green, green, yellow-green, sharp green, emerald, blue-green).
- Purple and their shades (light and dark purple, purple ink, blue-purple, reddish-purple, etc.).
- Brown and its shades (light and dark brown, brown, reddish and yellowish brown, dark brown, etc.).

CHAPTER II.

TECHNOLOGY OF EMBROIDERY ART

2.1. DECORATIVE ITEMS IN EMBROIDERY

In embroidery, color plays a key and important role. The color of the embroidery is chosen based on its background, ie the base. The slightly grayish-yellow color of the white gray is somewhat suitable for the formation of organic color. If the background is white, then embroidered silks will be selected to match this color. Sometimes the background, along with silk, serves to brighten up the ornament.

In the nineteenth century, we see that in embroidery twenty varieties of silk, dark red in color, sometimes even more, were used, and this variety makes suzani attractive. Sewing patterns from red silk, mainly on a white background, usually enhances the attractiveness of the item. Flowers and circle ornaments are also sewn with red silks, ornamental leaves are sewn with green, sometimes air-colored and blue silks. The



bands, twigs, and leaf centers are sewn with brown, light brown, and blue silk, and this variety is appropriate for plants in nature. Red and green make them shine. Red, orange, light red, dark brown, and pink are compared to a variety of pleasing colors, with cool colors ranging from cool

to dark red and light red.

There are also a variety of green colors used in embroidery, including yellow-green and blue-turquoise (seawater color), as well as dark blue and green colors. The

green color, which is a mixture of yellow and air colors, also has a different look, in which sometimes the golden and sometimes the air colors glow and create a wonderful charm. Not only red, but also flowers, some parts of the circle ornaments are sewn in yellow, blue, novvoti, light purple and pink silk. Normally, flowers and circle ornaments do not have contours around them, which makes the ornaments look like natural flowers.



The colors in the embroideries are based on the contrast of red and green, yellow and purple, orange and air, green and orange, black and white. When silk is dyed with natural dyes in embroidery, first of all, the longevity of the art of decorative decoration increases, it is inherited from generation to generation, it retains its condition for several

hundred years.

Because silk dyed with natural dyes is much more resistant to sunlight, the vagaries of nature, the effects of the external environment. Large embroideries and small embroidery patterns made of silk threads dyed with natural dyes have a positive effect on a person.

The art of embroidery was so widespread in Central Asia that every woman in the family had to know how to sew. There are many types of ornaments, for example, suzana, brick, sheets, mirrors, tea bags, jewelry, palak, gulkapa, dorpech, bujjama, curtains, belts, takyaposh (covering the pillow), doppi, shirt, napkin, wallet, prayer rug,

bag, waistcoat, maxsikavush, purse and others decorated with artistic taste. In the past, these embroideries were sewn on white and brown fabrics, and later on satin, silk, adras and velvet. Here is a brief description of some of the types of ornaments used in embroidery:

Doppi is a popular light hat in Uzbekistan. Doppi was first worn in Iran and the Turkic world, and in Russia in the 13th century. Over the centuries, different types of doppies have emerged. The popularity of the Uzbek doppi is widespread all over the world. There are many different types of them: carpet doppi, zardoppi, carpet doppi, Chust doppi, Tashkent doppi, national doppi, women's and men's doppi.

The history of the Uzbek art of doppidoz is dating back to ancient times, and the people are one of the traditional types of handicrafts, as they reflect the mentality and thinking of the Uzbek people. The art of traditional doppidoz is of great interest not only among researchers but also among practitioners.

At the end of the 19th century and the beginning of the 20th century, the art of embroidery in Uzbekistan was preserved and imbued with the idea of a new era. Most of the creations are hats. Among them, the popularity of doppi for its convenience, mainly worn by women, has gradually become an important part of the Uzbek national dress.

The art of making doppi and embroidering them in various forms has long been practiced by women. A group of talented women were specially trained to work on the patterns, and they were called "drawers" or "pencils". The pattern on the surface of the fabric is drawn with ink or ink in a reed pencil. If the fabric is black, the pattern is given with a yellow dye solution, which in turn is thickened with sugar syrup. In addition to the pointed pen, special sticks or simple feathers were also used. Skilled hand-embroidered women drop the pattern element into the fabric with very quick and light movements without disturbing the direct proportions, and in the process demonstrated how the woman has mastered the artistic tradition. The designers expanded many of the traditional types and edges of the patterns, creating new and colorful compositions.

When capturing the main elements, they were given freedom to the imaginary image, not to its small details, to determine the main color of the pattern, and then to

sew its individual elements in silk in different colors. The oldest embroidered doppia specimens are kept in museum collections and date back to the mid-19th century. Along with small embroideries, they differed from the last appearances of the late 19th and early 20th centuries with their archaic elements and traditional patterns. Embroidered doppies were popular in the first half of the 19th century.

The Museum of Applied Arts of Uzbekistan has a rich collection of doppies from all regions and schools of Uzbekistan. There are a total of 689 doppies from the 19th and 20th centuries.

Including:

1. Andijan school - 73 units;
2. Margilan school - 7 units;
3. Samarkand school - 36 units;
4. Surkhandarya school - 53 units;
5. Tashkent school - 112 units;
6. Fergana school - 7 units;
7. Chust school - 65 units;
8. Shakhrisabz school - 119 units;
9. Bukhara school - 150 units;
10. Khorezm school - 67 units;

The oldest Fergana doppi in the collection of doppies belongs to the beginning of the XX century. It has a soft conical shape, the corners are rounded, forming a triangle. The pattern composition is divided into four sections. The pattern is conditional, and the plants consist of flowers, fruits and leaves. Raw stitches were used, few stitches were used, and floral and grain ornaments were used. Doppies and embroideries are made by skilled women. The rest of the doppies cover the period from the early 1940s to the 1980s. The main part of the collection dates back to the 1950s and consists of flowers, horns and other plants. Doppies and embroidery are sewn by skilled women. The appearance of the doppies, the style of the patterns, the harmony of the artistic symbols are different.

In the preparation of doppies in each region, the natural conditions of the place, the environment, the way of life of the population and the historical development of local traditions, the development of the general culture had a great influence.

Different types of doppies are sewn in all cities of Uzbekistan. There are national doppies called Iraqi, Chust doppi, carpet doppi, chakma tor, red flower, piltadozi, zardoppi, filling. Each doppi has its own style of creation, which is very different from each other. In Uzbekistan, mass hats come in three main forms. "Kuloh", "arakchin", "tusdoppi".

Kuloh is a conical hat, which is mainly considered to be a dervish hat, and its fabric is cut from odd triangular pieces and sewn to the side. The hat is a men's hat and is now very rare.

Arakchin is a spherical doppi worn mainly by the elderly. In Tashkent, spherical doppias are sewn in the style of fantasy, print, chakmator, Iraqi stitch.

Tus doppi is a common flat-faced doppi, often referred to as Chust doppi. The only classic version of the color doppias uses eight jewel stitching styles.

For example, chain, straight stitch, chita, kungura, comb, ova, ivory. The top of the chust doppia is bulging in a square shape and is hemispherical in shape. Tashkent doppi is made of velvet without flowers. Bukhara doppias are sewn from silk or floral velvet in the form of embroideries.

The prayer mat is a mat on which the floor is prayed, mostly used by Muslims. It is conceived as a factor that separates man from this world during prayer. The prayer mat is made of different fabrics, three sides of which are sewn in the form of an altar, and it is used for prayers in mosques, madrasas and houses, and they come in different sizes. The rug is beautifully embroidered.



Zardevor is a household item, an art piece decorated with silk velvet and embroidery. Zardevor is hung on Uzbek brides' houses, ceilings, or walls. It is made of gold thread or silk and is sewn to the wall of the house, which is 40-70 cm wide and long.

Palak is one of the largest, most expensive decorative items that can be hung on walls. The palate depicts the sky and the full moon, which in ancient times were embroidered on white or brown ice. Palak differs from suzani in the size of its flowers and the fact that the ground is embroidered. In the middle of the palak, the image of the big moon is embroidered with red and pink silk, and around it are beautifully sewn plant motifs. Almond and pepper patterns are often used in the patterns. Up to forty moons can be depicted on the palak, so we know that depending on the number of moons, a six-month palak, a twelve-month palak, and even a forty-month palak are sewn for large houses. The moons are depicted in several different colors. Famous embroiderers sometimes showed their skills by decorating the moon with beautiful patterns. If the inside of the moon is sewn in the same color, it is called oypalak, if it is embroidered, it is called gupalak, and so on. It takes a lot of time and effort to sew a palak, but now a lot of attention is paid to sewing a palak by hand.

A brick (kirpech) is a piece of art that is used to decorate a house by hanging clothes on a shelf or hanging a wall in a vertical space. The brick embroidery is hand-embroidered with various patterns, and the garment is sewn in a loop to protect it from

dust. The item is usually called a brick because it is sewn like a sash, and this type of item is also widely used.

Suzana - (Persian word, *sozani*), meaning sewn with a needle. Suzana is an art piece embroidered on fabric and hung on the wall to decorate the interior. Suzana is embroidered on satin, velvet, silk and other fabrics and has a unique artistic look. The color of the fabric is used by our masters as an embroidery floor, so it is different from the palak. Suzana was in every household because every girl made suzana for herself before marriage and suzana was considered a dowry for brides. Suzana is made of brown, white gray, silk and velvet. Suzana uses plant-like patterns with a composition. In the middle of the suzana is usually a circular flower, surrounded by floral Islamic patterns. Suzana sewing has been around for a long time. Samples of suzana species of the XIX century in Samarkand, Bukhara, Nurata, Fergana, Uratapa, Shahrisabz, Tashkent, Fergana and other places are kept in museums of applied arts. This type of art has been widespread in Uzbekistan since ancient times.

Sheet - (Persian *royjo*) - means night tent. The sheets are mainly used for holding the bed, covering it when lying down and lying on the bed. The sheets on the bed are made of lightly embroidered white, and the ones on the bed are made of satin, silk, velvet and others. Today, sheets are also used as an art form, such as suzana. The origin of embroidery is associated with the formation of knots and stitches in leather garments.

The development of embroidery can be seen in the depiction of embroidery in literary sources of ancient Asian, European and American cultural monuments, as well as in the patterns of embroidery preserved in museum exhibits. In this art, each nation has its own unique patterns. Floral and geometric patterns are widely used in Uzbek embroidery. According to ancient traditions, Uzbek girls - the bridesmaids' dowries - had to make all kinds of embroidery themselves.

2.2. THE MEANING OF SYMBOLIC PATTERNS IN EMBROIDERY

The most common patterns in embroidery: *topbarggul*, *almond*, *koshbodom*, *pepper*, *savsargul*, *shokhchagul*, *butagul*, etc., have become common in other types of decorative art that were born in Central Asia as a result of the spread of Islam.

Especially in Uzbek embroidery, this method has become very popular. Taken as a symbolic representation of real-life images. Although the compositional structure of the embroidery is often based on symmetry, the free placement of patterns and pattern elements distinguishes it from the glorious embroidery of large cities.

Uzbek embroidery reflects her dreams and hopes for life. The embroiderer tries to show his creative imagination in every detail and depicts stars, bouquets, moon and sun from flowers. Depicting the branches of flowers, they are depicted as shaking on twigs and hanging on delicate branches. When an embroiderer depicts a natural landscape, he sews and tries to depict all the plants, animals, household items, and even human figures.

The qualitative changes in the ornaments and patterns observed in Uzbek embroidery in the 20s and 30s of the 20th century had an impact on the art of embroidery. Instead of the traditional pattern series, we see that the pattern lines are rougher, the images are sharper, the extra ornaments are gone, and the paint colors are brighter. Unfortunately, another major center of the traditional Bukhara school of embroidery, which was formed over the centuries and reached its peak in the XIX century, is in crisis.

Embroidery patterns are divided into several groups:

- symbolic themes;
- plant-like;
- giri (handasaviy);
- animal image (zoomorphic style);
- anthromorphic (human-shaped) subjects;
- household items;
- epigraphic (written) patterns;

There are local embroidery schools in Tashkent, Bukhara, Nurata, Shahrisabz and Fergana. Today, the rural population of Uzbekistan is engaged in embroidery on hand and sewing machines.

