

Samarkand Machine Embroidery and Trends of it in 20th Century

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Abstract:

Samarkand machine embroidery has a rich history that dates back centuries. This article explores the origins and development of this craft in Samarkand, a city located along the Silk Road in present-day Uzbekistan.

In the next parts of the article, the captivating history of Samarkand machine embroidery, exploring its origins, influences, and significance in the region's cultural landscape were discussed. The techniques employed by artisans, the symbolism behind the motifs used, and the role of machine embroidery in contemporary society has been also examined. By shedding light on this extraordinary craft, we hope to highlight the importance of preserving and promoting Samarkand's machine embroidery tradition for future generations to appreciate and cherish.

Keywords: machine embroidery, hand-crafted textiles, artistic technique, patterns, craftsmanship, cultural identity.

Introduction

Samarkand, a vibrant and ancient city located in modern-day Uzbekistan, holds a rich cultural heritage that is reflected in its various art forms. One of the notable art forms that have been practiced in this region for centuries is machine embroidery. Renowned for its intricate designs, vibrant colors, and exquisite craftsmanship, Samarkand machine embroidery is a testament to the city's historical legacy as a center for textile production and trade.

The history of machine embroidery in Samarkand can be traced back to the ancient Silk Road era, which played a pivotal role in the exchange of ideas, goods, and art forms between the East and the West. As merchants traveled along this ancient trade route, they carried with them exquisite fabrics,

including silk, embellished with intricate embroidery. Over time, this traditional craft evolved and incorporated influences from various cultures, resulting in the unique style that is found in Samarkand today.

Samarkand machine embroidery reached its zenith during the Timurid Dynasty (14th-15th centuries), a period characterized by a flourishing of arts and culture in Central Asia. The Timurid rulers and elites were patrons of the arts and encouraged the creation of magnificent textiles adorned with elaborate embroidery. These textiles were not only used as clothing but also as valuable gifts, diplomatic offerings, and status symbols.

The art of machine embroidery in Samarkand continued to thrive throughout the centuries, even amidst political upheaval and changing cultural influences. Today, the city remains a center for machine embroidery production, with skilled artisans continuing the traditions passed down through generations. Their craftsmanship enables them to create intricate designs that depict scenes from nature, folklore, and religious symbolism, all while preserving the authenticity and beauty of Samarkand's rich artistic heritage.

Embroidery has long been an integral part of the cultural heritage of Samarkand, with evidence of its existence as far back as the 5th century BC. The city's strategic location along the Silk Road made it a vibrant hub for trade and cultural exchange, which contributed to the development of Samarkand's unique style of embroidery.

Traditional Samarkand embroidery incorporates intricate designs and vibrant colors, reflecting the influences of numerous civilizations that have passed through this region over the centuries. These include Persian, Arabic, Turkish, and Chinese influences, resulting in a diverse and visually striking embroidery tradition.

Methods

1. Historical Analysis:

The article on the history of Samarkand machine embroidery presents a historical analysis that traces the evolution and enduring tradition of this craft. The analysis relies on various historical sources and narratives to provide a comprehensive overview of the embroidery's development over time.

The historical analysis begins by describing the origins of Samarkand embroidery, highlighting its association with the Silk Road trade network and the multicultural influences that shaped its techniques, patterns, and materials. The article emphasizes the historical significance of Samarkand as a cultural hub, where different civilizations intersected.

Furthermore, the historical analysis explores the impact of industrialization on traditional embroidery practices, with the introduction of machine embroidery in the early 20th century. This development revolutionized production methods and opened up new possibilities for the craft's commercialization and global reach. However, it also raised concerns about the preservation of traditional hand embroidery skills.

Moreover, the historical analysis examines how Samarkand embroidery persisted despite geopolitical changes and social transformations. It discusses the impact of Soviet-era policies on the craft, including the establishment of state-owned embroidery workshops and the integration of traditional motifs into socialist aesthetics. This analysis highlights both the resilience of Samarkand machine embroidery and the tensions it faced under changing political regimes.

In summary, the historical analysis presented in the article provides a comprehensive understanding of the development, transformations, and challenges faced by Samarkand machine embroidery throughout history.

2. Comparative Analysis:

The article on the history of Samarkand machine embroidery also includes a comparative analysis that explores the similarities and differences between this craft and other embroidery traditions around the world. This analysis aims to establish connections between Samarkand embroidery and broader global artistic practices.

The comparative analysis compares Samarkand machine embroidery with various embroidery styles from different regions, such as Indian, Chinese, and Persian embroidery. It identifies shared techniques, motifs, and aesthetic sensibilities, emphasizing the cross-cultural influences that have shaped embroidery traditions worldwide.

