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Uzbekistan LEAD Project Final Report



Submitted to Counterpart International by:

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**AID TO ARTISANS
FINAL PROGRAMMATIC REPORT
LEAD (Leadership, Enterprise, Association Development) Project
July 1997 - November 1999**

A. PROJECT PURPOSE:

The purpose of the project was to assist the Business Women's Association (BWA) of Uzbekistan "Tadbirkor Ayol" to achieve self-sufficiency and provide sustainable client services to women entrepreneurs in 13 regions of Uzbekistan.

B. RECOMMENDATIONS FOR ADDITIONAL TECHNICAL ASSISTANCE TO BWA

In order to strengthen and build upon the work carried out by ATA in the region, ATA has the following recommendations for continued work with BWA in the craft sector:

1. Provide additional, more advanced training in bookkeeping and inventory management to the raw materials bank managers. Investing additional capital into the banks would also provide them with more flexibility in terms of negotiating reduced prices for materials with manufacturers.
2. Create stronger linkages between BWA and the craft NGOs with which ATA worked throughout Central Asia as part of the USAID/CAR-funded NGO Support Initiative. The BWA branches and craft NGOs should see each other as resources, rather than competitors. While BWA can provide general business advice and has the ability to reach rural women, many of the craft centers located throughout the region have access to more specific craft-based business information. ATA has encouraged artisans in the region to join and take advantage of services offered by both organizations.
3. Offer advanced training in costing and pricing for BWA staff. BWA staff could help their members achieve more competitive pricing by better understanding how to make appropriate adjustments to material, labor, and overhead costs.

C. OVERVIEW OF PROGRAM ACTIVITIES

The objectives of ATA's project were to: 1) build capacity in BWA and its 12 branches to provide product development and marketing services to artisan members, 2) expand domestic market access for BWA artisan members, 3) prepare BWA artisan members to access the export market when an enabling economic environment is in place, and 4) make Zumrad a profit-making business center during the life of the project. ATA carried out the following program activities in order to achieve these objectives:

Objective 1: Build capacity in BWA and its 12 branches to provide product development and marketing services to artisan members.

Product Development and Design Training

Over a two-year period, ATA consultants Karen Gibbs, Jane Griffiths, and Mary Whitesides provided 12 weeks of product development and marketing training to BWA branches in Bukhara, Samarkand, Fergana, and Tashkent. These consultants shared their expertise, offered specific product development advice to producers, and trained BWA and Zumrad staff in how to create their own new, innovative designs based on traditional motifs. This training gave local designers an understanding of the need for constant design innovation in a market economy.

In conjunction with ATA's program as part of the USAID-funded NGO Support Initiative, a local designer from Kyrgyzstan, Ms. Kalipa Asanakunova, was closely mentored by ATA consultant Mary Whitesides for

two weeks during her design seminars. This training enabled Ms. Asanakunova to independently carry out subsequent design seminars for BWA, and several BWA branches have indicated an interest in hiring Ms. Asanakunova for future design work. Building and strengthening local design capacity is an essential piece to achieving success in both local and export markets.

Established Raw Materials Bank Network

ATA trained BWA staff and members from Bukhara, Fergana, Nukus, and Tashkent in raw materials bank management. A raw materials bank is a fund used to purchase raw materials at wholesale prices, allowing good-quality raw materials to be consistently available to producers at consistent prices. A consistent supply of reasonably priced materials enables artisans to price their goods more competitively and ensure that their prices remain steady for longer periods of time. Raw materials bank managers periodically gathered throughout the project to receive additional training on accounting, compare lessons learned, and share information on sourcing materials and managing inventory.

Creation of Promotional Materials

ATA worked with Zumrad to develop, print and publish artisan materials in English as a means for BWA to better market their members' products, specifically to tourists. The printing of these materials also served as a start-up order for the BWA print shop, which was constructed under the LEAD project. ATA worked with a BWA writer to develop the content of the two artisan guidebooks, oversaw translation and layout of the information, and helped BWA set up systems to disseminate the books. An Uzbek crafts web site was also created to complement the books. The web site can be seen at <http://www.aid2artisans.org/ata2.htm>.

In October 1998, ATA's Local Coordinator Ainura Ashirova from neighboring Kazakstan conducted a training for BWA artisan members and staff on how to create promotional materials. The seminar consisted of a lecture followed by one-on-one sessions working on computer graphic design. Fourteen women from five regions of Uzbekistan attended the training and created sample business cards and hang tags as a result of the training. Having professional, bilingual promotional materials allowed BWA artisans to better advertise their businesses, especially among the expatriate and tourist markets. Many of the participants in the promotional materials training had new hang tags and business cards prepared in time for the 1998 holiday craft fairs.

Craft Fair Organization

ATA worked with Zumrad to build upon their existing skills in organizing local exhibits by having them take charge of coordinating and implementing a regional craft fair. ATA trained Zumrad staff in how to negotiate a rental agreement, prepare letters of invitation and other official paperwork necessary to allow artisans to bring their goods across Central Asian borders, promote the craft fair, and earn income from booth and equipment rental. The fair was held in Tashkent from October 16-17, 1999 with artisans from Azerbaijan, Kazakstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan participating.

Strengthening BWA Networks

ATA built networks between BWA staff and members, many of whom operated in relative isolation at the beginning of the project. For example, ATA introduced BWA/Bukhara members Bakshand Faizieva, a merchant, and Irina Aripova, a dressmaker, both of whom needed silk to BWA/Fergana member Fazlitdien Dadajanov, a silk producer. As another example, in June 1999, ATA staff facilitated an exchange between BWA/Andijan President Saidakhon Mukhitdinova and BWA/Fergana President Manzura Salmanova. Despite living only a few hours from each other, they had never visited each other's BWA offices. Together they visited the workshops of several craftswomen and discussed how BWA/Fergana could mentor BWA/Andijan to further develop their craft program.

Objective 2: Expand domestic market access for BWA artisan members.

Craft export from Uzbekistan is presently impossible because the Uzbek soum is not a convertible currency and the Uzbek banking system does not operate according to internationally accepted standards. The poor economic environment also led to a declining expatriate population as businesses pulled out of the region. Due to these difficulties, ATA reoriented what was originally intended as an export marketing initiative to instead focus on expanding domestic market access for BWA members until they can legally function within international markets. To expand domestic markets, ATA carried out the following activities:

Tourism Development

As part of the ancient Silk Road, Uzbekistan boasts many architectural monuments and a rich cultural history of great interest to a growing number of tourists. ATA's tourism activities were headed up by its Local Coordinator Ms. Raisa Gareyeva, herself a member of BWA and owner of a private travel company. In addition to leading a ten-person ATA tour group (funded independently, not with project funds), Ms. Gareyeva organized tours for the Washington-based Textile Museum, New York-based Craft World Tours, and San Francisco-based International Gallery. All of these groups have a specific interest in craft-related tours, and all of these groups met with and purchased from BWA artisans during their tours.

ATA also met with a writer for the Lonely Planet travel guide series on several occasions in Uzbekistan in June 1999. Zumrad staff provided him with detailed information about the shop and cultural center, BWA, and other BWA regional branches with craft outlets. The writer confirmed that Zumrad/BWA information would be included in the next edition of Lonely Planet guidebook for Central Asia, which is scheduled to be released in May 2000. An appearance in the guidebook will significantly increase Zumrad's profile among travelers to Central Asia.

Regional Market Development

ATA facilitated the participation of BWA craftswomen in regional craft fairs held in Almaty, Kazakstan and Bishkek, Kyrgyzstan. Artisans representing five Central Asian republics typically earned more than \$26,000 at each two-day event. Forging links with the network of craftspeople throughout Central Asia allowed BWA to begin taking advantage of sales opportunities throughout the region.

Buyers Meetings

ATA facilitated buyers meetings between BWA artisans and local retail shops. For example, in November 1998, ATA facilitated introductions between BWA artisans and Ms. Irina Lavrova, Director of the Samarkand Picture Gallery and Mr. Valeri Shakhnazarov, Director of the Art Shop-Gallery in the Tashkent Museum of Decorative Applied Arts. As a result of these meetings, the gallery buyers made appointments with BWA groups to order and purchase products.

ATA also introduced BWA artisans from the regional branches to Natasha Musina, Director of Zumrad, after they had developed product lines with the help of ATA designers. As a result of the introductions, many BWA artisans were able to place their products on consignment at the Zumrad shop, and Ms. Musina increased her sources for new product.

Objective 3: Prepare BWA artisan members to access the export market when an enabling economic environment is in place.

The disparity between the official exchange rate and the black market exchange rate for the Uzbek soum increased dramatically throughout the project. Although export was possible through official channels before the project started, the restrictions eventually grew so prohibitive that all but one dauntless importer, a member of ATA's trade network of buyers and importers, eventually ceased their activities in Uzbekistan. Because ATA's original export-related objectives became unattainable, ATA began working to prepare BWA artisans to function in the international market as soon as restrictions are lifted.

International Market Exposure

ATA facilitated buyer travel to the region. For example, in May 1998 and May 1999, US importer Richard Lawrence of Mediterranean Imports traveled to Uzbekistan to follow up on orders he had placed. Both of his visits resulted in substantial orders (first order \$10,000; second order \$16,000 FOB Tashkent) for embroidered Christmas stockings from a BWA/Karshi member who manages a machine embroidery workshop in Shakrisabz.

In January 1999, BWA/Bukhara member Bakshand Faizieva participated in a ten-day training program (funded under the USAID/CARNGO Support Initiative) which took place at ATA headquarters in Connecticut and in New York City in conjunction with a wholesale gift trade show. Ms. Faizieva attended sessions on exporting to the US, US customs regulations, trade show participation, packaging, and product development and design. The training also included site visits to US craft organizations as well as retail outlets where merchandising, pricing, product display and customer service were analyzed. The training equipped the participating BWA member with the skills necessary to begin testing the export market as soon as an enabling economic environment is in place in Uzbekistan.

Objective 4: Make Zumrad a profit-making business center during the life of the project.

This objective was eliminated after a detailed business planning activity revealed that the Zumrad Cultural Center and Art Gallery was unlikely to become profit-earning under its current structure and was not contributing to BWA's sustainability. On-going negotiations between shop management and the shop's landlords about space and rent also left the future of the shop in question, and shop management had expressed reluctance to act on ATA's merchandising and store layout recommendations early on in the project.

D. LESSONS LEARNED

- The lag time between conducting research for and implementation of the project created obstacles to implementation. As previously noted, the unpredictable deterioration in the business climate created significant constraints.
- Although the initial numbers of BWA members indicated a widespread network of women throughout Uzbekistan, at the beginning of the project ATA found that BWA branches were working in relative isolation with the network existing primarily on paper only. This reality made it difficult to implement cohesive activities and widely disseminate information through the association's frail infrastructure. As a result, ATA devoted considerable time to building an inter-BWA craft network by facilitating numerous local introductions and bringing people from different regions together for workshops and seminars. This network built by ATA ultimately became the backbone of BWA's craft program.
- Increasing use of local artisans to train others within the region built self-esteem and respect of/by fellow artisans, BWA leaders, and officials.
- ATA's project indicators did not fully measure the successes it achieved in the region. For example, no sales figures were tracked, though anecdotal evidence indicates that local and regional sales were significantly stimulated through ATA's efforts.