The symbolic theme is one of the most important patterns of Uzbek embroidery, which, according to its origin, combines a number of layers of ancient and folk art.

Their preservation directly determines, firstly, that the art of embroidery has very ancient roots, and secondly, that the traditional forms of this type of art are rigid. Some common symbols include the sun, moon, and constellations. The aspect of the interpretation of these symbols is that they are associated with folk poetry and folklore.

Poetic-folklore is a copy (equivalent) of images. Circles, rhombuses, crosses, wavy and straight lines are some of the most ancient and archaic themes in folk art. After all, the circle, rhombus, and cross have a single ideological meaning and have always been symbols or integral elements of the sun. In Central Asia, as in other nations of the world, the circle was a symbol of the sun, especially the moon (a reflection of the idea of a full moon). The circle is a symbol that protects the universe from evil forces. The circle is the most perfect shape and is a symbol of completeness and happiness. Small patterns, fire symbols play the role of fire protection in the religious ceremonies of the peoples of Central Asia. The fire could not be extinguished in the room of the bride and groom, the baby and the woman who gave birth. The art of the embroiderer's woman, her delicate taste, is reflected in the decoration of the embroidery. Embroidered with brightly colored threads, the embroidery is distinguished by the subtlety and beauty of the pattern art.

However, by the end of the 19th century, there was a significant simplification in the solution of colors, such as shapes. Among the fruit theme, the almond or similar form pepper theme was also very popular and had several appearances. Animal symbols have been a tradition in Uzbek art since ancient times. An image of an animal or a person is often used in embroidery to complement the pattern elements, especially at a time when their ornaments are associated with floral patterns.



However, we do come across images of birds and fish, or parts of a particular animal. Often the theme of animals is likened to the plant-like patterns described in folk art as a general method of shaping, which are very popular. In a composition hidden by various images, we can suddenly see a fish or a bird with a tail or crown decorated with flowers in the form of leaves and almonds. The spiritual aspects of some animal depictions are understood in the light of the general theme. For example, when a water-related fish is depicted on the basis of a bush, although the fish is usually

a symbol of honesty, it is essentially understood in terms of the vitality of the water.

Other topics can be ambiguous as well. There are also many interpretations of the image of birds, such as the rooster and the peacock. When we mention these not only in relation to the perceptions of the soul, it is also understood that the function of the bird is a mediator between the two worlds. The image of roosters (the possibility of arguing about roosters based on their crowns) is repeated several times in a 19th-century embossed composition on the Shahrizabz embroidery. The bodies of these birds are repeated in the center of the target, as well as in the thin part of the middle field, in pairs, and in the frame, that is, in silent plates inscribed in Arabic letters. The themes of the ornaments are, first of all, sand for water and the sun. The sun is often interpreted as a symbol of religious and ceremonial purity because it is a necessary element for Islam.

But it is also a symbol of water, taking into account its healing properties. But in the picture, it is indistinguishable between leaves and creeping stems. The image of the sun is often found on Shahrizabz doppies and embroideries, and is mostly depicted in a medium-thin square and frame. As the shape of the sun is not very large, it becomes invisible among large shrubs and flowering petals. That's why embroiderers highlight each of them by giving them a background in different colors. The next compositional theme is the pre-Islamic four-lantern (square lamp) pattern, with a central petal and the resulting ovoid flowers.

All of this is interpreted as a four-loop candle designed for a flame: their trinity forms are interpreted as tongues of fire.

Epigraphic patterns are also found in embroideries in the 19th century doppies, mainly in Bukhara and Shakhrisabz schools. It should be noted, however, that the inclusion of inscriptions on works of applied decorative art is common in practice. In Oriental art, writing has the character of holiness, and its expression in an object gives the object a symbolic sign of holiness. Due to the fact that very few embroiderers were able to use Arabic letters, the writing is often incomprehensible, sharply stylized, however, unreadable decorative inscriptions are more popular in practical - decorative art. The variety of traditional patterns has allowed for the creation of new and fresh compositions. Each master did not repeat the new motifs, but often reinterpreted the new composition of the pattern, or changed its color scheme, increasing the originality and uniqueness of the embroidery.

The structure of the pattern and its decorative and color solution, the texture of the objects and the embroidery technique are intertwined and complement each other to form a unique harmony. Thus, the art of embroidery has been formed over the centuries in the centers of applied decorative arts of Uzbekistan and has inherited a rich tradition and is strongly connected with the life and traditions of the people. It is no coincidence that the decorative elements found in Uzbek embroidery reflect real life and are the result of admiration for its perception, display, perfection of form and color. Embroidery has long been practiced mainly by women, who created most of the

patterns. Each artist not only repeated a certain pattern, but also frequently changed the composition of the pattern, changing its color, which gave the product a special charm.

Thus, as the tradition progressed, the art was passed down from generation to generation, and colorful and unique patterns appeared on the embroidery. The decorative elements found in Uzbek embroidery depict the real world, a unique means of understanding it, an expression of admiration for the perfection of form and color.

The items and doppi depict flowers such as roses, lilies, carnations, tulips, roses, cauliflowers, almonds, charos, peppers, and pomegranates. The floral patterns are complemented by images of birds, such as tusks, roosters, and nightingales. The shapes of the birds are given in bright ornaments, which are in harmony with the patterns in their style. Although the lines are conditional, the images are easy to identify. One of the most common images on embroidery and doppias is an almond pattern, a symbol of blessing and life, with an alternate pattern of thinner and thinner peppers.

In Uzbekistan, children, especially newborns, as well as women with cracked eyes, wear amulets or peppers in the form of amulets or peppers to protect them from the evil eye, so they are also protected in folk art. Ilaşgan. The almond pattern is depicted as a symbol of healing fruit and the arrival of spring. One of the most common patterns on the doppia as a protection against evil is the snake print. In the past, the worship of the serpent was associated with the notion of the magical power of the serpent.

There are also images of other animals, such as mountain deer, scorpions, and tigers. Handmade patterns were also popular. The intersection of vertical, transverse lines and right angles is considered a perfect harmony. The wavy and fluffy patterns symbolize the waves of life, which are a symbol of prosperity in agriculture. In some cases, the Arabic text is embroidered in the patterns of the items and doppies. Wise words, sincere wishes and vital expressions deepened the content and expressiveness of the doppi embroidery. This pattern - the inscriptions simultaneously served to delight the eyes and enlighten the mind.

The Bukhara men's skullcap of the early twentieth century, kept in the State Museum of History of Uzbekistan, has a white thread in Arabic: "Listen, let it be in the

head, let the enemy be destroyed." Ancient symbols in embroidery have lost their meaning today and are used only as ornaments.

Patterns are diverse in content. Since the depiction of living beings is forbidden in Islam, embroidery has been used mainly from the past to the present.

The color scheme is formed by contrasting the floral and petal parts of the pattern. Compositions of plant shapes and motifs - field and garden flowers, grasses, etc. - are characterized by their versatility in terms of movement, rhythm, twist, size and filling of embroidered edges. Due to the fact that the plants described have medicinal properties in addition to ornamental and can be used in many periods, the necessary plants are described. Among the plant motifs - roses, lilies, chinchillas, tulips, roses, apple blossoms, etc. are the most common, and among the fruits - pomegranates, cherries, cherries, almonds and garmdori, etc., as well as close to tulips and lilies. The pattern of the flower is often found, and an image similar to this flower is also found in ancient works of art. It is one of the symbols of the Anaxita goddess, the goddess of fertility of the rivers of Central Asia.

The shape of the flowers changed with each embroidery. The plant-like patterns are conditional, generalized, and performed on a flat surface, with flowers at the top and sides.

The details inside the flowers were perfectly crafted. The essence of the pattern of the art of the peoples of the East - the ancient system of symbolism, which combines the impressions of people about existence - reflects a unique system of symbols. Embroidered patterns are based on whether the universe (reminiscent of the world around us), flora and fauna, ornaments and household items, or seals and stamps associated with the ethnic history of the people. Regardless, the image of the existing universe lies.

When embroidering a pattern on a fabric, it certainly does not aim to give the impression of harmony. These problems were of particular concern to medieval artists. While mastering the compositional tables and patterned motifs belonging to the original treasures of art, the folk masters contributed to their different appearance, that is, to

their "material" significance, including lifestyle, environment and elements of everyday life.

For example, a floral arrangement can be a symbol of the prosperity of Mother Nature. Each school of embroidery, despite the fact that the patterns in them have long been an expression of human nature and attitudes to it, is distinguished by its artistic originality, so in the embroidery of Uzbekistan are depicted such beautiful themes as gardens, chamanzars, or is led by plant themes.

Not surprisingly, the legacy of the Early Medieval (Varakhsha, Panjikent) murals, which came in the form and themes of suzannas from ancient fabrics. Flower vases, bouquets, the tree of life, the landscape of fairy-tale gardens, the birds in the trees, the lights of the sky - all of these symbols are born again and sound like a bright fairy-tale. A whirlpool or a whirlpool made of delicate long rays is a symbol of objects in the solar system.

The bouquet is a traditional symbol of the shining sun, and is widely used in the decorative arts, pottery, sculpture, and textiles of many peoples in Central Asia and Central Asia. The rhombus, along with other symbols representing objects in the solar system, has been a symbol of fertility in ancient Eastern art. It should be noted that rhombus embroidery is not found as a separate element of decoration, but in principle it is widely used in the composition of rhombic grids. The five-pointed star is short-lived in Islamic culture, and the full moon is a symbol of Islam. This theme is very rare in embroidery, and the letter "S", known as leech, traditionally represents the symbol of flowing water in folk art. The embroidery depicts the flowers in two styles - cross-sectional flowers, intertwined, with an internal structure that allows the flower to be seen from above. At this time the appearance of the flower is very close to natural, but the shape is much simplified.

As we focus on the spiritual aspects of flower shapes, the flower has become traditional and symbolic in Islamic art. It is in harmony with the leaves that grow upwards, signifying the unity of the opposite sides. The shape of a lily of the valley represents the opposite appearance of a leaf or object.

Like a carnation, Gulsavsar has lost its spiritual significance. However, the formal feature of the flower, its toothed petals are reliably depicted in embroidery.

Lily is a traditional symbol of professionalism and honesty, purity and innocence.

Tulip is a very interesting embroidered image, which is characterized by vibrancy and irregular shape. It is easily recognizable from the irregular petals of this flower, even if it is a little imaginary in shape.

Almonds - or a similar form of pepper - are also very popular and have a number of appearances. A study of the various shaped patterns of almonds shows that the parts of this pattern are constantly shedding and breaking, which characterizes the patterns in the form of tussocks, which were somewhat understandable in the past. This fruit serves as a magical and preserving element and is a symbol of life and fertility. The origin of this theme, like the wing symbol of birds (pheasant, rooster or peacock), is due to the gradual stylization of the shape and the disappearance of certain parts of the image. For example, its use in objects and doppies is associated with the aspiration to heaven, to the higher divine world.

With its healing properties, this fruit symbolizes the coming of spring, and the true meaning of the theme can be matched with almonds or whole peppers. The interpretation of birds is interesting and has many meanings related to the depiction of birds, such as roosters and peacocks. Not only is this related to the perception of the soul, but it is also understood that the function of the bird is to mediate between the two worlds.

On the shoulders of the birds depicted in the central medallion and in the frame grows a peculiar stylized shape of the ram's horn. But it wasn't invented by an embroiderer, and it's not a coincidence. Such depictions of strange birds are common in ancient and medieval art in Central Asia. In ancient times, statues of sacred animals, including ancient birds, were erected on ostandon (bones) and on their shoulders were candlesticks for a small candle, in which a fire was lit. At that moment, the animal was surrounded by the power of the sacred fire.