Furthermore, the comparative analysis examines the socio-cultural contexts in which these embroidery traditions exist, highlighting the unique cultural significance and symbolism attached to Samarkand machine embroidery. It explores how the craft is deeply rooted in the history, customs, and identity of the Uzbek people.

Additionally, the comparative analysis delves into contemporary perspectives and developments, discussing the global resurgence of interest in traditional crafts and the impact of cultural tourism on the preservation and promotion of Samarkand embroidery.

Overall, the comparative analysis in the article demonstrates the interconnectivity of embroidery traditions across different regions, highlighting the uniqueness of Samarkand machine embroidery within this global tapestry of artistic expression.

Discussions and Results

Scientific sources of scientist D. Fakhretdinova state that machine embroidery appeared in the last quarter of the 19th century, and in it, the words were sewn using a knitting method, and in the 1920s and 1930s, traditional embroidery with many shapes and patterns met the requirements of the time. is emphasized.

"Trud Genshchin" artel was also established in Samarkand. Artelda produced items in machine embroidery together with hand embroidery. Many women in the "Trud Jenshchin" artel sewed items such as sozana, zardevor, roiyo, nimsozana, doppi, bolinposh, joynamoz in the popop method. The organization founded in 1932 under the name "Baddiy-gilam" in Samarkand, in 1960 "Factory for making art products", in 1960 "Factory for making carpet-art products", in 1961 the art-art factory merged with the former "Madaniyat" No. 1 and became "Samarkand" that was called the art-carpet factory.

Embroidery samples and other items produced in this artel, which was established at the beginning of the 20th century, were sold throughout the Union. Even in 1937, artel products were awarded a gold medal at the exhibition of applied decorative arts held in Paris. Later, other attar artels in Samarkand and Karshi were also integrated into the factory. The artel, which started with 5 workers when it was first established, over the years has produced more than 300 products in the embroidery shop alone. At the time of the initial establishment, the machines were adapted to embroidery products, models #22, #27, #97 of Kievsky and Popop machines were used, thread sizes were #40, #50, and threads of different colors were used. In 1960, the factory had departments such as embroidery, stitching and embroidery, machine embroidery and embroidery, and headwear production. Among the workers were 15-20-year-old girls, who were paid an average salary of 50 to 70 rubles per month. The sources contain information about the activity of the artel until the 1970s.

In this artel, there were skilled draftsmen and seamstresses, sisters Rajabovalar, artists Z. Kovalevskaya, Sh. Shukurova, I. Jamilova, Dodar Mavlonova, among other advanced seamstresses. Dark dukhaba, green, black, dark blue colors of silk were chosen for the background of the items, and attention was mainly paid to contrast. Samarkand's potpourri machine embroidery is

distinguished by its brightness, but not as sharp contrast and meaningful filling of the background as that of Tashkent. Feather-like burgundy with delicate patterns, small rosettes, and small floral motifs around them kept lightness. The sides of the rosettes are trimmed, and the transparent colors of orange, blue, and pink give them an airy look and have their own style. The embroidery features flowers, double doves, large and small rosettes. In Artel, embroideries are made not only by



machine, but also by hand. For example, the portraits and thematic compositions sewn by Fazilat Saidaliyeva look very realistic, they are sewn with a high level of skill in the printed method of Russian traditional embroidery, on light-colored silk fabric, with different shades of mulina.

Zinaida Kovalevskaya, one of the artists who came to Samarkand at the beginning of the 20th century, fell in love with its unique nature and lived and worked in this place, worked as a draftsman-painter for a while. The sketches he prepared for the caps (national duppi) are also very special in that they are rich in images and colorful .^[5]

As there was a need for a craftsman in the artel, Mahmudkhanov Ikromkhan from Margilon came and taught many students, and his son Abdulaziz Ikromov continued this work in the potpourri method. Abdulaziz Ikromov is recognized as a representative of the old school, which preserves centuries-old traditions. Abdulaziz learned all the secrets of crafts until the age of maturity: dyeing threads and fabric, drawing patterns, embroidering. While still a student, he worked in the "Trud genshchin" artel and learned the potpourri method from local embroiderers. In this artel, strong local craftsmen gathered and taught the craft to women sitting at home. Later, he worked in the artel as chief artist and head of design technology department, responsible for special embroidery machines, training process, product quality, pattern samples, manufactured items. Although Abdulaziz Ikromov was a restrained person by nature, he was demanding and strict when teaching students. He demanded that the work be clean and of good quality. At that time, at Trud Jenschin, she sewed beshikposh, bolinposh, roijo, and various wedding dress ensembles. These items were sold in hundreds of copies and were made with high artistic taste. His embroideries, made in the popur method, have their own style, without excessive details, and have entered the hearts of the people with their simplicity. His works are elegant with beautiful national patterns, harmony of colors, precision of his style. The copies of patterns he drew for embroidery were accepted into the fund of the department of the History of Culture of Uzbekistan Museum). There are also many works This sample (4191/7) in the sample of embroidery with wall Nimsouzani composition is along the