E. IMPACT SUMMARY & ASSESSMENT OF PROGRAM SUCCESS

ATA met, and in most cases exceeded, its indicators for this project (see Performance Plan attachment for detailed information on all project indicators). Most notable is the indicator for raw materials bank transactions. The actual number of transactions during the project time period was 995, far exceeding the

projected number of 200. This figure demonstrates that the raw materials banks fill a need for consistent supplies of low-cost, high quality raw materials.

Objective 1: Build capacity in BWA and its 12 branches to provide product development and marketing services to artisan members.—

Increased Membership

BWA's increased capacity to provide product development and marketing services to its artisan members can perhaps best be measured through the numbers of members who joined BWA to take advantage of these services. For example, in Karakalpakstan, a group of 32 women who make up an organization called Golden Hands of the Aral Sea, joined BWA in October 1998 to take advantage of the product design training, raw materials bank, and craft fair sales opportunities offered through BWA. In November 1998, after a series of joint design seminars offered by BWA and ATA, ten craftswomen joined BWA/Samarkand, seven joined BWA/Fergana, and five joined BWA/Bukhara. In Samarkand, a well-respected local merchant Ms. Alfia Valieva, joined BWA in August 1999 to be better linked and find new sources for craft products for her store. In Fergana, BWA/Fergana President Ms. Salmanova commented that in the last year her membership has grown significantly, and the make-up of her membership now includes 70% artisans because of her work with ATA to expand services to BWA/Fergana artisan members.

Improved Promotional Materials

As a result of ATA's work with Zumrad to prepare and publish information in English about local artisans and craft traditions two craft guidebooks, one covering ceramics and the other on embroidery / textiles, were published and disseminated (see attachments). These books were created to educate buyers about the crafts and to provide them with information on where particular crafts can be purchased, as a means of stimulating the local market. The publication of these two guidebooks led Zumrad to use its printing press to begin independently preparing additional promotional materials for artisans, including a brochure about Zumrad (see attachments) and a calendar. The publication of these materials is particularly notable in that they are all full-color publications printed on a one-color press. Each page is run through the press four times to layer the color, and a great deal of technical skill is required to achieve image registration.

Raw Materials Bank Network Established

As mentioned, 995 transactions were achieved through the raw materials bank network. Bringing the raw materials bank managers together periodically allowed a natural network for the location and distribution of raw materials to emerge. Each of the four participating branches coordinates the purchase and distribution of raw materials readily available in their region to the other materials banks. For example, many artisans throughout the country need the silk produced in Fergana as well as the plain cotton produced in Bukhara. Tashkent now serves as a central hub for distribution to the regions as many BWA staff and artisans travel to Tashkent regularly.

Objective 2: Expand domestic market access for BWA artisan members.

Increased Sales from Tourism

BWA artisans learned how to access the tourist market, leading to significant sales opportunities for the artisans. For example, ATA's September 1998 tour group spent an estimated \$8000 on crafts; the Textile Museum spent \$10,000. Both of these tours were organized by ATA Local Coordinator and BWA member Raisa Gareyeva.

As another example, in May 1999, Ms. Gareyeva led a 20-person tour group organized by Craft World Tours on a two-week tour of Uzbekistan. The tourists purchased products from BWA/Fergana member Ms. Ziorat Aripova that were designed last fall under the guidance of ATA product development consultant Mary Whitesides. Ms. Aripova commented afterward that the tour group provided an excellent opportunity for her to do market research without leaving her home. She noted what the tourists liked and purchased, and what

items they did not choose. She was so encouraged by her first attempts at selling to the tourist market that she expanded her home-based business by opening a small craft shop in storefront across the street from her home. The tour group spent several thousand dollars on crafts from BWA artisans, and Ms. Gareyeva purchased 20 copies of the BWA craft guide booklet on textiles to include as part of her tour package. She has already ordered more copies of the book for an upcoming fall tour group.

Perhaps more important than the sales resulting from tour groups are the formal linkages that have formed between the tour group leaders and the BWA network. All of these tour groups, including the Textile Museum, Craft World Tours, and International Gallery, have re-booked tours for the coming year. At their specific request, numerous BWA craftspeople have been included in their itineraries, such as visits to the Zumrad Art Gallery in Tashkent, BWA/Bukhara member Bakshand Faizieva's craft shop, and a dinner and craft exhibition organized by BWA/Fergana President Manzura Salmanova at the home of Ms. Aripova.

BWA Members Build Domestic Networks

BWA members have gained significant economic benefit from the domestic business linkages formed through their association. In June 1999, BWA/Fergana member Fazlitdien Dadajanov commented that he has noticed significant growth in his business over the past year as a result of ATA's program. Mr. Dadajanov owns a small cottage industry silk weaving business and joined BWA because the majority of his employees are women. He said that his three biggest customers are now the Zumrad store, BWA/Bukhara member Bakshand Faizieva who purchases in bulk for her Bukhara store, and BWA/Bukhara fashion designer Irina Sharipova. These customers are all part of the BWA network and are all connections that resulted from ATA introductions within the past year. His customers are in turn receiving benefits, such as bulk purchase discounts, by buying directly from him. Ms. Sharipova has also won acclaim for her clothing designs using Dadajanov's fabrics, and has begun to custom-order several exclusive fabric designs for her company, proving that networking within the association can lead to significant local business transactions.

BWA & Zumrad Earn Income from Craft Fairs

In October, Zumrad organized a regional craft fair with minimal guidance from ATA, in which a total of 130 artisans participated, including 39 BWA members. Total sales for the fair were estimated at \$5500, with BWA members reported sales totaling \$1,960. BWA earned a ten percent commission on the sales of its members. Zumrad earned additional \$700 from equipment rental and participation fees, which more than offset the building rental costs. Zumrad took great care in planning and carrying out the fair, including drawing detailed plans for the exhibition layout (see attachment), and arranging for TV and radio advertisements. Among the 2500 people who attended the exhibition were representatives of 25 embassies.

BWA members also take advantage of other sales opportunities in neighboring countries; for example, after the May 1999 craft fair in Almaty, BWA/Bukhara member Zyhro Obloberdieva had earned enough money through the sales of her naturally-dyed suzani embroidery that she was able to purchase a new car.

New Craft Retail Outlets Opened

In 1998, BWA/Bukhara opened a craft retail shop in central Bukhara called Zebiniso, which was inspired by ATA's successful work with other craft NGOs in the region. Zebiniso not only provides an outlet for BWA members to sell their work, but also provides a storage area for the raw materials bank, employment for the women who manage the store, and a gathering place for BWA artisans.

In Fergana, as previously mentioned, ATA's project activities inspired BWA/Fergana member Ms. Ziorat Aripova to open a craft store. In July 1999, Ms. Aripova traveled to Bukhara using her own funds to visit the craft retail outlets operated by BWA/Bukhara members Ms. Bakshand Faizieva and Ms. Matluba Bazarova to examine the display, pricing, and store promotion. Ms. Aripova had previously given products to these two stores on consignment; because the products had not yet been sold, the women also discussed pricing and subsequently decided to reduce the prices. In August 1999, Ms. Aripova opened her own craft store in a storefront across the street from her home. Before working with ATA, Ms. Aripova only took orders from

domestic clients for clothing, in the past year she has expanded her business to include products for the tourist market. Ms. Aripova's site visit to Bukhara demonstrates the value that women derive from being part of the growing BWA network.

Objective 3: Prepare BWA artisan members to access the export market when an enabling economic environment is in place.

Repeat Orders from a US Importer

Mediterranean Imports has placed repeat orders for embroidered Christmas stockings with BWA/Karshi members, indicating their level of commitment to working in Uzbekistan despite the current difficulties with currency convertibility and export. The President of Mediterranean Imports made repeated trips to Uzbekistan to personally transfer money and hand-carry product out of the country, demonstrating a level of dedication above what most importers could devote to developing their business. Through wholesale trade shows, Mediterranean Imports has distributed the embroidered stockings to hundreds of retailers throughout the country. Two examples of promotional materials from his retail clients are included in the attachments section.

BWA Members Gain Experience in International Markets

Several BWA/Samarkand members coordinated with another ATA partner organization, the Meros Handcraft Center, to travel to England to participate in a May 1999 exhibition facilitated by a British organization called Access Central Asia. The BWA/Samarkand members commented that despite weak sales, the exhibition was an invaluable opportunity for them to learn about foreign markets; they plan to incorporate market information obtained in London into the development of additional product lines. BWA/Samarkand self-financed a portion of their travel to England.

BWA/Bukhara member Irina Sharipova traveled to Germany in June 1999 to show her collection of high fashion evening dresses designed with traditional Uzbek fabrics and embroidery elements. The collection was a result of her work with Kyrgyz designer Kalipa Asanakunova, who was brought to Uzbekistan by ATA in March to conduct training for BWA, and highlights fabrics made by BWA/Fergana member Fazlitdien Dadajanov. The collection was spotted by a German Embassy official in Bukhara, which led to the invitation to Germany. Her trip resulted in more than \$500 in sales.

Zumrad owner Natasha Musina and her assistant Katya Grigina traveled to Azerbaijan in June 1999 to participate in a folk festival and fashion show. Though she reported only modest sales, Ms. Musina was pleased with the contacts she established as a result of the trip, and she later invited Azeri artisans to participate in the fall Tashkent craft fair.

In August 1999, using her own funds, Ms. Safarova traveled to New York in August to attend the New York International Gift Fair, the largest wholesale tradeshow for gifts and decorative accessories in the US. Ms. Safarova learned about the trade fair through her work with Aid to Artisans. Ms. Safarova held meetings with Mediterranean Imports as well as other buyers including the new e-commerce company Oxygen Media. Mediterranean Imports wrote more than \$36,000 in wholesale orders during the show, including many orders for Ms. Safarova's embroidered products. An additional 10 BWA artisans have indicated that they intend to attend the January 2000 New York trade show using their own funds.

F. FINAL INVENTORY OF RESIDUAL NON-EXPENDABLE PROPERTY ACQUIRED UNDER SUBAGREEMENT

Nothing to report.

G. FINAL INVENTORY OF UNUSED SUPPLIES EXCEEDING \$5000 IN TOTAL AGGREGATE VALUE

Amount	Location	Raw Materials Bank Contents
\$1,500	BWA/Bukhara	Gold embroidery thread and other silk threads, cotton yardage
\$1,500	BWA/Nukus	Black velvet, red and yellow embroidery threads
\$1,500	BWA/Samarkand	Silk yardage (both hand-woven and machine made), cotton lining fabrics
\$1,500	BWA/Tashkent	Old embroidery pieces used by designers to create new fashion items, base fabrics, findings
\$6,000	Total	

H. LEVERAGING

ATA leveraged its USAID funds to obtain more than \$74,000 in cash and in-kind donations in order to provide broader technical assistance to BWA. Leveraged funds included \$8000 from the United Nations Development Program (UNDP) for ATA's European marketing consultant to conduct an export market study of the crafts of Uzbekistan in October 1998.

ATA was also able to leverage training for its Local Coordinator Ms. Gareyeva through the US Department of Commerce's SABIT program. The program supported Ms. Gareyeva's travel expenses for a three-month intensive training program on the management of a travel company, while the LEAD project provided one week of US-based training for Ms. Gareyeva in November 1999. The training took place with a North Carolina organization called HandMade In America and focused on cultural tourism. This training improved Ms. Gareyeva's ability to attract tourists interested in cultural activities.