Candlesticks on the shoulders of birds and animals are also preserved in clay toys and in the art of embroidery. The image of a rooster with a candle on its shoulder is

derived from ancient art as a talisman that protects from calamity. In general, the images of birds in the embroidery have often lost their formal appearance and have become a bird of happiness and a symbol of peace. Thus, the ancient symbols in embroidery have lost their meaning today, but are used only as an ornament.

ALPHABET OF PATTERNS

Geometric pattern elements:

1. The dot is a symbol of the beginning of life and the oneness of God.
2. A straight line is a symbol of the straightness or smoothness of life.
3. The wavy line is the unevenness of life, the moon is fifteen light and fifteen dark.
4. The hexagonal star is the beginning and end of life.
5. Positive sign - is a symbol of pairing.
6. An equilateral triangle in an upright position is the beginning of life.
7. An equilateral triangle in the inverted position is the end of life.
8. The square is the child of the sun, eternity, light, strength and the universe infinity; it means that existence consists of earth, water, fire and air.
9. A rectangle is a symbol of trust.
10. The rhombus is a woman, a symbol of the mother earth and fertility.
11. Circle - the universe, happiness, sun, eternity from the evil intentions of people is a symbol of return.
12. The semicircle is a symbol of happiness.
13. The new moon is an expression of Islam, Islam.
14. The sun is a symbol of life, light and warmth.
15. Sunlight is a symbol of enlightenment.
16. Cloud and fire are a symbol of victory and glory.

Symbolic meanings of Islamic pattern elements:

1. Almond is a symbol of happiness.
2. The leaf is a symbol of spring awakening.
3. Pepper is a symbol of protection from all kinds of evils and evil eyes.

4. Zirk flower (gulsafsar) - a symbol of care.
5. Pomegranate is a symbol of peace, fertility and longevity.
6. Aigul is a symbol of kindness and generosity.
7. Curly - happiness - a symbol of luck and beauty.
8. Apple is a symbol of hair, love and affection.
9. The leaf is the coming of spring, wealth and prosperity.
11. Incense - spring awakening and Navruz.
12. The rose is a symbol of beauty.

Birds and animals:

1. The lion is a symbol of courage, bravery, strength and authority.
2. The fox is a symbol of cunning and cunning.
3. The ant is a symbol of wisdom and humility.
4. The nightingale is a symbol of loyalty.
5. Humo is a bird of happiness.
6. The owl is unhappiness and ruin.
7. Fish is a symbol of vigilance and honesty.
8. The goat and the ram are a symbol of courage, bravery and purity.
10. The white dove is a symbol of peace.
11. Deer is a symbol of beauty and delicacy.
12. The dragon is a symbol of evil.

Symbolic meanings of items:

1. Taqa is a symbol of happiness and protection from the evil eye.
2. The mirror is a symbol of purity of heart.

Symbols of colors:

1. Green is a symbol of Mother Nature and Islam.
2. Light blue is a symbol of the sky, the universe, peace and protection from the evil eye.
3. Red is a symbol of victory, fire, warmth, joy and happiness.
4. Yellow is a symbol of holiness, light, sun.
5. Black is a symbol of mourning, infinity, abstraction and depression.

6. Blue is a symbol of high faith.

7. White is a symbol of purity, freedom, light, happiness and good luck.

2.3. EMBROIDERY EQUIPMENT (TOOLS)

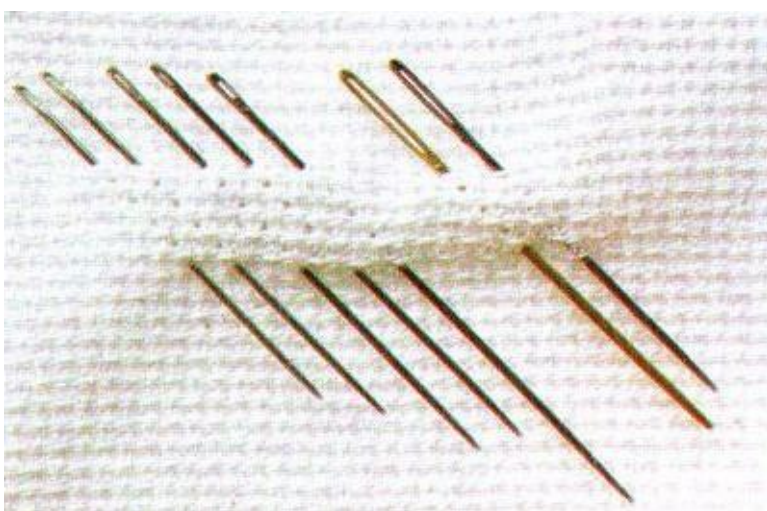


In the art of embroidery in the process of manual embroidery, there are specific tools and equipment and fabrics, such as fabric, silk of different colors and other types of colored threads, a set of needles in the process of embroidery, thimble, small scissors, centimeters, embroidered embroidery for, with and without loops, hoops and hoops are used. A variety of fabrics are widely used in embroidery today, such as adras, gray, karbos, silk, velvet, chit or satin. Patterns on such fabrics look good when drawn, and most of the colored threads should be chosen to suit it. You will need rulers, soft and hard pencils, millimeter paper, copy paper, and transparent paper to draw the pattern composition. If the embroiderer can draw the pattern himself, then he will draw the selected pattern composition and image directly on the fabric and start embroidering by choosing the colors correctly and tastefully. When embroidering with the help of bigiz, loops (korchop) are used, which serve to tighten the fabric. It consists of two flanges of 20-40 cm, which overlap. If the small flange is difficult to fit into the large flange, the inside of the large flange should be cleaned with sandpaper.

It is very small and can be wrapped in a thin cloth if it falls off a large flange. Two types of wooden handles are used to embroider with the help of bows, with and without loops.

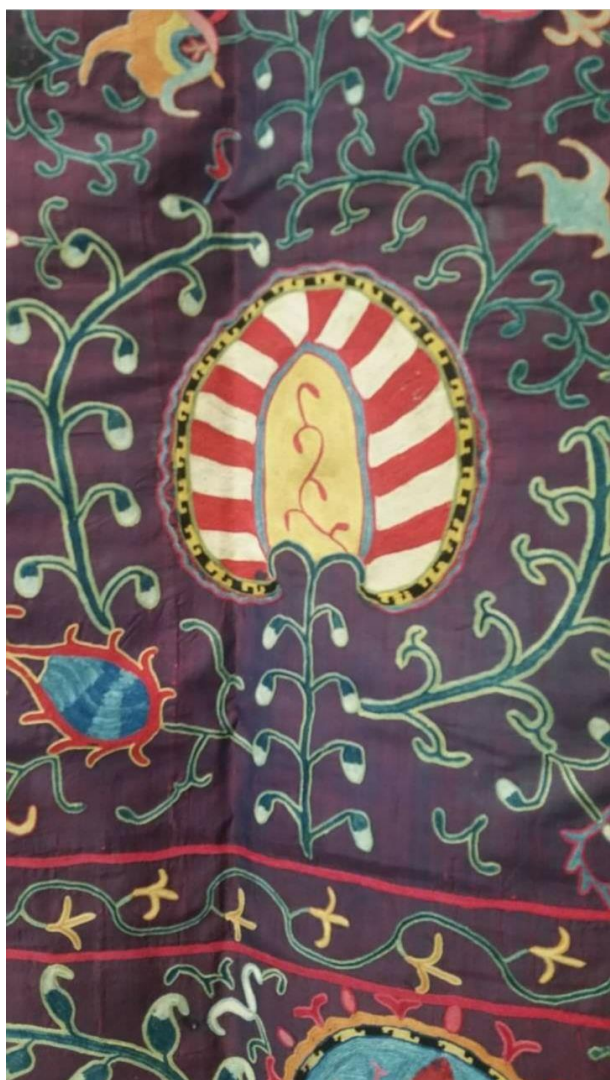


When embroidering, the loop is sewn to some materials, such as leather or cardboard, with a loop without a loop, and then the embroidery is sewn. In order to prevent the thin fabric from being pulled, as well as the embroidered fabric from getting dirty during the work, another fabric with a circle in the middle smaller than the diameter of the loop is placed on it. The rings can also be screwed to the table. Loose embroidery is not used at all. Short needles with long eyes (1st and 2nd order) are chosen for embroidery.



The needles are very handy for counting and sewing simple stitches, as well as for counting and separating yarn. The silk is made in two layers and inserted into the resulting loop for the wool yarn, the two ends of the silk are passed through the eye of the needle and

pulled together with the wool yarn. When embroidering on dense and thin silk, batis and chiffon fabric, a needle with a small and very soft eye is used, because if the needle is thick, the needle puncture sites will be perforated. When sewing embroidery without



loops, when sewing needles on several layers of fabric, when sewing the edges of the fabric, you need a needle to pass the needle through the fabric.

Ang - (Persian - angusht), meaning finger, vona - (bona - protector). A metal sheath used to protect the finger from needle penetration. This is also necessary in compliance with technical safety. The top and sides of the thimble are made in recesses so that the needle does not slip when pinned.

In the process of embroidery, scissors with different sharp ends of 10-12 cm in length are used to cut threads and cut fabrics. The scissors should be well sharpened and the tips of the blades should

be completely closed. Centimeter tape is used in sewing to determine the size of the item, to plan the decoration of the fabric, to sew. Transparent paper is used to prepare the pattern composition for transfer to fabric. The pattern is first copied onto transparent paper, then transferred from paper to fabric. Copy paper is used to transfer the embroidered flower to the fabric.

2.4. THE TECHNOLOGY OF DYEING YARN IN NATURAL COLORS

Historically, many Central Asian peoples have used natural dyes in their fabrics. Dyeing fabrics is very important, so an experienced dyer is highly respected in society. Textile, carpet weaving, embroidery and fabric printing are examples of folk arts and crafts, and dyeing is a key process in their production. Fabric dyeing is a complex process that involves choosing colors for the fabric, preparing the silk for dyeing, and preparing the raw material for dyeing. The master's creativity in colors, a good and

thorough knowledge of the methods of dyeing of raw materials and tools for dyeing, allows you to create a new range of fabrics and sell your product. Not being able to choose the right colors or not knowing the composition of the color well can damage the patterns and flowers in the fabric and the fabric itself in general.

In the process of dyeing silk, yarn and wool yarns used in textiles, embroidery, carpet weaving with natural dyes, we will talk about what the workshop will look like, the tools and dyes used. From 1871 to 1872, the composition of the paint was kept secret in some cases in artisan families and workshops and passed down from generation to generation.

The colors in the fabrics have a certain meaning. For example, the red color in the fabrics and patterns of the Turkic tribes, on the one hand, explained the ease with which red dyes could be found, and on the other hand, reflected the vibrant blood and energy that were the main symbols in the way of life and psyche of the Turkic peoples at that time. As we have already mentioned, a striking example of the prevalence of red-colored plants is Royan. (Latin. *Rubia tinctorum*)



Royan is a perennial plant, 30-150 cm tall. The inferior veins are covered with loose hairs, arranged in four balls with a short band. The flowers are small, greenish-yellow. Royan is widespread in southern Afghanistan and in the upper reaches of the Amu

Darya.

It is dug in the fall, washed and dried. Royan, grown and exported in Central Asia, was one of the main sources of income for the Samarkand and Kokand khanates at the time.

In the villages and towns of Central Asia in the pre-1930s, the master painted with 3-4 assistants, usually relatives. Different peoples using different styles did dyeing. In Bukhara, Tajiks and Jews who converted did heat painting to Islam, known as "half-Muslims." However, at the same time, only Jews used indigo cold dyeing. Margilan masters Sharifjon ota Hasanov and Abdupatto Abduganiev recall that until the 1950s, some Jewish masters worked in the workshops in Margilan to prepare for weaving and dyeing, an example of which is the Jewish atlas, which our women love to wear.

Janet Harvey provides information about dyes in her book, *Traditional Textiles in Central Asia*. The hum was buried in the hum with the addition of indigo powder and ten buckets of cold water, iron filings and dried mulberries. On average, 12-14 hums of color were prepared, and the color of the finished hum was used after a certain period. The power of indigo in hummus varies. Hummus that is not ready to be painted is sealed and airtight.