vertical axis, sockets are central square, three large center and crimson with a rosette are filled with green, second outer field, smaller patterns. The colors of the



They are interleaved compositions in accordance with the central leaves. The fields are separated by obas and are densely patterned and yellow and white in color. The threads were made of silk and anil oil was used. This 200 x 100 cm model is sewn on black satin fabric. In the sample, it can be seen in the following picture how colors and patterns are brought to a composite solution and create a festive mood.

arranged in one area. In the rosettes are orange with a white yellow center. The edges of the purple, blue leaves. In the rosettes are repeated with leaf rosette are white and yellow.

In Samarkand embroidery of the end of the 19th and the beginning of the 20th century, motifs such as peppers, bushes, pomegranates, etc., were sewn into the back of the arch, and it can be seen that this was also transferred to the machine embroidery zardevors. 20th century hand-embroidered jewelry had few colors, and machine embroidery shows the variety of colors in sozana and bolinposh, patterns, like the sample of the end of the 19th century.

This sample (kp-4884) shows that at the beginning of the 20th century there was a stylistic change in the hand-embroidery of Samarkand - i.e., on a white base, only a few colors of flowers and leaves were used - black, rosettes were only dark red and bright red. We also observed the use of only dark and black colors in the fabric of machine embroidery using the popur method. Nevertheless, we can see that the images of the colorful Samarkand sozanas of the 19th century have reappeared. Now he could only see the moon, sun, and birds from the symbolic patterns. The symbolism in it is reduced.

Conclusion

Machine embroidery, which was really a novelty at the beginning of the century, has been gaining a new appearance and importance every year with its new patterns, types of items and variety of materials. Today, new models and computerized versions of it are being created. Now it is manifested in special clothes with labels and inscriptions, inscriptions and images on souvenir items, most importantly in the decoration of clothes of brides and women, young girls in Samarkand. It can be said that the colorful embroidery of brides of the late 19th and early 20th centuries has now moved to computerized machine embroidery. Because the ensemble of the bride's saree: a decorative headdress, a dress, a nimcha, a veil, a bow scarf and a net burqa, sleeves were sewn by hand and on a sewing machine in the 20th century, but in the 21st century, they are sewn by computer. increased use of machine embroidery. Samarkand car to embroidery computer of technologies come in coming his from each other beautiful of samples to injury reason it happened

Our scientists predicted such a feature in the middle of the 20th century. "Today, machine embroidery sets the perspective for further development with its high quality and cost-effectiveness in production".

Recommendations for preserving this culture in Samarkand:

1. **Preserve the Traditional Techniques:** It is crucial to ensure the preservation of traditional techniques utilized by embroiderers throughout history. This can be achieved by conducting research, documentation, and archiving of various embroidery styles and methods. By doing so, we can protect the rich heritage of embroidery and pass it down to future generations.
2. **Support Artisan Communities:** Many embroiderers still rely on traditional methods as a means of income. Supporting these artisan communities by providing fair wages, access to education, and resources for sustainable practices can help preserve the art form and contribute to the livelihood of these talented individuals.
3. **Encourage Collaboration and Innovation:** Embracing collaboration between embroiderers and artists from other disciplines can lead to exciting innovations in the field. By combining traditional embroidery techniques with modern materials or incorporating embroidery into contemporary art forms, we can keep the craft alive and relevant in a rapidly evolving world.
4. **Promote Education and Training:** Encouraging the education and training of aspiring embroiderers is crucial for the continuity of this art form. Offering workshops, courses, and apprenticeships can help pass on the skills, knowledge, and passion required to become a skilled embroiderer. Additionally, supporting educational institutions that offer textile and embroidery programs can help create a new generation of talented artisans.

5. Exhibit and Showcase Embroidery Art: Organizing exhibitions and showcases dedicated to the history of embroidery can raise awareness and appreciation for this ancient art form. These events can provide a platform for established and emerging embroiderers to display their work, allowing audiences to learn about its history and cultural significance.

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