Throughout the project, ATA's independently funded small grants program gave a total of \$1800 in small grants to artisan groups connected to BWA. Zebiniso, the BWA/Bukhara retail outlet, was awarded a \$500 grant. BWA/Nukus member Gulia Yembergeyevna, Director of the craft NGO Golden Heritage of the Aral Sea, was awarded an \$800 grant, and a \$500 went to the Batik Group, an artisan group associated with Zumrad. The grant money will enable these groups to purchase much-needed equipment and raw materials for craft production.

I. COORDINATION AND COOPERATION

ATA regularly met with colleagues in Uzbekistan working on craft projects for the British Council and UNDP to ensure that projects were well coordinated. UNDP's former Crafts Programme Manager and former craft retailer Suzanne Savage donated her time on several occasions to provide training during ATA seminars.

ATA achieved synergies from having the LEAD project and the NGO Support Initiative operating simultaneously in the region. Cost-savings were achieved by having office and local staff costs divided between two projects, sharing consultants (both international and local) between projects, and providing US-based training to at least one artisan who is both a member of BWA and a craft NGO.

J. ATTACHMENTS

- A. Final Financial Report
- B. Performance Plan
- C. Embroidery/Textiles and Ceramics Guidebooks Printed by Zumrad/BWA
- D. New Brochure Printed by Zumrad/BWA
- E. Photographs
- F. BWA product appearances:
 - Uzbek Christmas stocking, *The New York Times Magazine*, December 1998
 - Uzbek Christmas stocking, *Daily Planet*, Holiday 1999

ATTACHMENT C



CERAMICS

ZUMRAT Art Gallery

Business Women's Association of Uzbekistan

Business Women's Association of Uzbekistan



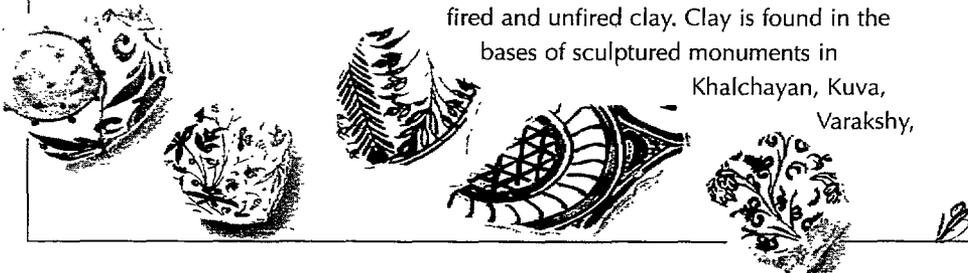
The art of ceramics is one of the oldest and most popular national crafts of Uzbekistan.

Throughout Central Asia, ceramics have played a fundamental role in the customs and culture of the lives of both settled and nomadic people. Uzbek artisans have developed decorative and utilitarian pottery into an art form that is now world-renowned. Modern Uzbekistan

ceramists are proud of an inherited tradition that is rich in simple forms, varied motifs, and bright glazes, and which reflects the nation's artistic history, the imaginations and inventiveness of its artisans, and the everyday lives of its people.

Central Asians have long had a special affinity towards clay. It is linked with the living world and accompanies people from birth to death. The people of Uzbekistan have built their palaces and mosques, forts and homes from both fired and unfired clay. Clay is found in the bases of sculptured monuments in

Khalchayan, Kuva, Varakshy,

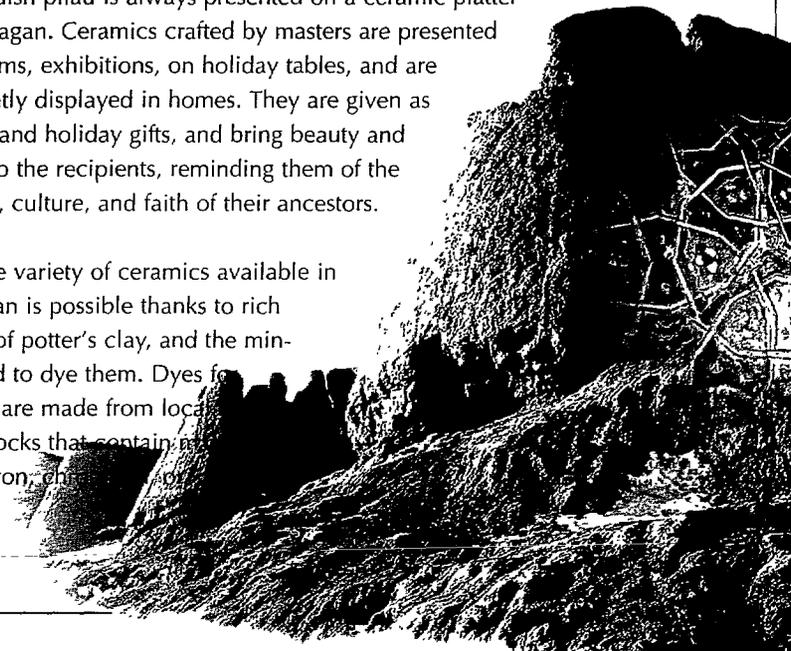


and in the incredible architectural decorations of Samarkand, Bukhara, and Khiva. Non, the traditional bread of Uzbekistan, is still baked in clay Tandoori ovens, as are other foods. And of course, clay is the primary material used to fashion crockery and other functional household items.

The special tradition of crockery arrived in the Central Asian region with the coming of Islam, which considers clay to be Sunnat or blessed by God. There are many traditions surrounding the use of ceramics in ceremonies - even today during the feast of Ramadan, people eat only from ceramic plates, using new crockery for each holiday. These pieces, and the clay from which they are made, are considered holy, or Halol, among the people of Uzbekistan. The month before Ramadan has always been a busy one for potters, as they prepare plates to be used in observance of the holiday. Noted for their hospitality, the people of Central Asia also use traditional ceramics during weddings and other holidays, including the Navruz spring holiday.

While porcelain, metal, and plastic now often replace ceramics in daily use, some traditional dishes are still served on ceramic plates. The famous Uzbek national dish pilau is always presented on a ceramic platter called a lagan. Ceramics crafted by masters are presented in museums, exhibitions, on holiday tables, and are prominently displayed in homes. They are given as wedding and holiday gifts, and bring beauty and comfort to the recipients, reminding them of the traditions, culture, and faith of their ancestors.

The wide variety of ceramics available in Uzbekistan is possible thanks to rich deposits of potter's clay, and the minerals used to dye them. Dyes for ceramics are made from local minerals or rocks that contain manganese, iron, ch



copper. The blue known as angoba was once achieved by using either an imported gray stone called lozhuvar, or lapis lazuli from the mountains of Badakhshan. Today's artisans use cobalt.

Ceramics fulfill people's daily needs while reflecting their tastes, and the products are both well made and attractive. Utility and beauty are inseparable. A number of complex forms of ceramic design have long been in existence in Central Asia, and they are reasonably priced, practical, and expressive.

Variations have been used over the centuries, but overall they are quite similar to the designs used today. The forms are worked on the potter's wheel, as well as by hand, and by stamping. The pieces are richly ornamented, painted by brush using natural dyes, engraved, or carved, and coated with a transparent glaze. The most common pieces are cups and bowls of different forms: cosa is a

wide, deep cup for soups; piala is a small, deep teacup; and the togora is a wide vessel for water or milk. Some other forms include deep bowls or vessels called kuza used to hold wine, meal, corn, or oil, and flat platters called lagan, tovok, and charkhy.

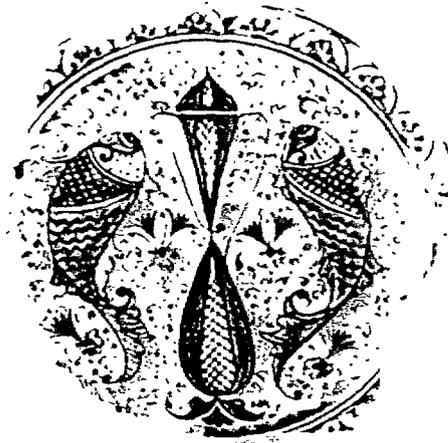
Ceramics is an exacting art form, with individual craftsmen dedicating themselves to specific types of designs or decorations: Kuzagary specialize in taller vertical shapes, while Cosagary and Tovokchy work on flat pieces, and Nakkshchy are designers and painters. Men have traditionally held the privilege



of working as professional ceramists and their secrets are typically passed down from master craftsmen to their sons, from generation to generation. Women primarily paint toys and crockery, and many of the very skilled women painters are

members of ceramist families.

This tradition of specialization still exists today.



Both glazed (safol) and glaze-free (kora) ceramics are produced in Central Asia. Water or milk is frequently stored in non-glazed jars, and the porous clay keeps the liquid cool during hot Asian summers. A variety of techniques has been used to glaze ceramics since the early Middle Ages. Different varia-

tions and combinations of land-alkaline, tin, and lead glazes have been used. Ceramists tend to prefer the land-alkaline glaze, a potash glaze called ishkor, and glazes with the smallest amount of lead possible to be ecologically sound while allowing decorations to be well expressed.

Painting and decorations are applied in a number of methods. Some are brushed on (kalam),



some engraved (chizma) or stamped (kolyb), while other ornamentation is either carved into the clay or applied to the surface. The tradition of painting and decorating ceramics is thousands of years old. Some of the designs are based on superstition; for example, some Central Asians believe that spots or dots of color protect from bad luck. This belief is also reflected in the Navruz holiday practice when women cover the walls of their homes with small white spots to ensure that their livestock will increase in number and prosper. Some artisans splash their work with iron clay before they apply the glaze, believing that a smooth surface is not a good omen; this practice is called ala-bulo. Ceramists in modern-day Shakrisabz, Gizhduvan, and Khorezm apply glazed spots similar to samples from the sixth and seventh centuries BC, which were found during excavations in Varakhsh. In Uchpulak and Khushtak children's toys are decorated with colored spots. The belief in the benefits of these designs is also tightly linked to designs that can be seen in the embroidery decorating homes and women's clothing.

A great many motifs and hundreds of variations in ornamentation can be

found in the ceramics of Uzbekistan. Their primary groups are geometric figures, plants, and animals. These, too, have been passed down through the ages, and many reflect an endless national imagination. Most of the motifs that are still popular had their start in the local religion that existed before the Muslim culture. For example: the



pomegranate is a symbol of fertility; flowers represent nature in the spring; ancient snake motifs symbolize fertility, immortality and water elements; and fish, birds, and sheep are for happi-

ness and prosperity in the home. Ancient astronomical symbols, such as crosses and spirals, whirlwind rosettes, and wing spreads are still used by today's artisans, though they have lost some of their meaning and, in some instances, have become purely poetic motifs. The richness of the architectural ornaments created during the

Middle Ages influenced the appearance of the geometrical pattern, called girich, which is still used by Khorezm's ceramists.

Most motifs, however, represent sub-

Old mill - workshop of Gizhduvan masters, the Narzullaevs.



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jects from folklore - horsemen, animals, birds, and ornaments that show the blooming Kuphi and Naskha plants. The oldest, abstract motifs based on colors, the rhythm of multicolored spots, and the use of freely running lines and shadows are still used today. All of the significant variations of animals, plants, geometric patterns, and astronomical symbols were handed down from master to master through the centuries; yet a ceramist never repeats a pattern once it is used, instead he changes details and adds new elements. The creative process is very much alive.