The fabric or silk is removed from the clay shortly after it is ready to be dyed, and rubbed until it turns blue in the open air, as is the practice today. If the color does not turn out as expected, the process is repeated.

At that time, Turkmen tribes used a unique style of dyeing with indigo. Add a handful of yeast and indigo powder to the water-filled hummus and add to the hummus from the marrow of a sheep or cattle. The hum is then heated to boiling and covered with a lint-free cloth or silk. After boiling, turn off the heat and leave in the sun for 14 days. After 14 days, if the open fabric or silk is not as desired, it is dyed again with indigo, yeast and marrow. Until now, men in Margilan wear hummingbirds. The hummingbird is made up of two shades of blue and blue. I think the name beqasam is ancient because it was painted in sandstone.

In 1967, a painting workshop was discovered in the White Mosque neighborhood of Margilan when water was pumped out. Out of the large hums came the colors of the alloy. Nabijon Toshtemirov, a young craftsman in the area, said that when the alloy was

copied and painted on the walls, red and blue colors appeared on the walls. Nabijon Toshtemirov said that in Margilan, the painter Rangrez was abbreviated to "Rariz". In the White Mosque neighborhood, Qasim, Joravoy, and Jalolidin Rariz lived until the 1950s, and the workshop where the painters worked was called Rarizxona. From the examples of folk applied art stored in museums, we can see how high the level of painting was in ancient Turkestan. However, painting, which had remained virtually unchanged since the Middle Ages, underwent major changes by the end of the 19th century, when Russia invaded Central Asia. By the 19th century, step-by-step dyeing traditions and imported artificial dyes by Margilan masters were no longer in use. In the 19th century, the Emirate of Bukhara had good relations with Germany, so the first artificial dyes that came to the markets were the products of German companies.

Turkmens have been brought to the markets of Russian and British companies to Afghanistan because of their good relations with Russia. In 1998, a lot of work was done in Tashkent to restore the Bukhara Adrasi and Alo Bakhmal in the funds of the State Museum of Art. Nematulloh Makhdum's father was originally from Khorezm and fled to Afghanistan during the revolution. He married an Afghan woman and gave birth to Nematullah Mahdum. N.Makhdum was very interested in Bukhara adras and wanted to study its technology. In the 1980s, he met Shermuhammad, a master from Andijan, in Yorkent, Uyghuristan. Shermuhammad was 92 years old at the time and was a master of silk fabrics. They worked together on the Bukhara adras, but the untimely death of the master caused the work to stop.

Thanks to our independence, he returned to his homeland and began to restore the ancient methods of embroidery. In 1997, the restoration of Bukhara adras and excellent velvet began. In order to make the fabrics look old, in 1998 we had to examine the samples kept in Tashkent museums. Nematullox Makhdum recommended not only to restore the fabric itself, but also to dye it in the old style in natural colors. Since 1998, Nematulloh Mahdum has been teaching natural dyes and dyeing fabrics in natural dyes, as dyeing has been passed down to him for generations. In 2006, textile, carpet and embroidery workshops were established at the Boysun Crafts Center.

At the end of the 19th and the beginning of the 20th centuries, the coloring of Uzbek kahtas changed radically. In the past, when silks were dyed with analin, their elegance and charm diminished, and they became rough and unattractive. After embroidering silk threads in natural dyes, first of all, the longevity of the art of decorative embroidery has significantly increased, the ability to inherit from generation to generation, to preserve the state for several hundred years. Silk yarn dyed with natural dyes is more durable and resistant to sunlight, the vagaries of nature, the effects of the external environment. Large suzas and small embroideries, dyed from natural dyes and sewn from silk threads, have a positive effect on a person.

Equipment needed to create natural colors:

Copper boilers. Historically, our ancestors used hummus to paint. Nowadays, painting can be done from copper pots or glazed pots. When using copper pots or glazed pots, the size or number will vary depending on the profession or type of painting. In textiles (dyes) it is better to use containers with a capacity of 50-100 liters. This is because of the fact that the painting is done on a large scale. There is a risk of starvation or darkness if the color is different. In carpet weaving and embroidery, the dyeing is in the form of yarn. It is advisable for people in this profession to use containers of 20-50 liters. Coloring is based on the container, the amount of color, and the amount of water to be poured. Depending on the type of coloring, it is better to paint the work in one dish, yellow, red, blue in a separate bowl, and the rest in one bowl. The workshop will need five containers for the painting process.

Hovancha. Different dialects use different instruments, such as khovoncha, kelicha, and thief, which are needed to grind (feel) bitterness and colors.

Gram scales. Scales are one of the most important tools in the workshop. Helps to accurately measure the amount of color or bitterness in the paint and to get the intended color in moderation.

Ceramic pots and plastic containers. After painting, ceramic pots or plastic containers will need to store painted water and collect rainwater. This reduces the risk of water damage if the jars and plastic containers are stored in a shady and dark place, preferably in the basement.

Water temperature gauge. The water temperature gauge is invaluable in painting. This tool is not lost on the master painter. Accurately measuring the water temperature will help you get the color you want.

Sticks (40-50 cm long). The rods are made of wood, and digging during the painting process helps to smooth the work after painting. The sticks are used separately for each color. There are also stainless steel rods that do not absorb color.

Special room for drying silk. When silk, yarn, or wool is baked or dyed on a bitter stone, a cool, shady, dark room is needed. The work is stored in a dark room for 7-10 days before painting and shaking. This is because the work takes on color well and retains color well.

Rubber gloves. Use rubber gloves when painting indigo. This is because hydrosulfide burns the skin when applied to the hands.

Buckets. It is better to use dimensional buckets. Plastic buckets are also available. The main thing is to withstand the heat.

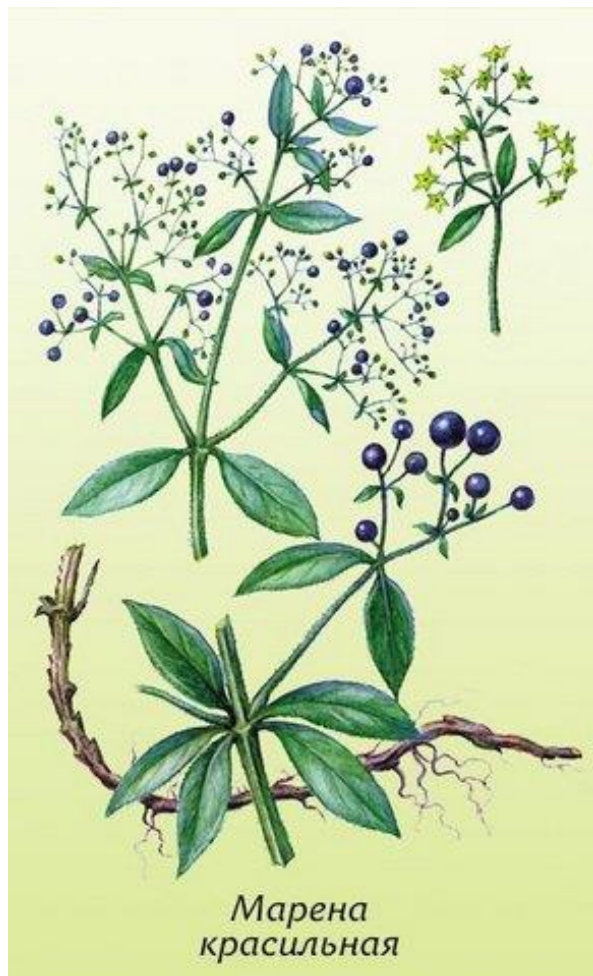
How to dye silk threads naturally

In a pot with 10-15 liters of water, 1 kg of alkali (saxophone, brine, cotton ash) is placed in a gauze bag, thrown into the pot and the water is boiled for 5-10 minutes. The silk yarn is placed on 2 especially alkaline wooden sticks and placed in a pot, and from time to time they are rotated and the yarn is boiled for 30-40 minutes. Boiled silk yarns are washed and rinsed in water, first 3-4 times in warm water, then 3-4 times in cold water with two hands. Finally, it is thoroughly dried in water, and the softened silk threads are dyed with natural dyes.

In the preparation of natural dyes, it is necessary to know from which species of the most important plants and from which part of them it is possible to obtain dyes, including dried pomegranate, thin peel of onion, dried pomegranate peel, bark of trees, etc. plants are used. There are a few secrets and stages to this process.

How to dye silk using plants:

Preparation of red color



Royan. It is known that roya was used as a dye three thousand years ago, a plant that grows naturally in Central Asia. Royan can be found naturally in the mountainous regions of Uzbekistan. Royan grows well in fertile and moist soils in sunny conditions. Early spring sowing is carried out in the last days of winter at a depth of 4 cm and does not require much attention to grow in its position. Every three years, in the fall or spring, the roots of the plant are dug up and the ripe seeds are stored for the next crop. The root is dug out and cleaned of soil, and the yellow or brown roots are cut off. It is then cut into small pieces and spread out and dried in the sun. Even when not fresh, when used freshly dyed, it can be dark in

color. Dried caraway seeds are stored in paper bags in a cool dry place. Closer to red, the color is yellow or reddish-yellow.

Dye 1 kg of silk red-yellow

The day before dying, 300 grams of ground royan in a mortar and pestle are soaked in 15 liters of water in a copper pot so that the roasted royan will have a good color. The next day the pot is heated slowly and filled with silk or wool baked on a hot stone at a temperature of 35-40. The temperature should reach 60-70 degrees; the fire is extinguished after two hours of heating on low heat. In this case, it is left until the morning and with the help of two people is shaken with special sticks. Dyed silk or wool is dried in a shady or dark room for 7-10 days. The dried silk or wool is then thoroughly washed 3-4 times in clean water with shampoo or soap. The yarn is dyed in

the above order at 500 grams of yarn, in which the water temperature is raised to 75-80 degrees.

In the preparation of blue and blue colors

Separation of dye from indigo leaves

Indigo. Indigo is the most widely used plant in dyeing due to its various beautiful blue coloring properties, and its homeland is North India. It is grown in warmer climates in the summer, is still widely grown in this country, and exported to a number of countries around the world. So far, no one was able to send in the perfect solution, which is not strange.



In 2005-2006, the UNESCO Office in Tashkent implemented the Ozindigo project. Indigo was grown in the Aral Sea region and the technology of dyeing indigo was developed. Indigo yields once a year.

The seeds are sown the day before and sown at a depth of 4 cm in the spring. Care should be taken when transplanting, as it grows well in fertile, well-drained soil. In late summer, after flowering in early autumn, the leaves on the plant are harvested. It is best to collect the lower leaves of the plant after two weeks. Another type of indigo is also derived from the fresh leaves of Japanese indigo. In the Japanese style, fresh leaves are crushed and put in a pot, over which cold water is poured and gradually heated. It is dyed with silk or yarn at 35-40 degrees for one hour without lowering the temperature. After squeezing, the color fades when rubbed in the open air. After the leaves are

harvested (45 kg of indigo extract is extracted from 20 tons of leaves), the leaves are dried and covered with a mesh cloth.

The glue is then poured into a pellet, 77 degrees water is added, and air is supplied to the compressor. Then it is crushed with sticks. The color separates from the dried leaf, the separated color is poured into jars, and when placed in a shady place, the color sinks to the bottom of the pot. The separated water is often sucked out in syringes. Eventually the color mixture remains, and if this mixture is evaporated over low heat, the volume of the color remains.

Dyeing 1 kg of silk blue and blue

To do this, we need a copper pot, alkali, (forty joints of plant ash) indigo color and hydrosulfide, which dissolves the color.

Pour 15 liters of water into a copper pot and boil it with 100 grams of alkali. When boiling, the alkali dissolves, cool it and lower the water temperature to 30-35 degrees. Weigh 25 grams of indigo and 25 grams of hydrosulfide for 1 kg of silk or wool. Gradually add the indigo to the pot, mix well, and then add the hydrosulfide. Stir the mixture on a stick. When the level of the mixture reaches 45-50, we put two pieces of silk or wool yarn baked on a hot stone in a pot. Dip one foot into warm paraffin for 1 minute, and then remove from the heat and strain. The silk is light blue when removed from the pot. Remove from the pot and rub in the open air. The more the yarn is rubbed, the more air is added. Subsequent threads are painted in the same order. Only in a systematic cauldron does the first kala stand for one minute, the next kala for three minutes, the next for five minutes, and the next for more.

