



BUKHARA-SAMARKAND CRAFTSMANSHIP SCHOOL

Solieva Diyora Babylon's daughter

Teacher, Andijan State University Faculty of Arts

Department of Fine Arts and Engineering Graphics

ABSTRACT	KEYWORDS
In this article, in the second half of the 17th century - the beginning of the 19th century, on the territory of the Bukhara Emirate, Khiva and Kokan khanates, there was the emergence of local pottery schools with their own distinctive features, the main schools of pottery. Uzbek glazed ceramics, general principles of development and local features of the centers are presented.	Bukhara, pottery, center, hearth, master, potter

Introduction

In the second half of the 17th and early 19th centuries, maximum craftsmanship schools were established in the territory of the Persian Empire, Khiva, and Mogadishu. These are: a) Central or Samarkand-Bukhara School located in the cities of Samarkand, Urgut, Bukhara, Gijduvon, Tajikistan, Tashkent, Kitob, Kattakogon, Denov; b) northeastern or Fergana school with centers in Rishton and Gurumsaroy; (c) Southwest or Khmer Rouge School in the villages of Naples, Khiva, Madir¹, and Kattabog. The craftsmanship of each center, through the general principles of development, retained its local characteristics.

In the craftsmanship of this period, the traditions of the Tyrians' style are felt, but decoration, previous attractiveness of dishwab shapes, and high technological quality begin to disappear slowly. The craftsmen's specialties are large enough—from cups, eye-drawers to craftsmen, and high-quality to make decorated dishes. The craftsmen made containers that were 40 to 50 inches [40 to 50 cm] in diameter, as well as containers of small sizes, 20 to 28 inches [20 to 28 cm] in diameter. The craftsmen made all kinds of shapes and needs—large and small, one liter or more, thin and wide neck, low and high, one or two dishes. They are named after the common "eye" and "xum," but they are named after the area of use, the size, the number of programs, and the sheet.deb Water is taken up through the saving of lives and prevented From Becoming Bloodthirsty.

The shape of the containers prepared by the masters was primarily distinguished by simplicity, lack of excess details, and functional functionality. Their precisely found props, the expressive plasticity

¹ Мадир – Хоразм вилояти, Хонқа туманининг маъмурий маркази, Хонқа shahar aholi punkti.

of their shape, and the tendency to reveal the artistic ability of the material are evident for several generations of skilled pottery.

The cities of Samarkand, Gijduvon, Bukhara, and Denov were the largest centers of craftsmanship during this period. The assortment of kitchen dishes includes sand dunes called dishes of various shapes and sizes, palm trees, palm trees, chorus, dishes, large and small sizes, complex or simple containers by structure—bowls, chocolate, cups, eyes, often, and so on. The bowls and eyes have defined the specialty of the masters. The cupbearer produced cups, chocolate, cups, and flat dishes—lagan, trays, mountains, badiya,² and so on—and a skilled craftsman, sand and eyes of various shapes. By the end of the 19th century, porcelar dishes with high-quality secretions and rich ornamental patterns were also produced.

Common methods of decorating hidden containers include "pencils" painted with mustache and "drawings" performed in engravings. Along with the drawing, the containers are decorated with a printed ornament derived from two wooden clay molds. When unpleasant containers were embroidered, the technique of carving out the embroidery was used before burning it in raw samples.—Samarkand, Gijduvon, urmetan³. Jehovah Has Made Me More Than I Get. The "spring cloud") was shaved in this way before burning the paint container. A distinctive feature of the Gijduvon craftsmanship of that era is the multitude of zoomorphic elements in it. However, many of the images are exceptional geometric, only their name helps to determine whether they originated in a zoomorphic description.

In the late 19th and early 20th centuries, in Samaria, along with leaded pouring for the secret of craftsmanship, soil diarrhea was used, under which drawings were carried out with blue or green dyes. The products embroidered in the blue-green gamma reminded us of the rishton samples. Other centers of the Bucharest-Samarkand school (Urgut, Bucharest, Gijduvon, Shakhrisabz, Book, Kattakoghan, Denau) were distinguished by bright, warm gamma, and free images. (Matthew 24:14; 28:19, 20) At the end of the 19th century, competition for factory products in central Russia reduced dramatically and its quality decreased considerably.

By the 20th century, he continued his work in The City of Uzbekistan in the form of the Samarkand-Bucharest School, the Tashkent, Samarkand, Urgut, Bucharest, Gijduvon, Tajikistan, the Book, Kattakogon, and Denov Centers.

Leaded secrets and yellowish-green, brown dyes played an important role in the emergence of Pottery in Bucharest and Samarkand, and the representatives of the Samarkand-Bucharest school were distinguished by the bright works of Alisher and Abdulla Narzorov (Gijduvon), Namoz and No'mon Oblokulov (Urgut), and X.Haqaliyev (Samarkand). (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these answers with you.

Currently, the art of artistic craftsmanship is being supported and promoted in every way, creating favorable conditions for its further progress. Ancient traditions of the Samarkand-Bukhara craftsmanship school are being restored. Although craftsmanship has existed in Samaria since the Neolithic period, its most prosperous period dates back to the nineteenth and 12th centuries B.C.E.

^{2 2} Badiya is a keng cheetah.

³ Урметан – Тожикистоннинг Суғд вилояти Аинин туманидаги аҳоли пункти. Зарафшон дарёсининг ўнг томонида Туркистон тизмасининг жанубий ёнбағрида жойлашган.

By the time the industry developed, the industry was largely thirsty, and in recent decades some of its manifestations have even run the risk of extinction. At that time, craftsmen and families who continued the Pottery dynasty established their own school. One is the Descendant of Ilham Bobobavonov. Ilham Bobobavonov is one of the most talented craftsmen in the world. If you are in his workshop, the charm of the entire craftsmanship will be evident before your eyes. You will be impressed by the creation of such a beautiful work of art from ordinary clay.



Terracota and secret dishes, various items of roaming, and fairy tales have been picked up in the craftsmanship. Pottery lagans made of various colors are used in many dining rooms in Samarkand today.

Tourists are the main pilgrims of these works, which are wounded by clay.

Mehrojdin, the son of Ilham Bobobavonov, is considered to be the continuation of the dynasty.

Interest in hand-made items is very high all over the world. This craftsmanship school has practiced exchanging experiences between many foreign countries, such as Turkey, Russia, Japan, and Qatar. Representatives of the school of craftsmanship work in African style and travel to different countries of the world to actively participate in various exhibitions.

The creator of this style, Ilham Bobobavonov, is considered a disciple of Umar Jorakulov, a skilled craftsman and artist of Uzbekistan.

"We try to preserve these products, not public release, but relying on national values to incorporate modern and ancient styles," says the master potter.

If you dig up the earth in many places in Samaria and its surrounding districts, pieces of pottery will come out. What is striking is that pottery lying underground for centuries has not lost its color. It is a miracle that the jellyfish of colors in millenniums is still preserved.

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