REGIONAL CHARACTERISTICS

Historical and cultural conditions in different regions of Uzbekistan resulted in the creation of a number of local ceramics schools, each with its own characteristics. From region to region, whether in Tashkent, Samarkand and Bukhara, the Fergana Valley, Khorezm, Surkhandaria, or Kashkadaria, the patterns, colors, designs, and technology vary according to that region's heritage. National museums exhibit the work of master artisans and the work from many schools of design, both those active now and those which no longer exist. The dynasties of

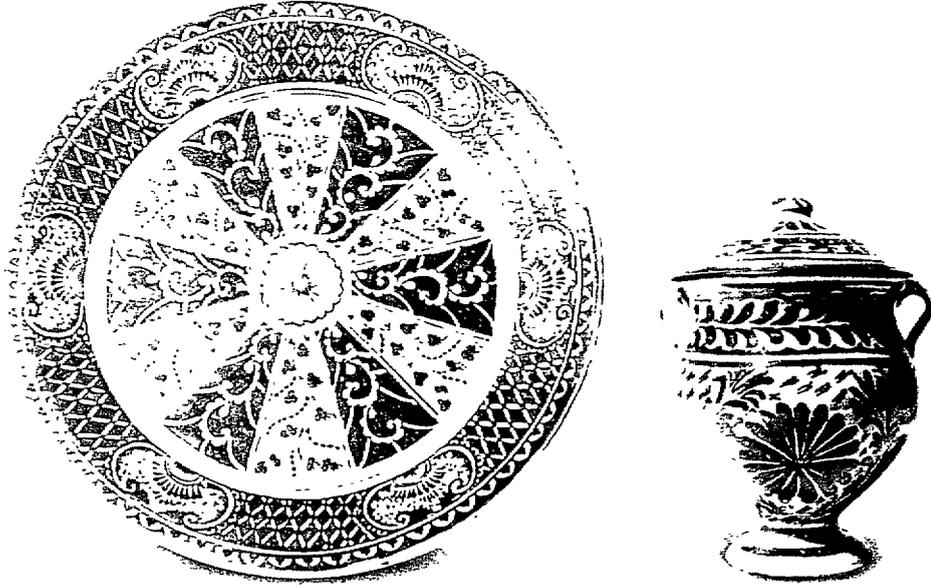
master ceramists stretch back as much as six to fifteen generations, with the collected talent and experience handed down from father to son.

Currently, the most well known centers of glazed ceramics that have survived the ages are located in Rishtan, Gurumsaroy, Andijan in the Fergana Valley, Khanki, Khiva, Yangu Aryk, and Madyr based in Khorezm. These regions mostly produce blue ceramics with ishkor glaze. Centers of polychromatic ceramics are based in Gizhduvan, Samarkand, Urgut, and Denau.

RISHTAN

Rishtan is one of the most popular ceramic centers in Central Asia. Pottery has been produced there for at least eight centuries, with more than one hundred artisans currently representing seven or eight generations of ceramic dynasties working in the small town in the south of the Fergana Valley. All of the necessary raw materials are available locally. In the mountains, artisans collect the many plants used in the process; and, after the plants are burned, the ashes are used to cre-





ate the well-known ishkor glaze. This process determines the region's main color palette of turquoise-ultramarine combinations dominating on a white or blue background with touches of brown and lilac. These are the only colors that will keep under the ishkor glaze. Legend says that this beautiful combination of hues came from Tamerlane's epoch, influenced by Chinese celadon and the white and cobalt porcelain of the Ming Dynasty.



Examples of these porcelains were brought to Maveranahr (the ancient name for Central Asia) along the Great Silk Road as it passed through Kashgar

and the Fergana Valley. They were extremely valuable as exchange goods, and were in high demand in both Asia and Europe. In an effort to reproduce these exquisite Chinese

porcelains, Central Asian ceramists created kashin, the Central Asian faience used to produce the richly

Central Asia. The rich forms and ornamentation of Rishtan ceramics, combined with the talent of masters



ornamented pottery called chinny. Chinny was widely used in Central Asia right up to the nineteenth century; and Rishtan's craftsmen created the most popular ceramics. According to and old and popular eastern belief, the blue color brings happiness and health. Rishtan-made ceramics differ technically as well, with thin, delicate walls and a translucent, smooth glaze. They are also known for their graceful form and designs, with decorations applied by freely applied brushstrokes. Ceramics from Rishtan were always given as holiday gifts and used to adorn homes and other gathering places. At the world exhibition held in Paris in 1900, ceramics from Rishtan were compared to the very best Europe had to offer.

During the twentieth century, Rishtan has only enhanced its reputation as one of the finest ceramics centers in

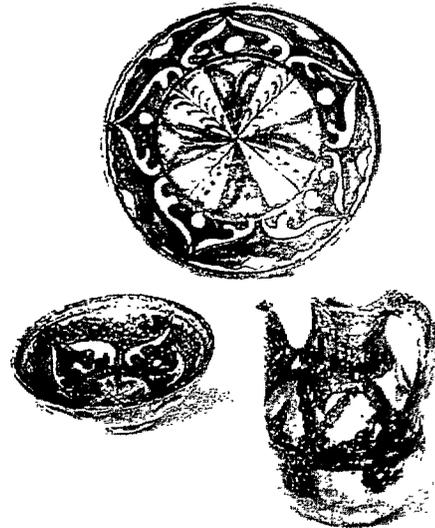
and manufacturing secrets that span generations, have experienced few changes to the present day.

As in the past, Rishtan's ceramic plates and remarkable vessels are ornamented with motifs from nature: magnificent bushes of blooming pomegranate, almond trees, feathers, and fish - all ancient symbols representing nature and goodwill. Every master ceramist uses variations of these themes. Among Rishtan's most renowned ceramists are brothers Ibragim and Ismoil Kamilov, Ashuraly Uyoldashev, father and son Tadjaliev, Sharafutdin Usupov, Alisher Nazirov, Rustam Usmanov, Muzaffar Saidov, Alijon Isaev, and many others. Their work adorns museum collections in Uzbekistan, Russia, Japan, France, Germany, and other European and Asian countries.



GURUMSAROY

The ceramics of Gurumsaroy are facing a difficult time. They resemble the British School in style and enjoyed prosperity in the mid-twentieth century when outstanding masters of ishkor ceramics (Usto Hokim Satimov, Usto Shermatov, Usto Rahimov, and Usto Turapov) were producing their beautiful pieces. Gurumsaroy is known for its massive platters and vessels, decorated with blue-turquoise colors. The glaze used in creating Gurumsaroy ceramics differs from Rishtan's in that Gurumsaroy potters use



only ishkor, never glazes with lead or tin. Work by Usto Satimov differs in its ornamentation, and rich deep colors that were noted at the World Exhibition in Faience in 1980. Sadly, the masters are gone now, and with many businesses dying out, this once-wonderful school now faces the threat of disappearance.

ANDIJAN

Among the ancient centers of ceramics production in the Fergana Valley, Andijan continues to develop. During the last century, the ceramics of Andijan have changed significantly, particularly the colors used in the decoration. The original green-tin shades have been changed to polychromatic, with yellow now dominating more than other colors under glaze. Lead and tin glazes replaced the ishkor glaze. Andijan ornamentation is remi-

niscient of that used by the Gurumsaroy masters, with ancient astronomical symbols, spirals and curls, and rows of domestic animals and plants. Technically, however, Andijan ceramics are closer to Rishtan's. They are thin walled, with smooth glazes, and freely drawn designs without any engravings. Among the masters of Andijan, the most active is master ceramist Mirzabahrom Adduvahabov.



KHOREZM

The Khorezm school of ceramics is one of the oldest in Uzbekistan and Central Asia, and covers several ancient ceramic centers in one, including those in Khiva, Khanki, Madyr, Yangiaryk, and the neighboring regions of Karakalpakstan and Turkmenistan. Differences are demonstrated in the solid and original shapes and decoration that are used only in the territory of Khorezm.

They do not make plates or other flat vessels such as the langan, rather they make very deep bowls and tall pieces with long, high necks called baddin and chanaka. In this region masters still make massive deep bowls (hoom or cartage); tall, thin jars to hold oil; and vertical lamps (chirok) used as souvenirs.

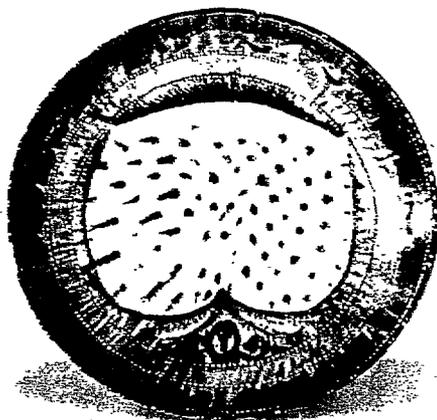
The colors used in Khorezm's pottery are strong and sure - deep tones with ultramarine and green-turquoise on a white background. The bowls' inner surfaces are decorated as well. The center of the bowl often shows a large figure of spiral curls and ancient symbols. The ornamental patterns that cover the surface may





depict animals and plants, along with different motifs representing items from the household like musical instruments, combs, or rifles and knives, which are thought to be protective talismans.

In spite of its deep and lasting traditions, the Khorezm school of ceramics is still changing, and potential exists for further development. Along with 90-year-old master Oksokol Usto Raimberdy Matchanov, many new young and talented masters carry on the traditions of the ancient school.



Masters of Gizhduvan, brothers Alisher and Abdullo Narzullaev, by the kiln.

GIZHDUVAN

Among the centers of polychromatic ceramics, Gizhduvan is the most popular. Gizhduvan is located on the road between Samarkand and Bukhara, and there ceramists produce beautifully glazed ceramics, which have taken first prizes in competitions worldwide. Today it is the only ceramics center in the Bukhara region, with only one dynasty left - the Narzullaev family. Ibodullo Narzullaev learned from the famous master Usto Usman Umarov, who actively worked from 1960-1970. Today Ibodullo Narzullaev's sons Alisher and Abdullo Narzullaev represent the sixth generation of master-ceramists in Gizhudvan. They have worked hard to retain, restore, and develop the ancient business.

The brothers have been recreating the old Gizhduvan glazes and ornaments by following pictures and instructions left by their father and grandfather, and they have been successful in matching the excellence of the past. Their ceramics adorn many prestigious collections in Japan, France, the United States, and Russia. In 1999, Alisher and Abdullo Narzullaev won first prize at Tashabbuz, an annual state-sponsored national competition for artisans and entrepreneurs.