How to dye 1 kg of silk yellow:

Pomegranate peel is dried in a semi-dark place. The dried pomegranate is well ground. A mixture of 500 g of crushed pomegranate peel and 5 g of alkali is boiled on low heat for 40-45 minutes, and then 80 g of bitter stone is added. The collected silk threads are added and kept in the mixture for 10-15 minutes, and the threads are dyed yellow.

How to dye 1 kg of silk green:

500 g of specially dried tumor leaves, 50-60 g of bitter stone, 5 g of soda, 200-300 g of iron oxide II or III. The mixture is boiled on low heat for 40-45 minutes, then the yarn is added to the boiled water mixture and turned for 10-15 minutes with both hands, the yarn is dyed green.

Embroidered fabric is selected according to the purpose of the yarn, the nature of the decoration and the method of sewing. Choosing the right color for the embroidered fabric is very important in embroidery. It takes a lot of skill and taste to embroider. Silk yarns are made of natural and chemical fibers. Baked - spun white in different sizes, wrapped in yarn (40 g), rolled and wrapped in paper cartridges (50, 100, 200 m long). Silk threads No. 13-18 are sewn with wool, linen stalks, yarns made of synthetic fibers, fine wire, gold thread, narrow strips made of leather.

The matching color of the yarns used in the embroidery also makes the embroidery look attractive. In the past, due to the scarcity of fabrics of different colors, many decorative embroideries were sewn to cover the surface of the fabric with embroidery. At present, decorative items such as suzana, sheets, and zardevor are sewn on velvet, silk, and satin fabrics. This allows for a wide use of color in making the embroidery attractive. The embroiderer should choose the embroidery pattern depending on the shape of the dress and the color of the fabric he wants to embroider.

2.5. EMBROIDERED BETTING TECHNOLOGY AND TYPES OF STITCHES

Embroidery is a hand-embroidered composition and flower embroidery on silk, mulina, needles with gold thread, loops on different fabrics. Embroidery is sewn on various ornaments, clothes and household items. Embroidery fabric, felt, leather, cardboard, linen, wool, silk, artificial yarns, dice yarns, soft wire, ribbons made of raw leather, beads, necklaces, metal plates, precious natural and artificial stones, glass beads and other materials are used. Embroidery has its own tools. Needles, loops with and without loops, pins, thimble, scissors and hoops are used in embroidery.

Ferrule is mainly made of wood and comes in the form of circles, squares and rectangles. Circle hoops are used for convenience on small embroideries, but they

cannot be used on all embroideries. The thread and needle are selected according to the thickness of the embroidered fabric. Bigizdozi embroidery uses two types of wooden handles, with and without loops. Some materials, such as leather and cardboard, are sewn without difficulty.

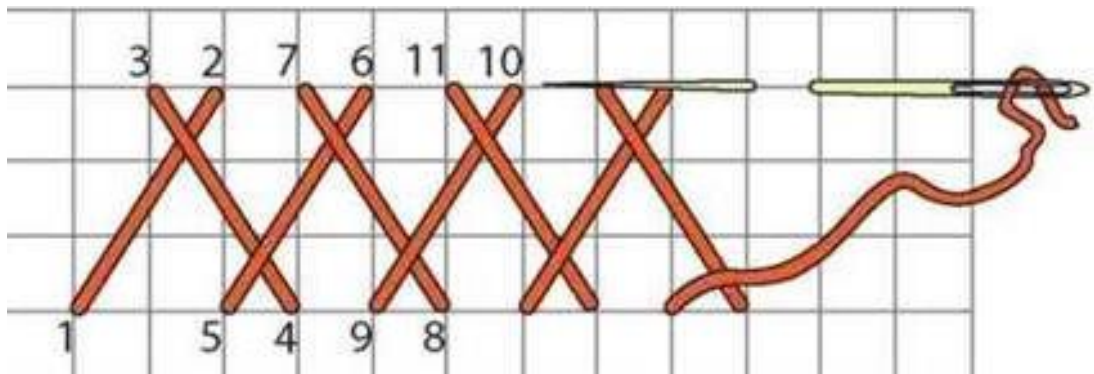
Scissors with sharp points 10-12 cm long are used for patterns. For easy sewing, the layer should not be longer than 50-60 cm. Patterns are printed on different materials in different ways. Choosing the right color for the embroidery requires great skill and taste from the embroiderer. Properly selected yarn will make the embroidery look attractive. There are two types of hand embroidery: the first is to embroider by counting the threads on the back of the fabric, and the second is to embroider freely on the fabric by drawing the outline of a flower.

The back and tanda yarns are sewn on a cross-stitched fabric, as it is easy to count the yarns on this fabric. An Iraqi type of embroidery is widespread in Bukhara. Free embroidery can be sewn on any fabric, and embroidered flowers can be arbitrary and varied. Different types of "printed" and "embroidered" stitches are used: ornamental flowers are also sewn on these stitches. These stitches are divided into two types: printing and canvas, both of which are similar.

Sewing style: a thread is pulled from one side of the long side to the other and it is sewn with a cross stitch. The next thread is tied to the previous longitudinal thread and sewn in the same width as the previous one.

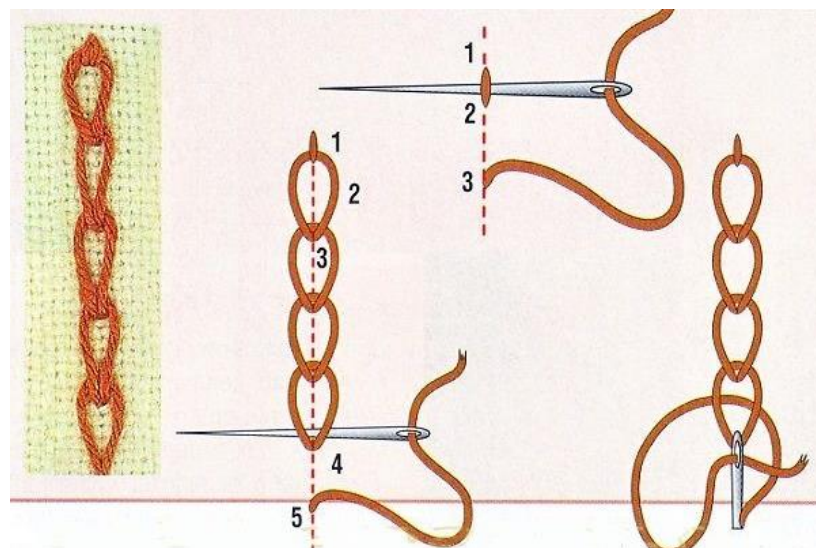
"Khondozi" - this style is used mainly for small items, but also large wall embroidery, which does not have to be floral on both sides. The back yarn is sewn on cross-stitched canvas or gray woven fabric. This is because it is convenient to count the number of threads in the embroidery. Sanama embroidery is widespread in Uzbekistan. Free embroidery does not choose fabric, it is sewn on the basis of the drawn image lines. In Uzbek embroidery, jorma, ilma, iraqi, basma, homdozi, chamak, baxya chok are widely used. Artistic embroidery uses different stitches from different places. In Shakhrisabz, jorma, kandakhayol, iraqi, in Tashkent more printed stitches are sewn, in Bukhara, Nurata, Samarkand mainly sewn seams.

The stitch is one of the embroidery stitches, sewn in two parallel lines from left to right, and the threaded needle is pierced from right. It is then inclined upwards to the left and straightened parallel to the bottom line, and inclined downwards. Chimpanzee stitching is often used to frame patterns or to decorate doppia skirts. Chamak choki is called "kozlik" among Russian embroiderers.



Bakhya stitch is used to strengthen the embroidered edges and is sewn on the fabric as if it were green, but with a flat stitch and distance. The fabric is then twisted and sewn again to form a straight thread. This stitch has long been hand-sewn and later machine-sewn. It can be two rows, that is, the rows can be connected to each other.

Multi-stitches are sewn in different directions, from left to right, from right to left, from top to bottom, from bottom to top. Side-by-side stitches grow from small to large, depending on the shape of a flat or flower. This stitch is called duroya, (double-sided) sanama, piltadozi. It is widely used in embroidery and embroidery.



Stitching - sewing a loop of loops on the right side of the fabric with a crochet hook, loop or knitting needle, the thread transferred to the stitch is held with the left hand on the surface of the main fabric and formed a loop with a pierced needle. The frames of large embroideries with patchwork stitches, the band that connects flowers and leaves to the main branch, etc. have been sewn in this way since ancient times. Samarkand, Bukhara and Kashkadarya embroiderers often use embroidery. Suzanas decorated in this style of embroidery adorn the interior of the Uzbek house and add splendor to the room.

The real fantasy is to sew on a piece of fabric with a needle, sew it in the same way, turn it upside down and sew again. In this way, a uniform flower is formed on the front and back of the fabric. This stitch is used to decorate things that are visible on both sides, such as towels, handkerchiefs and more.

To make embroidery comfortable, not to get tired, it is necessary to organize the workplace, to follow certain rules of work. When working on a table on which tools and equipment are placed, the light should be on the left side.

Short needles with long eyes (1st and 2nd order) are chosen for embroidery. The larger the eye of the needle, the easier it is to pass several layers of thread.

Such needles are convenient for counting and sewing simple stitches, as well as for counting and separating yarn. It is difficult to pass the yarn to the needle, it is better to use a thread through the set of needles. Holes remain in the area where the thick needle is inserted, and the thin thread cannot be held well in the large eye.

It is easier to use first and third order needles to attach the items. When sewing embroidery without loops, when sewing needles on several layers of fabric, when sewing around the items, you will need a needle to pass the needle through the fabric. The composition of the suzana is very diverse and they differ from each other in the pattern composition and embroidery schools. Let us look at the pattern composition of a single suzana in the example of Shafirkan suzana.

The suzana consists of two parts, the central part of the suzana and the border part. In the center of the suzana is a circle of flowers, surrounded by stylized pomegranate flowers, as well as stylized leaves. There are six circles of flowers around

the suzana, surrounded by stylized flowers, pomegranate flowers, twigs and almond patterns in a rhythmic state. Almonds are surrounded by flowering twigs and fruit branches. In the frame, a string made of small almonds is rhythmically depicted. Suzana is sewn on the basis of a systematic repetition of pleasant reds, yellows, greens and dark reds.

The uniform exchange of these colors corresponds to the embroidery of Bukhara and Shafirkan. When working with colored ornaments, not only red, but also flowers, some parts of the circle ornaments are sewn on yellow, blue, novvoti, light purple and pink threads. Normally, flowers and circle ornaments do not have contours on the edges, which makes the ornaments look like natural flowers. The petals are bordered by dark stripes.

The colors in the embroidery are red and green, yellow and purple, orange and



air, red and air, green and orange, black and white. The characteristic feature of Shafirkan embroidery is that they use more blue and gray threads.

Exactly the same colors can be found in the patterns of the Varakhsha wall (a monument of the VII century BC). The words express the concepts of universe, nature, happiness and love. At the level of the suzanas, the world of the oasis's masters is reflected. Suzanas can range in size from 1.5 meters to 2 meters in length and from 2

meters to 4 meters in length. All suzananas are decorated with curly patterns called "mehrobgul" and are surrounded by wide borders. The outer borders are decorated with wavy patterns called "oba" (water).

The main square is decorated with a ball-shaped ornament, and in the center are large circles, mainly representing the moon and the sun, the number of which can range from 1 to 8. After sewing the embroidered suzana, the seams of the item should be cleaned and ironed with a cloth dampened on the reverse side. The double-folded area of the appliance is also ironed on the right side.

The embroidered suzana is ironed from the middle so that the edges do not stretch. Such an embroidered piece of iron should be spread out until it cools down.

Adherence to safety precautions in embroidery

1. The workplace should be illuminated in front of or to the left;
2. When embroidering, sit straight and with your head slightly forward;
3. Before embroidering, it is necessary to clean the work area and then start sewing;
4. When sewing is complete, all tools should be put in place;
5. Care should be taken when sewing with needles, pins, scissors and thimble;
6. When passing the scissors to a person, hold the tip of the scissors;
7. The worst habit is to take Nina by the mouth, stick it on the shirt and throw it everywhere, leaving no strings. The needle should be fastened to the pin with a small piece of string.

2.6. FUNDAMENTALS OF CIRCLE ORGANIZATION IN EMBROIDERY

The concept of a circle of applied art

The Circle of Applied Arts is aimed at finding talented amateurs of applied arts, further strengthening their interest in the types of applied arts, the formation of young artists in this art form.

The club works in the following areas:

- to provide young people with basic knowledge of applied arts (embroidery, pottery, wood carving);

- Regular master classes with artisans working in the field of applied arts;
- Organization of exhibitions of applied arts created by talented and gifted members of the circle;
- Conducting roundtables, seminars, trainings, dialogues and similar spiritual and educational events with the participation of young people and professionals interested in the field;
- Trips to museums, large exhibitions with the participation of members of the circle;
- Organization of exhibitions based on the best works of artisans working in the field of applied arts;
- To acquaint young people with the life and creative work of Uzbek masters of applied arts, who have left an indelible mark on the applied arts;
- Ensuring the active participation of members of the circle in competitions and exhibitions in the field of applied arts, as well as achieving high results, thereby attracting young talents in the future. help them find their place;

In the 1920s, extracurricular activities began in Uzbekistan, including dormitories and palaces, and stations for young technicians. Masters of folk arts are involved in these circles. Types of folk applied arts, such as wood carving, pottery, stone carving, painting, plaster carving, embroidery, coppersmithing and other clubs were opened, and folk masters taught the secrets of art to young people.

Among them, Shirin Murodov, Toshpolat Arslonkulov, Mahmud Usmanov, Maqsd Kasimov, Abdulla Boltaev, Kadyrjon Haydarov, Jalil Hakimov and others have made a significant contribution to the development of masters of folk arts. The members of the circle have achieved great success, participating in all-Union exhibitions, young technicians' exhibitions and art exhibitions.

In the 1960s, pedagogical scientists, advanced youth, mature workers, and methodologists of out-of-school institutions played an important role in the systematic theming of clubs. In 1963, the All-Union Scientific-Methodological Conference of School Students was held, which discussed ways to develop the forms and methods of extracurricular and extracurricular activities, among others. In March 1967, it approved

the Orientir program, which increased the focus on clubs and encouraged children to pursue careers. In recent years, many clubs have been established in every city, province, and youth palace, and their role and importance are growing. Uzbek folk arts and crafts are especially popular in the fine arts.

Methodical recommendations for embroidery, painting, ganch carving, etc. programs were published for the clubs. In the Palace of Students and Pupils of the country, Tashkent city House of Culture, Bukhara, Khiva, Samarkand, Fergana, Kokand, Andijan and other cities, villages, regions, student houses and palaces, schools horse circles spread widely. In the development of folk arts in our country, in the training of qualified personnel, the Department of Applied Arts of P. Benkov Art School, Vocational School No. 63 opened in Tashkent, Pedagogical Universities, Institute of Culture, Institute of Theater and Art masters of decorative arts and circle leaders make a great contribution. Folk arts and crafts classes teach the secrets of this art on the basis of a special scientific and practical program.

The purpose of Uzbek folk arts and crafts circles:

- to teach to perceive, enjoy and evaluate the surrounding events and beauties;
- educate participants in the spirit of ideology, morality, diligence and aesthetics;
- increase the search and creativity of participants;
- curiosity about art;
- awakening of love for the Uzbek folk decorative arts;

- the formation of folk decorative arts and their types, technology and skills of performance, cultivating a love of work and helping to choose a career in the future, and more. The age, ability and level of knowledge of the participants of the club are taken into account in the implementation of the goal. The leader of the circle examines the age, ability and level of knowledge of the participants and divides them into small groups, medium groups and large groups. Newly admitted participants in the small group attend for one year and then move on to the middle group, who also move on to the larger group after one year.

Large and small rooms should be set aside for folk arts and crafts classes. There will be a theory class in a large room, and the room should be spacious, bright, and

clean. It is recommended to have the following equipment in the room where folk arts and crafts classes are held:

- Sink for washing hands, table and chairs, board;
- Corner of the club, which should include the history of the club, lesson schedule, duties, club activists, etc.;
- The organization of stands on folk arts and crafts;
- Racks and cabinets, projectors, computers and other technical devices;
- Lamps that illuminate the room;
- There should be two types of windows, one is a simple curtain and the other is a dark curtain for presentations;
- Albums, books, dictionaries, stands dedicated to the works of masters of folk arts and crafts;
- Box for medicines, posters, weekly news, newspaper articles.

Folk arts and crafts classes can be conducted by university graduates and masters of folk arts and crafts. The leader of the circle should make sure that there are 12-15 participants in each group. Also, before involving the participants in the club, the leader should make sure that all the conditions are in place, and then the leader writes a statement about the club, goes to the nearest organizations, talks with representatives of local trade unions, the school principal and explains. This should give good results.

The first circle will have a lot of participants, but the leader of the circle will have to write a separate letter and compile the demographic information of the participants. During the trial period, some participants may not immediately show their abilities, so there is no need to rush to draw conclusions about their abilities. Good participation in the club depends on mastering it, making the lessons interesting, clear, fact-based, and explaining in detail about the life of the club and its responsibilities as required by the leader.

The leader of the club should pay special attention to the participants of the small group, that is, to control issues such as reading, mastering the lessons of the club, not to miss a reason. Once the circle is formed, the group leader and activists are elected. The leader of the group is selected from among the participants who are reputable, capable

of public work, versatile and exemplary to the group. The leader of the selected group is the deputy head of the circle, who is responsible for checking attendance, cleanliness, and duty.

An active participant is the main helper in the organizational work of the whole circle. The leader should monitor the activities of all club activists. After the training, the workshop will have to be cleaned frequently, which will require a to-do list. The guards tidy up the room and prepare it for the next session, preferably with two people. There are some occasions in the life of the club when the club leader can move a participant from one group to another. Classes are held on a regular schedule. As the facilitator prepares for each session, he or she will arrive on time, monitor room conditions, and anticipate what participants will do in the next session. The facilitator will give individual, sometimes general, instructions to each participant during the training.



The participant drawing the composition is given an insight to work independently. It is necessary to take a break of 5-10 minutes every hour, because

fatigue leads to sluggish, unconscious work, which affects the psychology of the participants.

Therefore, during the training, it would be useful to talk about folk decorative arts or to tell about the life of its masters. The leader should follow the following principles when working with club members:

- the focus of the training should be on educating the participants in the aesthetic spirit;
- take into account the level of abilities and personal interests of the participants;
- the work of the club is beneficial to the community and the community;
- club life should be focused on independence, creativity and initiative.

The program of the circle is based on the program in the following order

It is recommended to carry:

Small group participants will be taught arts, crafts, equipment, raw materials, and more. The middle group participants work independently, mainly based on the knowledge and experience gained in the small group. Large group participants reinforce their knowledge in small and medium groups by sewing and drawing patterns on a variety of complex objects. Proper organization of the club should be interlinked with other disciplines. During the training, the leader should be familiar with modern didactics, be able to apply it creatively in practice.

- unity of education and upbringing, scientific, demonstrative, conscious, active and independent, systematic and consistent education, suitability of participants, in which knowledge, skills and abilities are thoroughly and firmly assimilation theory should be related to practice, teaching should follow the



principles of teaching, taking into account the characteristics of each student. Psychology shows that the more the participant's sight, hearing, taste and sensory organs are involved, the better the knowledge, skills and abilities are formed, so the leader of the circle should use visual aids effectively.

He should not only show the work of the participants, but also use posters, pictures and decorative materials made by himself or with the participants. We recommend that Uzbek folk arts and crafts clubs have the following visual aids.

For small groups: Thematic visual aids, posters, slides. Stands, posters and slides on the tools used in embroidery, samples of practical work done by the participants, safety posters, photo posters dedicated to folk craftsmen, etc.

For the middle group: posters on pattern compositions of masters, circle pattern compositions used in embroidery, ceramics, wood carving, pottery, posters on display and its types, pattern elements used in wood, bone, stone, etc. of fraternal people's samples of participants' compositional work.

For a large group: Embroidery, wood carvings, sketches, posters with elements and compositions, posters with photos of bars made of bone, wood and plaster, o Posters about making tables.

Techniques play a leading role in the positive organization of the Uzbek folk arts and crafts club. Many clubs have special workshops and cabinets, but it is effective if they are equipped with special equipment, including computers, projectors and televisions. The use of technology enriches the knowledge of the participants and increases their interest in art.

Conversations about art are very important in educating the participants. It is recommended to use the exhibition and have a conversation so as not to bore the participants. Extracurricular activities play an important role in solving the problems of education in the circle of folk arts and crafts, as they serve as an important factor in strengthening the knowledge and experience of the participants, the formation of their worldview. In addition to the training, it is advisable to organize the following activities:

- Excursions to the fine arts, folk arts and crafts, history museums, places of work of masters of plaster, wood, stone, architectural monuments and the neighboring circle;
- Meetings with masters of folk arts and crafts of Uzbekistan, art historians and others;
- Organization of exhibitions of participants' works;
- Regular publication of posters "Young Masters";
- Organization of stands on "Skillful hands", "Our masters", "Beauty owners", "Famous sculptors";
- Preparation of photo albums from the works of famous masters and participants;
- Preparation of creative magazines dedicated to the life and work of young artists;
- Conducting competitions among participants;
- Organization of quizzes;
- Show videos and documentaries on folk arts and crafts, architectural monuments, etc. outside the classroom;

According to the program established by the circle of folk arts and crafts, the participants of the circle must implement the following requirements:

- the role and importance of Uzbek folk arts and crafts in life;
- be able to work on all materials used in folk arts and crafts;
- be able to work freely on various tools;
- be able to draw patterns and their elements;
- be able to create floral, geometric, symbolic and other types of patterns;
- be able to apply these patterns in folk arts;
- to be able to make folk decorative arts;
- know the rules of workplace cleanliness, safety, fire safety and hygiene;
- efficient use of working time;
- be able to organize the workplace and the most advanced methods of work;
- be able to read and analyze simple works of folk decorative arts.
- to visit the object of work of architects, museum or potters, wood carvers, coppersmiths to study the work processes of masters, to take samples from patterns;

- organization of photo samples and exhibitions of patterns and carvings of masters of applied decorative arts;
- holding Olympiads;

This work is based on the program of the circle and is based on the work plan of the leader.

Embroidery Club Program

In fulfilling the necessary task of preparing our girls for life by mastering the profession of embroidery, every woman should know the secrets of embroidery. The profession of embroidery, like other professions, is one of the most honorable professions. It is also about building the knowledge, skills and competencies needed to teach the secrets of the embroidery profession, their comprehensive upbringing.

Proper planning of educational activities plays an important role in increasing the effectiveness of the club. If we can apply the principles of teaching to students correctly, we will achieve the goal set for them. Conducting the same activities in a circle also has a negative effect on the effectiveness of the lesson. It is important to use the methods and forms of teaching correctly in the lessons, to use the given time effectively. For example, it is important to teach students to perceive the beauty of the environment, to evaluate embroidery, to analyze the compositional structures, to organize the lesson correctly. There are three main types of embroidery classes: annual, quarterly, and illustrative.