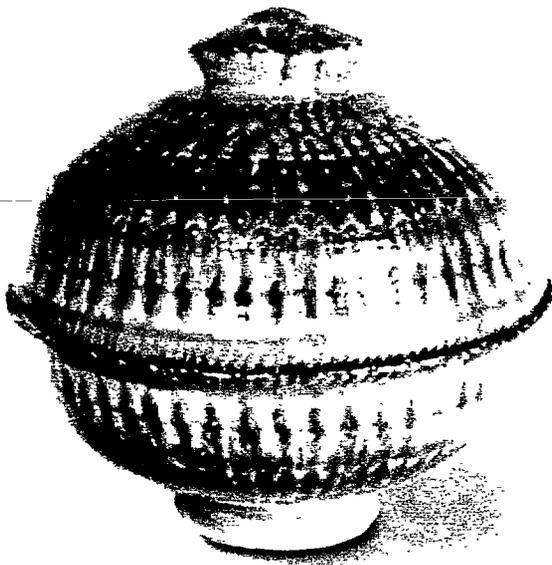
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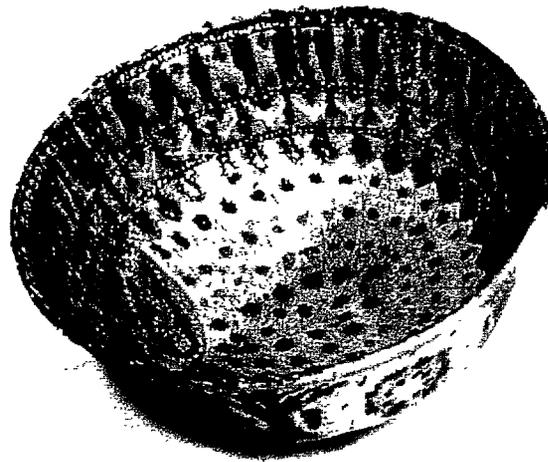
They are the first ceramists to capture first prize.

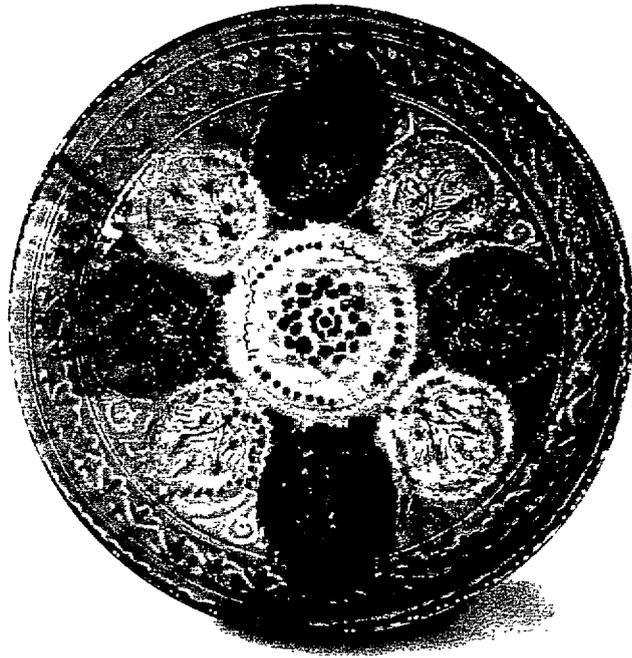


The whole family of Narzullaevs is occupied producing ceramics. Many of the younger generation are involved in the family business, and they are learning the process of making pottery by hand, using ancient secrets that involve working with clay, dyes, glazes, as well as learning the art of forming and firing the pieces.

The colors of Gizhduvan's ceramics are quite different from others in Uzbekistan. They use a rich palette of

golden-green, dark green, brown-red, and dark blue on a dark or bright brown background. The use of multicolored angoba dyes in several layers brings out the original relief of the decoration, and the addition of a lead glaze into the dyes, along with a heavy glaze layer during the





firing, creates colors that are incredibly alive and rich.

The most popular design used by Gizhduvan's ceramists is a circle, representing an astronomical symbol or wheel. Often several circles are drawn, forming a flower rosette.



SAMARKAND

The ceramics of Samarkand reflect ancient traditions revealed through significant archeological discoveries in Afrosiab. Along with being a huge center for crafts and business, Afrosiab was the administrative and economic center of

ancient Sogd. As the town grew, so did the demand for ceramics, and the excellent reputation of their



pottery spread across Central Asia. The ceramics of Samarkand were very stylish, and influenced all cultural centers. Originally their artisans created shapes with thin walls and decorations rich in polychrome colors, reflecting the lines of ancient Grecian work. By the end of the twentieth centu-



ry these traditions had nearly disappeared; however, they are being restored by a group of talented ceramists in Samarkand, which was formed by Usto Umarkul Djurakulov and Sophia Fedorovna Rakova. Usto Djurakulov died some years ago, but in the workshop on Old Samarkand Street named for him, his students continue to learn the trade. They are Khakbelgyev, Baturov, Nasirov, Ismatullaev, Abbasov and Ilhom Vahid (grandsons of the master). Samarkand's

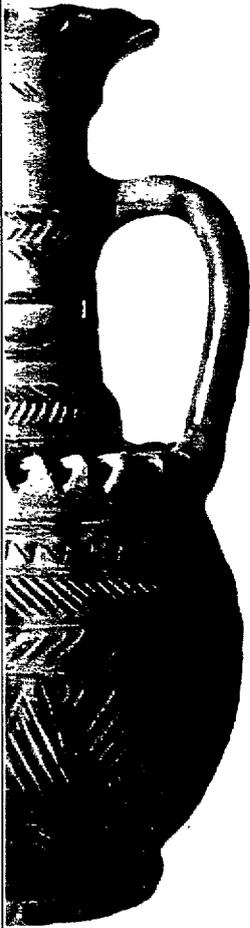


ceramists remember the school's traditions, and prefer to work with small pliable pieces, manufacturing decorative patterns from terra cotta, including lamps, bowls, and cups decorated with dragon sculptures (Ashdarho), which are symbols of good luck. These products are decorative rather than functional.

The same methods are used today by modern ceramists in Tashkent. Like Samarkand's ceramists, their creations are based on archeological materials from different epochs and they represent the professionalism of those that researched and reconstructed the heritage of Uzbekistan's ceramics.

URGUT AND DENAU

Southeast of Samarkand lies the small town of Urgut. This green and lovely Uzbek town has long been famous for its crafts, including embroidery, textiles, and ceramics. Now the Ablakulov family of masters represents the Urgut school of



ceramics. All of the masters in the Ablakulov family, including the famous Usto Mahkam Ablakulov, divide their time between the production of two primary ceramic specialties - kuzakor and cosakor. They are masters of both vertical and flat forms of pottery. The entire process of creating pottery in Urgut is done by hand, according to ancient tradition. The various types of bowls, jugs, cups, and plates made in Urgut are decorated by archaic and engraved ornaments called chizma, and similar pieces

can be found in Uzbek ceramics of the ancient and middle ages. Jugs, bowls, and other crockery are decorated by laid-on strips or by the addition of a small collar called the harrosh.



Denau. Master Zuhurov working.

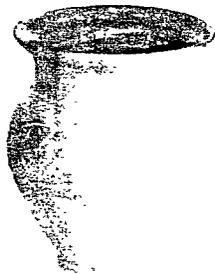
Predominant colors in Urgut's ceramics have been changed to golden-yellow and green hues. Commonly, the green glaze flows on the golden background from the edges in toward the center, like a bright green necklace, creating a colorful accompaniment to the graphic pattern.

Denau is located in Surkhandaria, and the decorative style and colors used in its ceramics are surprisingly close to those of Urgut. Some more obvious differences are that gold is more predominant than green, and the artisans tend to decorate with engraved ornaments. Shapes and styles used by Denau's artisans do not differ greatly. Two masters represent the modern ceramic business in Denau. Usto Badal Halilov is quite old now, and has retired, while Usto Rasul Zahurov prefers to produce toys.

SOME OTHER COMPARISONS AND SPECIALTIES

The technical and artistic methods of ceramists of Shakrisabz and Kitab, based in the Kashkadaria region, are similar to the styles found in Gizhduvan and Samarkand, but each has its own distinction. The bright and rich polychrome glazes found on the ceramics of Shakrisabz and Kitab are placed on a bright yellow or red natural background. The motifs are similar to those of Gizhduvan, but the decoration is clearer and does not flow together during the firing process. In addition,

the ornamentation is larger and more decorative. Ceramists of Kashkadaria prefer to depict animals, the most popular being snakes' tracks, flies' wings, and camels' and birds' eyes. Vegetation is also popular, including flowers, leaves



Ceramics of Tashkent

or circular motifs, along with jewelry motifs, such as zulfac and tumor, which are talisman-like pendants thought to ward off evil.

During the 1960s-1980s, in both Shakrisabz and Kitab, several very popular master ceramists were actively involved in production, including Usto

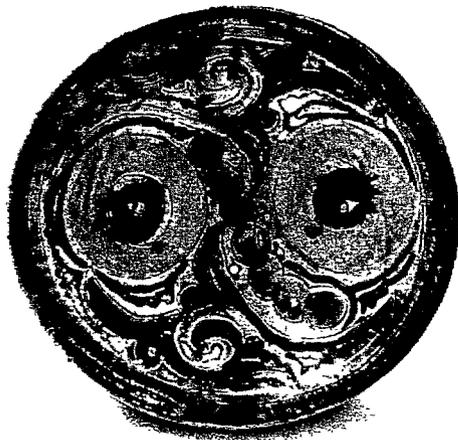


Hazratkulov, Usto Rustamov, and Usto Muzaffarov. Today, Usto Faisulla Abdullaev represents this formerly prosperous school.

One additional interesting area of activity is the manufacture of toy whistles. Masters from the village of Uba in the Bukhara region have been successful in this specialty, as have masters from Gizhduvan, Rishtan, Samarkand, Kashkadaria, and



Ceramics of Kitab



Surkhandaria. Like ceramic crockery, the toy whistles vary both in the manner in which they are made and decorated. The whistles feature representations of horses, sheep, birds, and dragons, as well as horsemen, musicians, non sellers, and vegetables. Sometimes the ornamentation also expresses scenes of traditional life. Characteristically they are full of humor and youthful poetry.



Oldest Master of Khorezm, Raimberdy Matchanov

CERAMICS IN UZBEKISTAN TODAY

Positive changes in Uzbekistan's policies have brought a new attitude toward the country's national crafts. Several decrees have been adopted, supporting the recognition of national masters along with social support for them. A Union of National Craftsmen of Uzbekistan (Khunarmond) has been organized, and they hold annual national craft fairs, competitions, and festivals. A great deal of aid is also given by non-governmental organizations and foundations, such as UNDP/UNESCO in Uzbekistan, the Zumrad Cultural Center of the Business Women's Association of Uzbekistan, Aid to Artisans, Inc., Counterpart Consortium, the Soros Foundation, and the Union of National Craftsmen (Usto and Mussavir).

Today the national craftsmen of Uzbekistan are widely recognized, not just in their own country, but worldwide. Valuable examples of the ceramists' art have been collected by museums, and many art galleries also introduce people to this gorgeous art form by presenting the work of the ceramics masters of Uzbekistan.