Annual calendar plan

The annual calendar plan was developed before the start of the school year, the annual classes were divided into 4 quarters, and the topic and extracurricular activities were identified. In order to create a thematic plan for the quarter, the annual planned topics will be considered in detail. The topic, time and extracurricular activities will be clearly defined. Each session will show the work schedule, visual aids, and time allotted for the topics. Then, based on the topics planned for the quarter, a daily lesson plan will be developed:

- Organization of classes;
- Homework check;

- Introduce a new topic;
- Independent work of participants;
- Reinforce the topic;
- Homework;

Organize a lesson. The embroidery room will be inspected, the group leader will be selected, a duty officer will be appointed, the room will be ready before the lesson and the equipment mentioned by the teacher will be prepared. After the visit, the club leader checks the room and the students for readiness. Homework will be reviewed, the best of them will be selected and presented to the participants. The successes and failures of the work are mentioned, and the best of them are selected for the exhibition. Then a new topic is introduced, in which the main content, goals and objectives of the topic are explained.

The topic will be explained on the basis of tables, posters and examples from students' work. When explaining a new topic, be sure to use a blackboard, explaining the rules of step-by-step drawing and sewing of embroidery patterns.

The wide use of the work of embroiderers in the composition, as well as ways to pay attention to sewing techniques, and then explain the independent work processes. After explaining the independent work and demonstrating sewing, participants begin to sew independently. Some of the participants do not understand the tasks given in the circle very quickly, so it is necessary to work with such participants individually and explain them again. In the process, the work of the participants will be monitored, and any shortcomings should be corrected and eliminated. The owner of the work that meets the requirements should be encouraged. In order to reinforce the topic, a blitz questionnaire will be conducted, and the work done by the participants will be analyzed. Successes and failures are highlighted and evaluated.

Some of the work done will be continued and completed at home. Repeat the homework and mention the tools that will be brought to the next lesson.

The role of demonstration in education

Demonstration is one of the prerequisites for successful acquisition of knowledge. In the embroidery circle, it is used not only to create concrete ideas in students, but also

to create concepts in them, to understand abstract connections. In modern educational psychology, there are objects, images, and technical representations. Introductory exhibitions help the members of the circle to get acquainted with the realities of nature, that is, the environment, to better understand, comprehend and remember the relevant materials. The art exhibition will further increase the interest of the participants in the topic they are teaching during the training. Students will be introduced to nature's flowers and plants. For example, when drawing pattern elements and creating pattern compositions in a small group, students are shown leaves, flowers, and twigs taken from nature, and explained that the patterns are stylized from plants in nature and that the pattern should work naturally.

Exhibitions include teacher-led experiments. The most important types of exhibitions include objects and events observed during the trip, which expands the knowledge of the members of the circle, while increasing their interest in learning, it teaches them to observe the objects and events around them, the relationships between them.

Visual aids. Visual aids such as tables, drawings, etc. play an important role in conducting an embroidery workshop, and these exhibitions should be relevant and understandable to the topic of the workshop.

Visual aids serve to confirm or clarify what has been said. Visual aids are superior to natural objects in the acquisition of some knowledge, for example, visual representation is based not only on the emotional basis of the object itself, but also on the generalization through words.

Technical Demonstration. In the rapidly evolving context of science, technical visualization plays an important role and can be divided into two types, screen and sound technology. Screen aids include educational presentations, movies, videos, and television broadcasts. Sound equipment includes gramophones, DVDs, audiotape recordings, and radio broadcasts.

Psychologically, visualization is a means of connecting emotional and intellectual acquisition of knowledge, with the help of which the activity of thinking becomes more specific, helps to generalize individual visual images. When teaching new topics in

embroidery, it is important to choose the right and appropriate display tools. It is advisable to use different types of exhibitions during the training. This will be a big factor in the development of the club.

The organizer of the club should have the following knowledge and skills:

- Meeting the needs and interests of club members;
- To teach the members of the circle to draw simple and complex patterns.
- To teach the members of the circle to work independently on the sources, as well as to sew on different stitches;
- To develop a program and a plan of the subject on the basis of the requirements of the state educational standards;
- Implementation of state policy in order to form a comprehensively developed personality, educating members of the circle in the spirit of national traditions, patriotism, love of profession, respect for folk art;
- Organization of leisure time of club members;
- To know the history of embroidery, to convey it to the members of the circle;
- To know and teach the process of sewing and the use of equipment in embroidery;
- Know and teach to equip embroidery rooms;
- To develop the skills of sewing stitches in the process of sewing in embroidery;
- Regularly publish articles in embroidery magazines in our country and abroad;
- To make a pattern from the body and teach to embroider according to this pattern.

General issues of embroidery techniques

Embroidery is one of the most ancient and popular types of handicrafts. The interest in hand-embroidered clothes and accessories is growing from year to year, because with the help of naturally selected silk, a person has mastered the craft of embroidery, will be able to decorate different clothes and items. The profession is definitely taught from a young age. In our country, in addition to the teaching of many disciplines in the field of applied arts, there are out-of-school institutions that teach

embroidery. The profession instills in the young generation a love of work, artistic taste and skill, patience and creativity.

Embroidery clubs are organized in schools and out-of-school educational institutions. In these clubs, young people learn the history of embroidery, the types of equipment and threads needed for sewing, the correct choice and use of colors, sewing techniques, sewing clothes and garments in the required size, processing of sewn clothes, acquire skills such as caring for them.

Proper organization of work in embroidery clubs - allows our young people to spend their free time productively and meaningfully, to go to work, to engage in socially useful work, to enjoy the fruits of their labor. allows them to In addition to learning how to embroider various items and clothes for family members in the clubs, they also make patterns of stitches used in the clubs as exhibition materials, as well as a variety of small items and clothes. In the process of teaching embroidery in the clubs, special attention should be paid to teaching the members of the club to embroider various decorative items, home decor, toys and clothes. The process of doing such work allows a person to express himself more broadly, to focus on creativity, to raise the work to the level of art. The work done by the members of the club will be a report on the work of the club, which will participate in various competitions and exhibitions. The organization of exhibitions and competitions, in turn, draws attention to the clubs, interest in embroidery and other trades, attracting new members to the clubs.

Training in the process of embroidery circle

The main purpose of the club is not only to provide the members of the club with relevant knowledge and skills, but also to cultivate in them an attitude to work, social and personal property, a positive attitude to the community and its members. The responsibility and conscientiousness of the individual in the performance of work tasks is to cultivate the skills of work as a team, a caring attitude to public property, while adhering to the discipline of labor.

Here are some ways to train your club members:

1. Teamwork, fostering a sense of responsibility for the work assigned.

2. Critical self-assessment and critical control, fostering a sense of intolerance for shortcomings.

3. Fostering conscious discipline.

4. Fostering a caring attitude towards community and individual property.

5. Art education in the circle.

Circle plan and curriculum content

The planning of the process of organizing clubs is a clear organization of the educational process and should be in accordance with didactic principles. Planning the organization of clubs, the implementation of the training plan and program of each club leader, educational tasks that fully meet the content of training materials, changing the schedule of club members to jobs based on a high level of work skills and competencies of scientific, technical knowledge.

Clubs are organized according to the curriculum. The curriculum is a government document. The curriculum is approved by the Ministry of Education and includes the name of the group taught in groups, hours of study, duration, and the end of the school year.

Curriculum development requirements are as follows:

1. The curriculum is based on the goals and objectives of educational work;

2. Continuity and consistency of education;

3. The size of the circle is determined by the age and level of knowledge of students;

4. Classes included in the curriculum are secular and scientific in nature and are aimed at achieving the goals and objectives of universal education;

5. Curriculum takes into account modern requirements in determining the activities of the club. The curriculum included in the curriculum is aimed at educating a scientifically, nationally and spiritually mature person.



CONCLUSION

Today, as the Republic of Uzbekistan takes bold steps towards a brighter future, educating a healthy and harmoniously developed generation remains one of the most important tasks. President of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev on March 19, 2019 , a video conference was held on the promotion of reading among young people, the employment of women.

Thirty percent of the country's population is between 14 and 30 years old. Modern conditions and opportunities are being created for them to get an education and get a profession. Today, the organization of meaningful leisure time for young people is a topical issue. Because the more spiritually mature young people are, the stronger their immunity against various alien diseases. It is well known that the head of our state has put forward 5 important initiatives to organize work in the social, spiritual and educational spheres on the basis of a new system. The first initiative aims to increase

the interest and talent of young people in music, painting, literature, theater and other arts.

One of the most important issues today is to increase the effectiveness of these classes and to provide students with in-depth knowledge and education. In this regard, it is important to use the spiritual heritage of our ancestors, the national traditions, to continue them, so the appropriate use of legends in the classroom gives positive results. They help young people become more interested in a particular science and art, as well as quickly understand the content of the lesson and make the lesson more interesting. Most importantly, they also have a positive impact on student learning.

One of the main decorations of the Uzbek house is embroidery. Especially during the holidays and weddings, embroidery art plays a special role in the decoration of the Uzbek household. The embroidered floral arrangements are designed for large hotels and are designed to look beautiful from afar. Colorful silk embroideries placed in dark houses shine and give an aesthetic pleasure. The walls of the bride's room are filled with embroidery, leaving no gaps, and this feature differs from other nationalities and ethnic groups.

Rare examples of embroidery are now stored in many museums and private collections around the world. These include the Museums of Oriental Culture in Tashkent, Samarkand, Bukhara, Shakhrisabz, St. Petersburg, Moscow, the Museum of Western Europe and the Museum of Ethnography in Berlin. These embroideries were taken from Uzbekistan in the late 19th century. At the end of the 19th century, Stockholm hosted an exhibition of F.R. Martin's collection of Central Asian handicrafts. The album, dedicated to the patterns of different peoples, kept in the Berlin Museum of Ethnography, contains 30 embroidered details of Bukhara, Nurata, Shakhrisabz in a 3-color table. At present, the original works of Bukhara embroidery are exhibited in the Russian State Museum (St. Petersburg), the Museum of Oriental Culture (Moscow), the Museum of Local Lore of Tajikistan (Dushanbe), the Museum of the Academy of Sciences of Tajikistan, the Museum of History of the Peoples of Uzbekistan (Tashkent). The history of culture and art of Uzbekistan is kept in the Republican Museum

(Samarkand), Museums of History and Local Lore (Bukhara), Museums of Decorative and Applied Arts of the Republic of Uzbekistan (Tashkent).

Embroidery gives people an aesthetic pleasure, not only because of its importance in decorating houses, but also because of the centuries-old customs and rituals that have become popular and popular among the people. From large embroideries palak, suzana, takiyaposh and yamnamaz, the joy of human life was associated with events. They are mainly sewn by the bride in good faith and form the main part of the bride's dowry.

Young brides and grooms have a long tradition of embroidering flowers with amulets to protect them from the evil eye. Some elements of the finished embroidery are deliberately left unfinished, which means a special symbolism, that is, the continuation of the children, the interdependence of their lives, the transmission from generation to generation, or the wedding after the wedding, my daughter survived. lib expresses good intentions so that our heads do not come out of joy.

Through the art of embroidery, embroiderers instill their dreams of a future, happiness, love for nature and a desire for beauty. The creation of such embroidery as a unique art inspires love in the audience, such as kindness, humanity, love of life and nature, spiritual nourishment.

Researcher V.S. Voronov's description of folk art can be applied to this art as well. All artistic means are very interrelated in the structure of the pattern and its decorative interpretation, color scheme, stitching and sewing style. One complements, enriches the other, and serves to create a decorative work of art in which the wonderful parts are inextricably intertwined. The great artistic taste of the weavers is also reflected in the fact that the ornaments find their place in the fabric, they do not over-decorate the fabric, and at the same time do not leave a blank space. This is why the background and decorations fit together and discover a stunning landscape.

The background itself among the embroidered ornaments looks like an additional ornament on the panel. Such an active role of the background is typical of the decorative art of the peoples of Central Asia. Suzanne ornaments, which are mostly symmetrical, often deviate slightly from strict geometric symmetry. For example, the four corners of a panel are not always the same, one part of it may have additional small ornaments,

and the other part of the panel may not be in harmony with it. This free placement of ornaments gives the embroidery a special charm, as does the natural rhythm of the floral patterns.

The immortal charm and uniqueness of the best embroidery patterns of the XIX century lies in the rhythm of their organically placed flowers, the unexpected new solution of each embroidery composition, the combination of bright, vibrant colors and skillful stitching. Even when you look at hundreds or thousands of suzans, no two works are exactly alike, and each is unique.