RESOURCE DIRECTORY

CRAFT ASSOCIATIONS, CENTERS, AND WORKSHOPS

Business Women's Association

President Mykhetdenova Saidakhon
Shakirova Street, 3/57
Andijan 700020
Tel/Fax: (3742) 25-85-88

Bukhara Artisan Development Center

President & Executive Director
Bazarova Matluba
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Bukhara 705018
Tel/Fax: (3652) 24-37-65
E-mail: matluba@bukhara.silk.org
Workshops and retail sales

Hunarmand Association Craft Center

Director Karimov Jahonkul
Nodira Divan Begi Medresse
Labi Haus Square
Bukhara
Tel: (3652) 23-34-21
Workshops and retail sales

Zebiniso Cultural Center of the Bukhara Regional Business Women's Association

Chairwoman Ahmedova Dilbar
Kokuli-khun Mosque
Mehtar Anbar Street
Bukhara
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E-mail: dilbar@bswn.bukhara.silk.org
Workshops and retail sales

Business Women's Association

President Salmanova Manzura
Navoi Street, 26
Fergana 712000
Tel: (3732) 24-53-11
Fax: (3732) 24-56-47

Gizhduvan Ceramics Center

Directors Narzullaev Abdullo and Alisher
Navoi Street, 45
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Tel:(3657) 22-412 or 21-098
Fax:(3652) 24-22-46
E-mail: abdullo@bukhara.silk.org
Ceramics wokshop and retail sales

Business Women's Association

President Saekeva Arukhan
Aemkhan-Shamuratovoi Street, 86
Nukus 742000
Tel/fax: (36122) 25-858, 79-944, 42-764

Business Women's Association

President Neyazmetova Santalat
Mystakilik 2
Karshi 730000
Tel/Fax: (37522) 30-672 or 35-789

Khiva Artisan Development Center

Chairman Kuryazov Rustam
Ichon-kala
Feruz Khan Medresse
Khiva
Tel: (36237) 54-679

Business Women's Association

President Dzhumamuratova Klara
Tinchlik 29
Urgench 740000
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or 64-443

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Tel: (37355) 26-972, 40-021

Oliti Meros Craft Development Center

Director Burhanov Muhtar

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Kokand

Tel: (37355) 4-53-81

Hunarmand Association

Said Ahmad Hodja Street, 72A
Margilan

Tel: (3732) 33-81-21, 37-26-86

Business Women's Association

President Abdukhalimova Mavluda

Dustlik Street, 9
Namangan 716000

Tel/Fax: (36922) 41-642

Business Women's Association

President Urikova Larisa

Galaba, 141, Kor 2, Apt 2, Navoi 706800

Tel: (43622) 44-176

Tel/Fax: (43622) 43-091

Rishtan Ceramics Center

Master Nasirov Alisher

Master Usmanov Rustam

Rashidani Street, 230
Rishtan

Business Women's Association

President Dzafarova Khadicha

Gagarina Street, 149, Samarkand 703048

Tel: (3662) 37-06-19 or 38-49-74

Fax: (3662) 31-01-07

Hunarmand Association Craft Center

Director Hokimov Akobir Razimovich

Registan Square, Sherdor Medresse
Samarkand

Tel: (3662) 35-13-35 or 35-60-22

Workshops and retail sales

**Meros Samarkand Handcraft
Development Center**

Director Mukhtarov Zarif

Tashkent Street, 43a
Samarkand

Tel: (3662) 35-19-93

E-mail: meros@samuni.silk.org

Workshops and retail sales

Usto Association Craft Center

Director Inoyatov Jurakul Bahritdinovich

Tashkent Street, 43a
Samarkand

Tel: (3662) 35-82-07

Hunarmand Association Craft Center

Director Adilova Gulnora

Ipak Yuli Street, 139 (museum building)
Shakrisabz

Tel: (3755) 20-654

**Business Women's Association of
Uzbekistan**

President Alimbekova Dildora

Afrosiab Street, 41
Tashkent

Tel: (3712) 58-68-90

Oltin Meros Craft Center

Chairman: Tughtbaev Hidayberdi
Madresse Abul Kasim
Tashkent

Tel: (3712) 45-85-58

Workshops and retail sales

Mussavvir/Hunarmond Craft Center

Director: Shoyakubov Shokhalil
Mavlyonova Street, 17.

Tashkent

Tel: (3712) 139-17-50, 34-02-13

Workshops and retail sales

Usto Craft Center

Director Umarov Abdurahman
Abdulla Kadiri Street, 11

(in the Planning and Design
Institute building)

Tashkent

Tel: (3712) 41-21-49

Workshops and retail sales

SHOPS AND GALLERIES

Afrosiab Hotel

Samarkand

Tel: (3662) 31-13-41 or 31-20-80

Alfia Art Gallery

Hotel Samarkand

Pskovskaya, 15

Samarkand 703047

Tel: (3662) 37-14-52

Meros Center Sales and Exhibition Hall

State Museum of History,

Culture and Arts

Registan Square

Samarkand

Tel: (3662) 35-39-18 or 35-37-80

Retail sales

SamArt Gallery

585 E Mustakillik

(opposite Officers' Club)

Samarkand

FASHION

Art Salon

Director: Turgunova Feruza

Clock Tower, Amir Temur Square

Tashkent

Tel: (3712) 32-03-69

Hotel Intercontinental

Amir Temur Street, 107

Tashkent

Tel: (3712) 40-70-00

Hotel Uzbekistan

Horezm Street, 45

Tashkent

Master Art Gallery

Le Meridien Hotel

Uzbekiston Ovozi Street, 2

Tashkent 700047

Tel: (3712) 40-66-00 ext. 4747

Zumrad Art Gallery

Director: Natalia K. Musina

Afrosiab Street, 41

Tashkent

Tel: (3712) 152-69-26, 56-81-58

Fax: (3712) 567328 E-mail: bwa@bwa.bcc.com.uz

Gallery and retail sales

MUSEUMS AND MUSEUMS

Bukhara State Museum

of Architecture & Art

Marx Street, 2

Bukhara 705001

Tel: (36522) 41-349 or 42-107

Museum of Art
Mahasa Village
Bukhara Region
Tel: (3652) 43-638

Museum of Art
Nakshibandi Street, 41
Bukhara
Tel: (3652) 45-358

Fergana Regional Museum of Local Lore
Hodzhaev Street, 26
Fergana 71200
Tel: (3732) 24-31-91 or 24-32-61

Khiva State Museum Ichan-kola
Horezm reg.
Khiva 741400
Tel. (37522) 53-169 or 63-644

Kokand City Museum of Local Lore
Istiklol Street, 2
Kokand 713000
Tel: (43400) 37-537 or 36-046

Samarkand Museum of History and Arts
Registan-Square-1
Samarkand 703001
Tel: (3662) 35-38-96

Art Museum
Movarounahr Street, 16
Tashkent 119.693
Tel: (3712) 32-74-36 or 32-28-73
Museum of Applied Arts
Shilkov Street, 15
Tashkent
Tel: (3712) 56-40-42 or 56-39-43

Museum of Central Asia
Hamsa Street, 71
Tashkent
Tel: (3712) 33-98-16

Surhandariya Regional Museum
of Local Lore
Druzhba Narodov Street, 1
Termez 732006
Tel: (37622) 37-486

TOURISM AND VISITOR INFORMATION

Salom Travel
President Gareeva Raisa
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Tel: (36522) 44-148,
Tel/Fax: (36522) 37-277, 44-259.
E-mail: raisa@salom.silk.org

This book is a collaboration between:

Zumrad Cultural Center

The Zumrad Cultural Center at the Business Women's Association of Uzbekistan has been existence for almost seven years. It collaborates with experts in traditional crafts from all regions of Uzbekistan.

The Center offers ceramics from Rishtan, Gizhduvan, Khorezm, and Samarkand, gold embroidery from Bukhara, and ikats from Margilan. Visitors can also see and buy beautiful jewelry made by master jewelers from Tashkent, Margilan, and Andijan.

Counterpart International

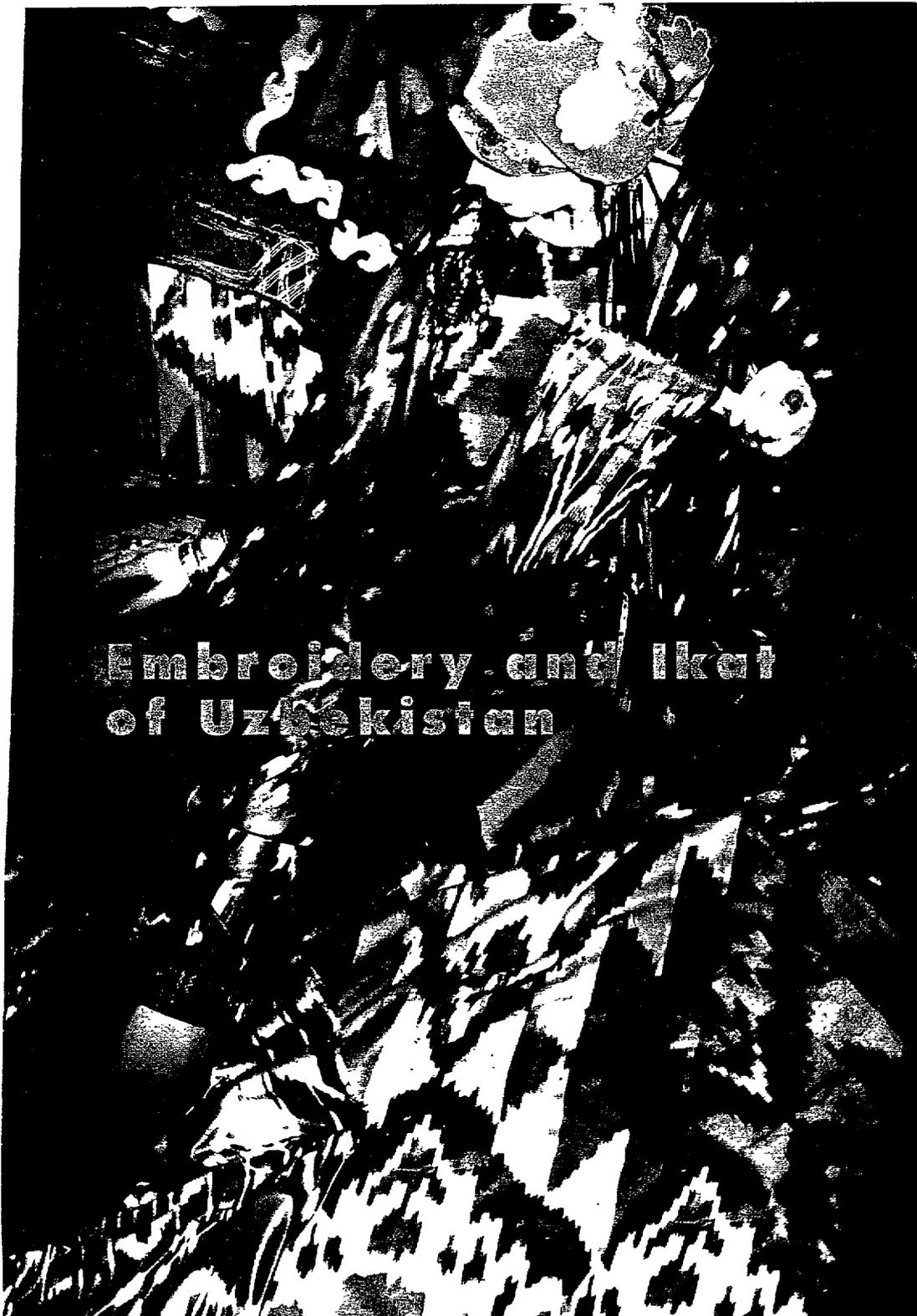
Counterpart International, for over thirty years, has maintained its commitment to enhancing the ability of its partners to search for solutions to local and international problems. Counterpart is dedicated to helping bring about a better world for all. Its new mission statement, "Building a Just World through Service and Partnership", reaffirms this commitment. In 1997 Counterpart International began implementing the USAID-funded Leadership, Enterprise and Association Development (LEAD) program that seeks to strengthen the 2,000 member Business Women's Association of Uzbekistan.