Today we are on the threshold of an unprecedented event - an ongoing process of survival and flourishing of applied and fine arts. New arts of Independent Uzbekistan are being born before our eyes. This art should be worthy of the people who are on the path to independence.

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APPENDIX



Peshkurta embroidered on silk (Zehi kurta)

Shahrisabz. XIX century



Silk embroidered belts and headbands

Shahrisabz. XIX century



Embroidered doppies



12-month-old palak



Symbolic patterned suzana



Suzana





The process of making a natural color for dyeing silk



Pillow skin decorated in embroidery



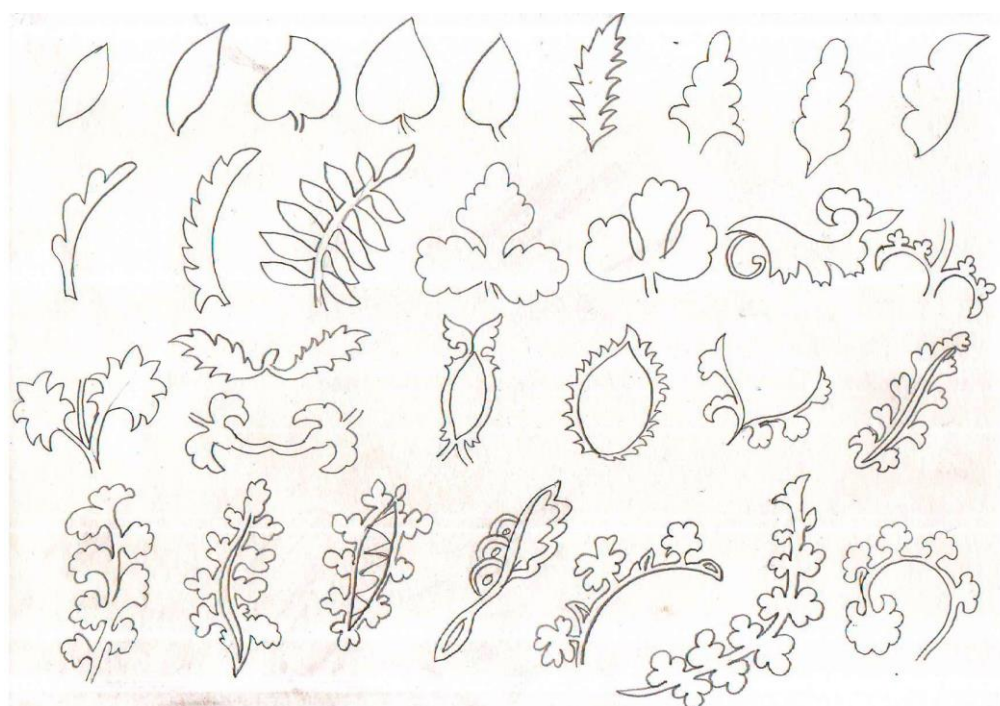
Embroidered sandals.



«Pomegranate» pattern composition



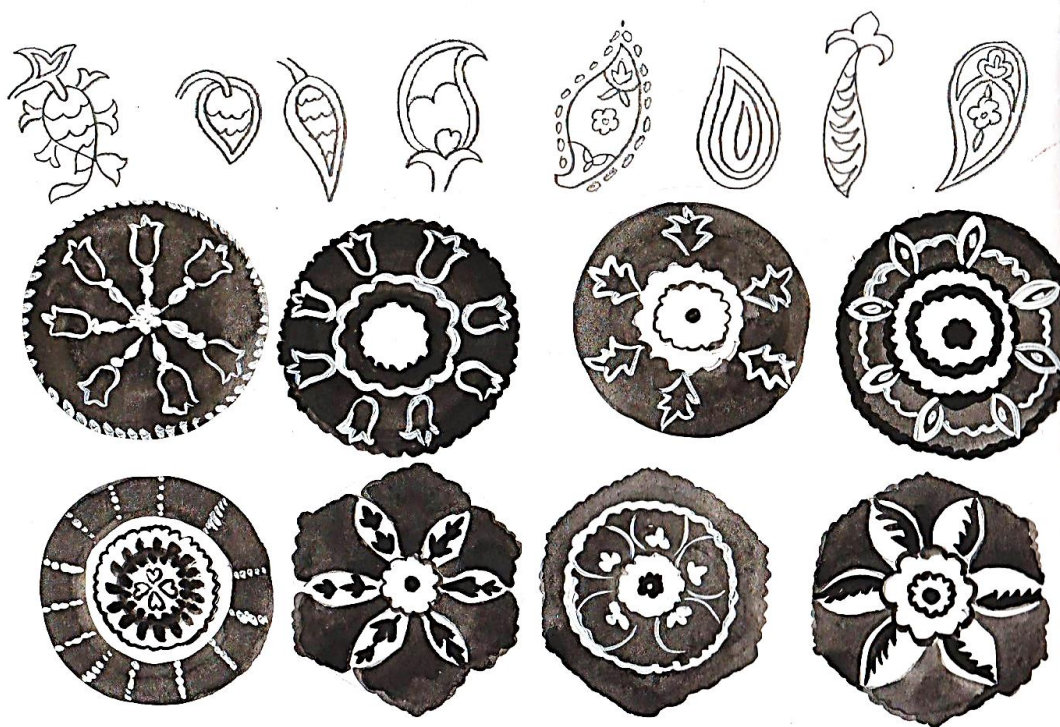
Pattern composition «Anorgul»



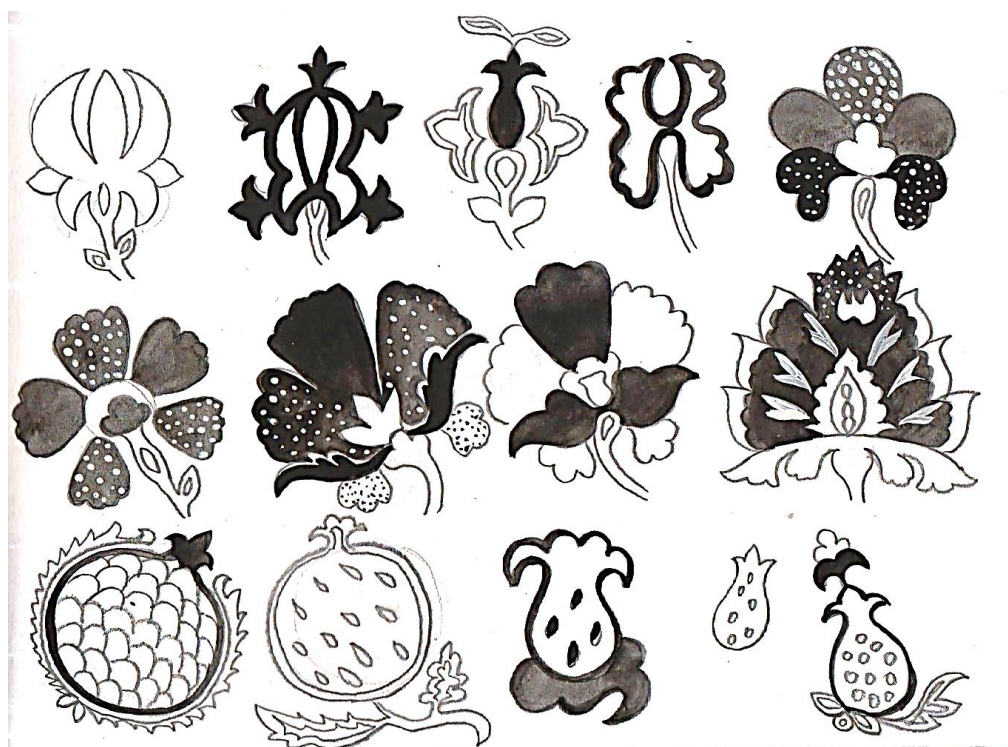
Leaf elements used in embroidery



Floral elements used in embroidery



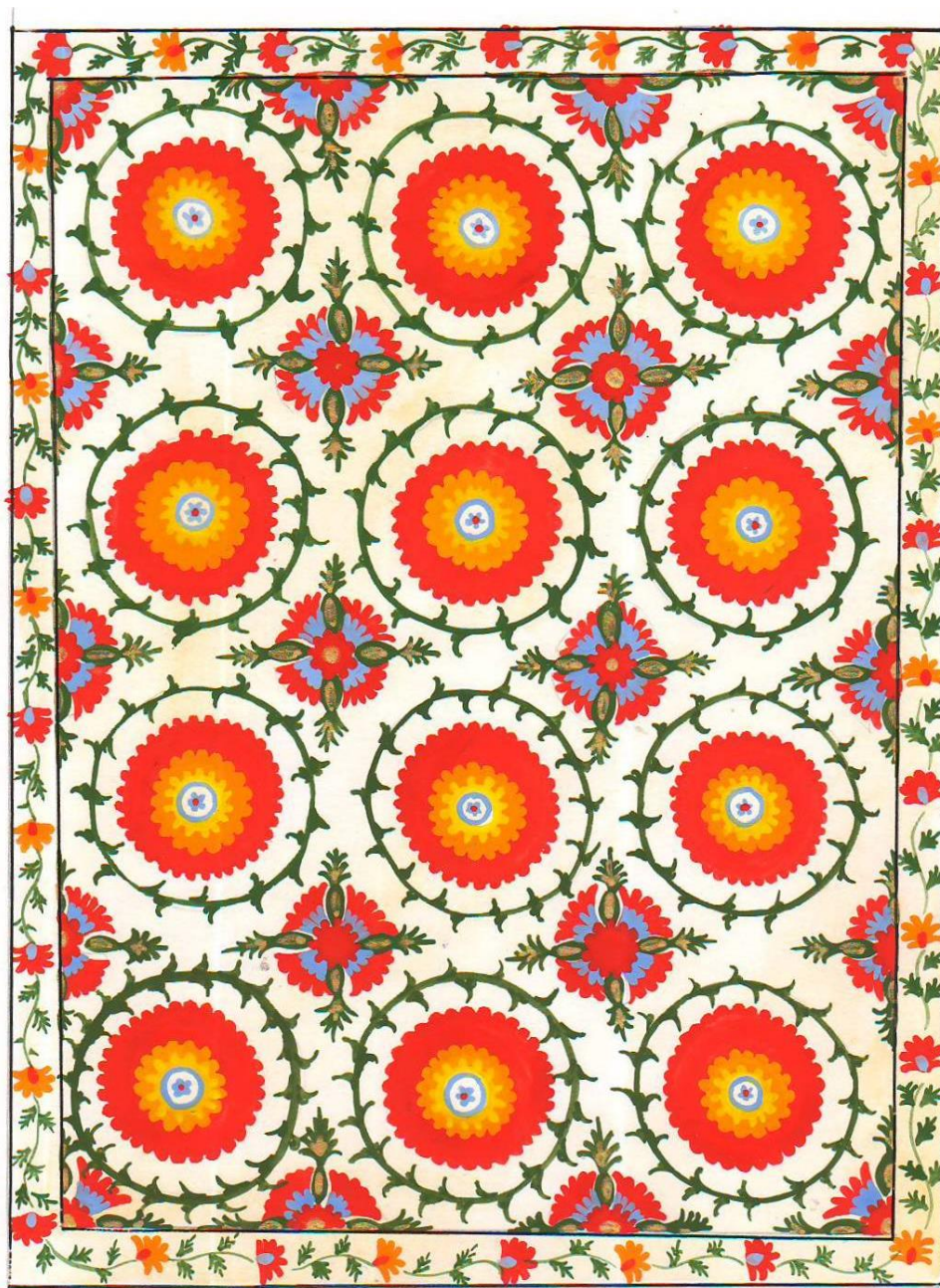
Elements of circle flowers used in embroidery



Kashtachilikda qo'llaniladigan safsargul, chinnigul va anorgul elementlari



Sozana's composition «Spring»



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Scientific publication

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ON AN EMBROIDERED NEEDLE**

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