Specifically Counterpart International has teamed with Aid to Artisans in this program to aid the expansion of the domestic market for Uzbek crafts.

Aid to Artisans

Aid to Artisans, a non-profit organization, offers practical assistance to artisans worldwide, working in partnerships to foster artistic traditions, cultural vitality and community well-being. Through training and collaboration in product development, production, and marketing, Aid to Artisans provides sustainable economic and social benefits for craftspeople in an environmentally sustainable and culturally respectful manner.



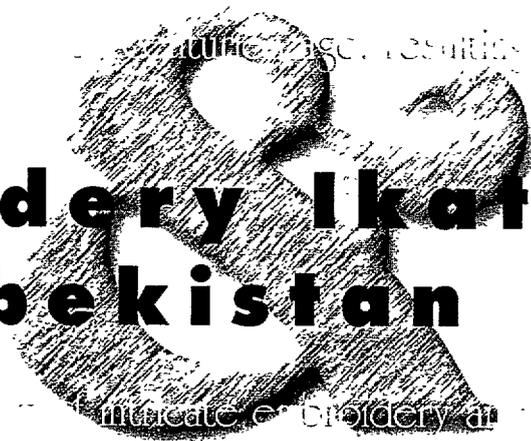


Embroidery and Ikat
of Uzbekistan



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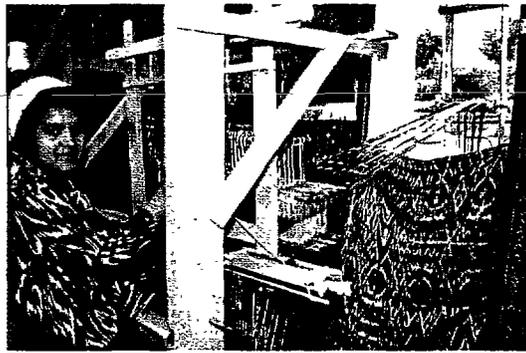
Embroidery Ikat of Uzbekistan



The Textiles of Uzbekistan

In Central Asia, decorative weaving and textiles have existed since the 4th-5th centuries BC. Uzbekistan is particularly noted for its ikat fabric. Ikat is a word of Indonesian origin, which refers to fabric that is patterned by binding the warp threads to resist dye before weaving.

Many ancient legends surround the production of ikat in Central Asia. One legend states that in days of old one of the famous regional khans had a very beautiful daughter. The local weaver fell in love with the khan's daughter but was told the daughter was betrothed to someone else. The weaver was so upset and beseeched the khan to change his mind about him marrying the khan's daughter. The khan told the weaver that if he could come

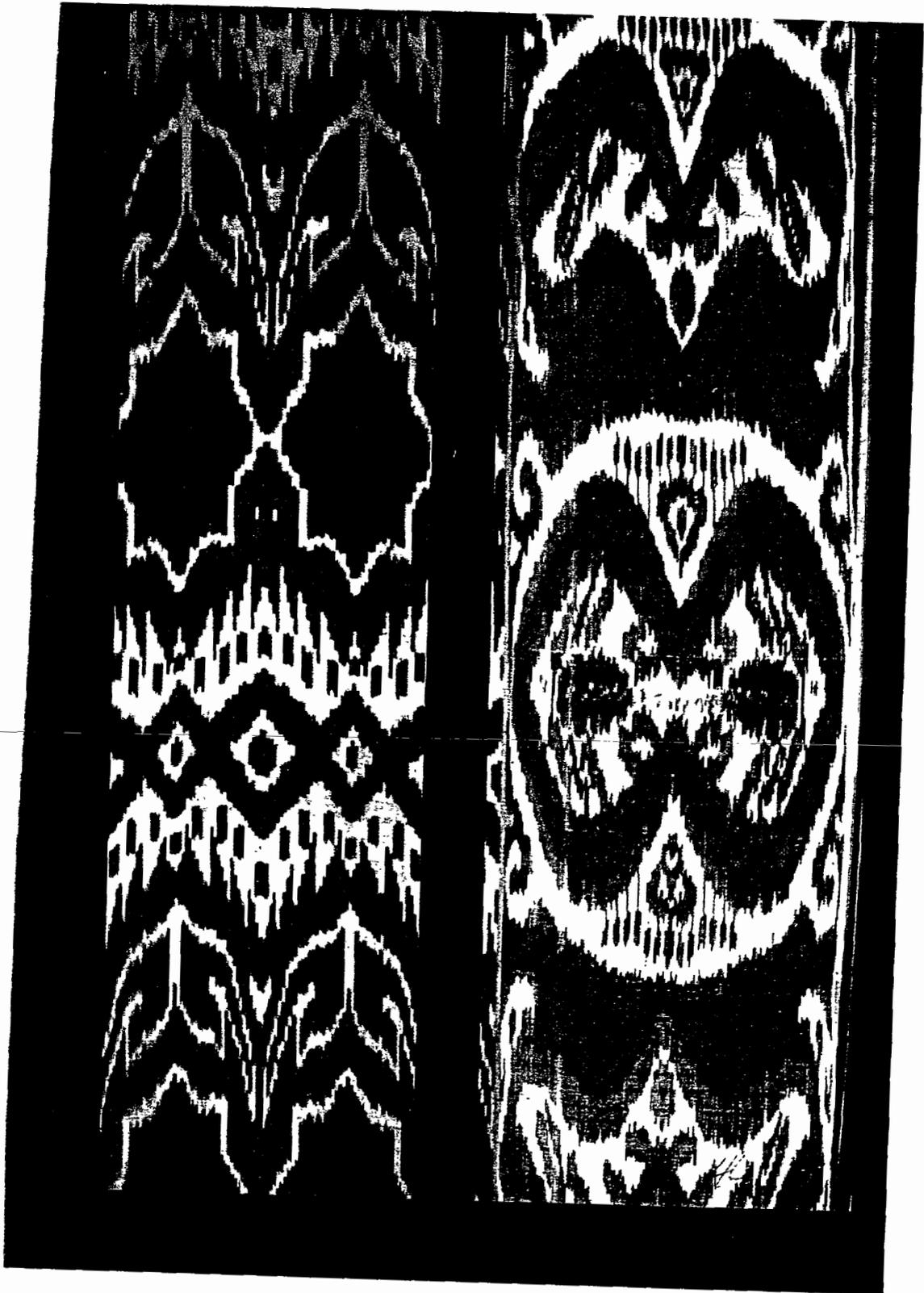


up with a special cloth to match those imported from China and India, the khan would reconsider giving the weaver his daughter's hand in marriage. The weaver was upset at the khan's teasing and spent the night by the side of a small lake crying. While spending the night in the open and on the shore of the lake the weaver couldn't help but notice how the full moon on the calm waters created a blurred reflection of the trees, fruit and other items along the shore.

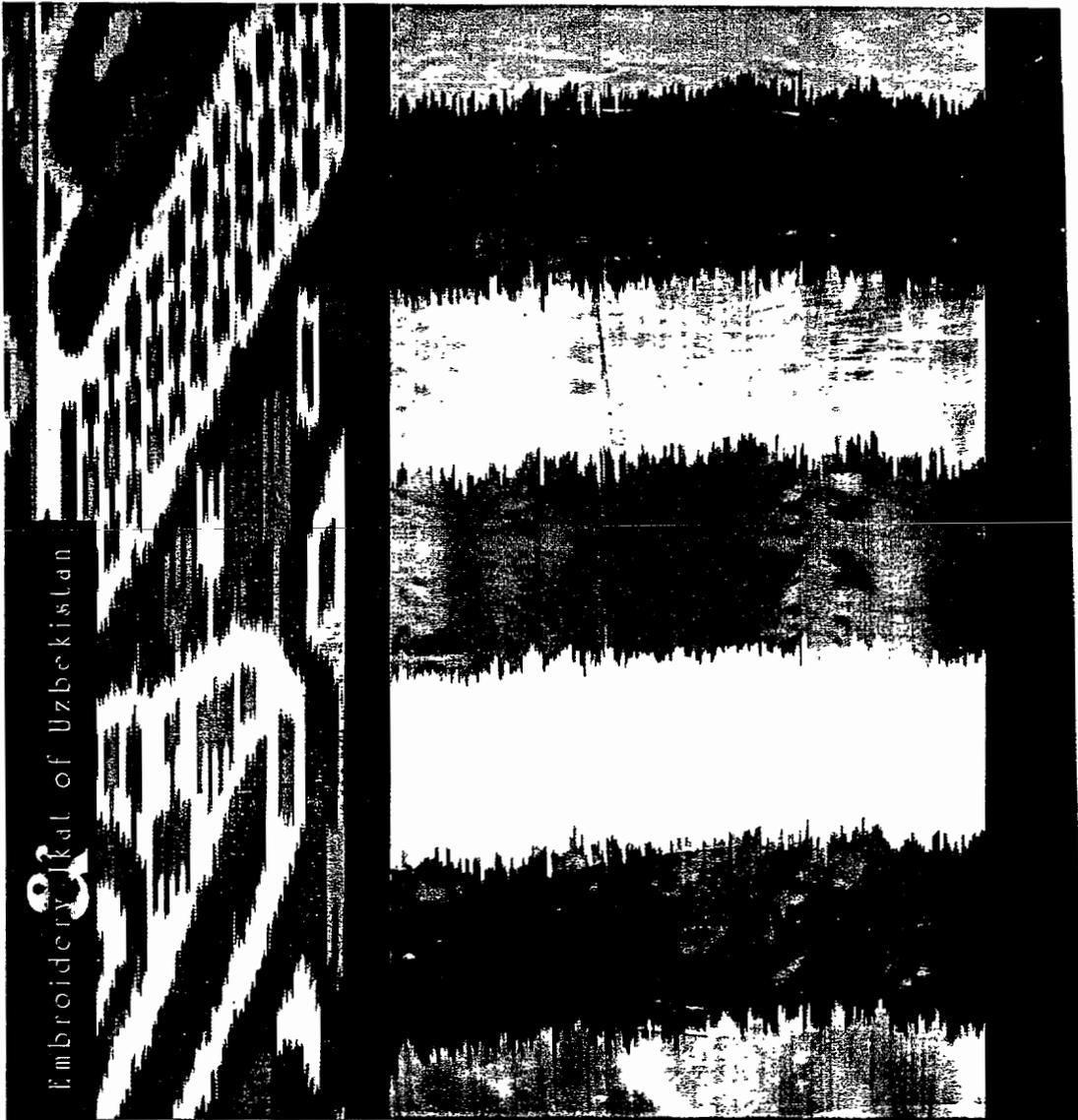
While sitting there watching the changing shapes reflect themselves off of the water, the weaver saw the design of a special cloth he could create from the reflections. The next day the weaver worked all day dyeing and weaving until he created a representation of the reflections seen in the water. The cloth was presented to the khan, who liked it so much that he allowed his beautiful daughter to marry the weaver

Another legend states that once an artist sat by a fast running stream. The stream reflected the clouds, and changed their form. Suddenly sunrays were fractured and became a rainbow which was reflected in the stream. The artist saw a picture of clouds playing with colors. He painted that picture and showed it to weavers who then transferred his picture to fabrics. Later the word abr (which means cloud) was used as the name of the process of dyeing base threads in traditional fabrics, so fabrics were named abr-fabrics.

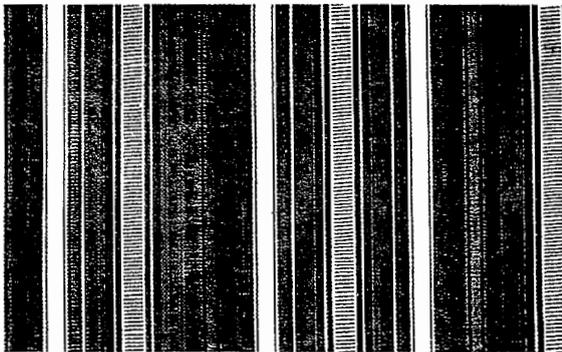
Initially silk threads were quite expensive as they had to be carried from China into Central Asia where they were woven; therefore, ikats were only available to the wealthy. By the 5th and 6th centuries, the practice of breeding silkworms spread to Central Asia from China, making ikat cheaper and accessible to a larger number of people.



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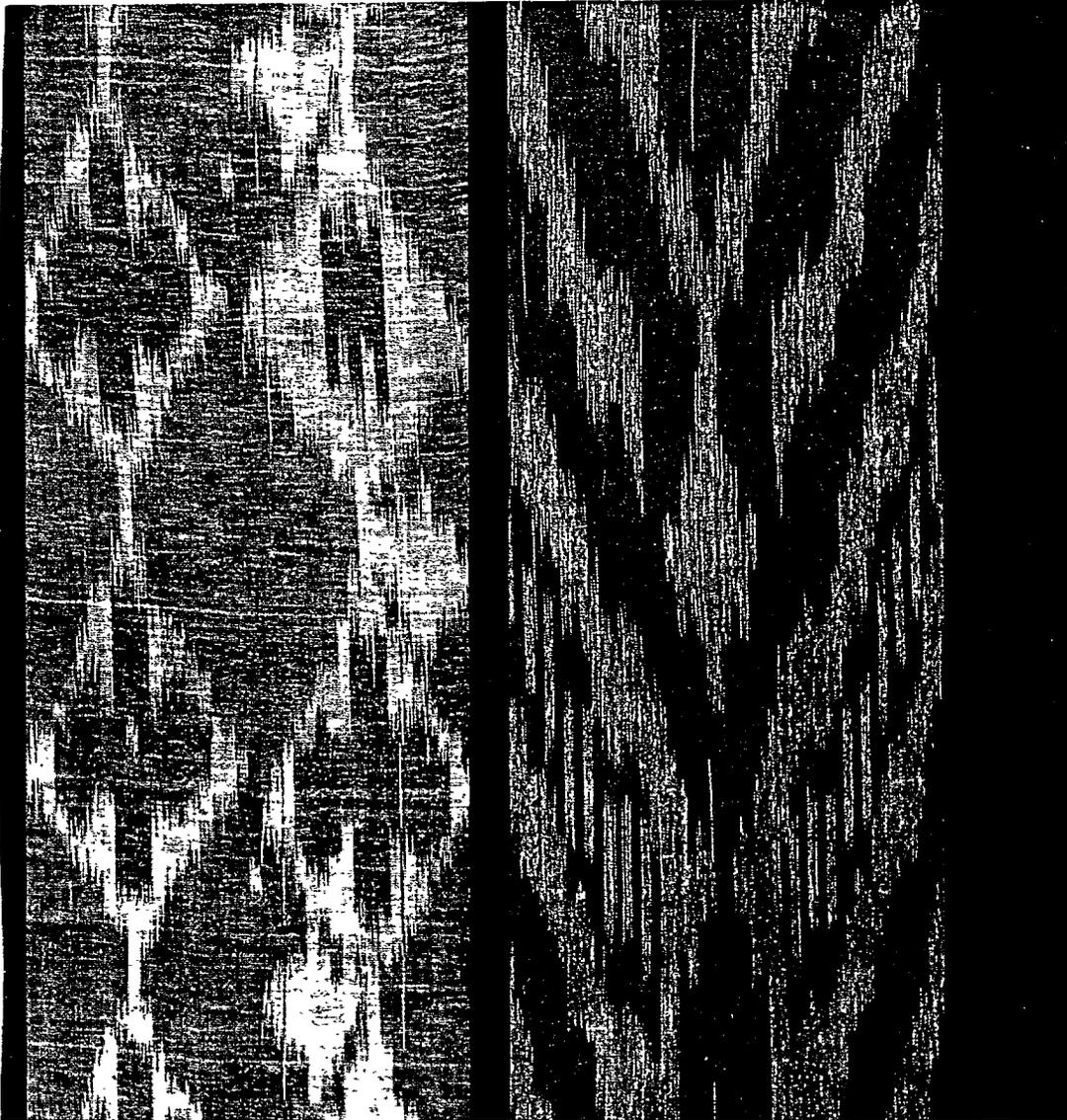


Embroidery of Uzbekistan



While only men wove silk and passed their skills on to their sons, the preparation of thread was a woman's task. Cotton and wool were combed through many times until a skein of yarn was formed, after this the yarn was spun on a spindle. The yarn or thread was then dyed and woven on a loom.

Cotton, wool, and silk were the main raw materials used for producing textiles. The threads were combined when weaving the fabrics, producing half-wool or half-silk fab-



rics in addition to pure cottons, wools, and silks. Handmade fabrics were used for such items as clothing, blankets and quilts, curtains, ceremonial pieces for weddings, covers for household goods, and summer tents. During wedding ceremonies, funerals, and holidays, people often gave pieces of fabric to the poor, to each other, to guests, to winners of competitions, or to add to a girl's dowry. Fabrics were used as barter goods, and were sometimes even traded for slaves.

By the middle of the 19th century, the production of decorative ikat was one of the most developed businesses in Uzbekistan. Ikat production was concentrated in several cities of including Bukhara, Margilan, Namangan, Samarkand, Andijan, Kokand, Karshi, Kitab, and Shakrisabz. However, by the end of the 19th century and beginning of the 20th century, ikat production began to decline due to competition with imported factory-made fabric. This decline was reflected in hand-woven ikat, which began to be produced using factory-prepared raw materials and chemical dyes. The patterns were also simplified to just two or three colors.

The tradition of hand-weaving continues to be preserved today primarily in the small towns and villages of the Fergana Valley, including Margilan, Namangan, and Kokand. The technology of ikat manufacturing is quite complicated and includes 37 steps. The steps may be summarized as follows:

Prepared silk threads for the warp of the fabric are distributed into small skeins of 40-50 threads each, which are wound around square beams on a loom. The space between the beams is 1.4 - 2.25 meters which is why after a certain interval in the fabric a horizontal white stripe can be seen.

An artist called an abrband then outlines a special pattern on the bundles of thread which are stretched out on the loom. According to the pattern, sections of thread are bound with thick cotton thread so that they resist dyeing. Prepared sections of thread are immersed in boiling dye for several minutes. After dyeing, the threads are straightened, and the process is repeated with a different color of dye. Sometimes natural dyes are used including pomegranate skin (anor-pusty), the Japanese sofa flower (tuhumuk), madder (ruyan), onion skin, and nuts.

At last, the loom is dressed with the dyed warp threads and the weaving process can begin. According to tradition, weavers use a polish made with egg whites which is applied to the fabric. The fabric is then ironed, and the final result is a shiny, thick appearance with an amazing play of colors.

Patterns designed by abrbands were often named after the shapes they represented. Common patterns from the 18th-19th centuries included: the comb (tarok), sickle (urok), Uzbek soup bowl (kosa-gul), dram (nogora), echo (chakirim), snake track (ilon-izi), and arches (shoty-kora).

Modern ikats also often contain representations of traditional Uzbek jewelry including drop-earrings and triangular-shaped pendants (tumor). When a young Uzbek woman got married, she was expected to wear jewelry, which represented the wealth of the from which she came. It was said that if a woman could not walk due to the heaviness of her new jewelry she came from a wealthy family. However, jewelry was expensive, and a wedding ceremony without jewelry was considered shameful, so to solve this problem, people began to buy ikats with patterns representing jewelry.

Patterns invented in the 20th century include: spring (bahor), the woman's name Gulnara, independence (mustakillik), Tamerlane (Amir-temur), spring butterfly (nauru kapalgy), Kremlin (kreml), victory (galaba), and the gates of Fergana (Fargona darvozasy). From the name of each pattern the meaning of each ikat can easily be guessed.



The Embroidery of Uzbekistan

Throughout the centuries, the people of Uzbekistan have been noted for creating unique decorative and applied arts. One of the most ancient and most popular forms of Uzbek craftsmanship is embroidery. Embroidery has played an intricate role in the rich history of Uzbekistan. The production of cotton and silk thread has been developed for centuries in Central Asia, allowing embroidery to be a central part of many traditional customs and ceremonies.

Although modern Uzbekistan has not inherited examples of its ancient and medieval embroidery, evidence of its existence can still be found. For example, woolen curtains were found in the ancient burial tomb of a Hun Leader in Northern Mongolia, supposedly embroidered by ancient Bactrians in 2nd century BC. In addition, ancient murals in the Palace of Kings of Khorezm in Toprak-Kala (3rd century AD), the Temple Baliq Tepe in the Surhaddariya region (5th century AD), and Varakhsha in the Bukhara region (7th century AD) provide us with glimpses of early medieval embroidery. Magnificent examples of miniature paintings illustrating books from the 14th and 15th centuries also provide insight as to the high level to which the art of embroidery had been developed in late medieval period. In particular, the well-known Middle Eastern miniature-painter Behzad (1467), in his illustration "Zafarnoma" portrays Tamerlane sitting in a marquee covered with decorative fabric sewn into ornamental medallions.

Uzbek embroidery has always been closely linked to the traditional life of the people. According to Muslim law, women were required to spend most of their time at home; however, they did have opportunities to express their dreams, imagination, and creativity through such customs as decorating the interiors of their homes, preparing their daughters and granddaughters for marriage, and embroidering certain symbols to preserve their families from evil. At the age of six or seven, girls were taught to sew and embroider by their mothers or grandmothers. From the age of nine or ten they took weaving and cooking lessons. When girls reached the age of twelve or thirteen, they were often asked to marry. They were expected to arrive at their husband's home with a large dowry, including many hand-embroidered articles.

For more than one hundred years, traditional Uzbek embroidery has reflected the historical, political, social, economical, spiritual and cultural changes that have taken place in Uzbekistan. From 1850 to 1910, when a stable feudal system was in place and neighboring clans enjoyed amicable relations, only a relatively small amount of embroidery was produced. A palette of seven or eight natural colors was generally used. The themes were embroidered in great detail, and the pieces from this era are noted for their high level of technical skill.

Between 1910 and 1917 the feudal system developed into a trade economy where the middle class began to set tastes and trends. The materials and techniques used for embroidery, as well as the volume of production, all changed. Hand-woven background materi-

al was replaced by red calico, sateen, and other factory-made fabrics. Natural dyes that required complicated processing were replaced by brighter synthetic dyes that were easier to use. Traditional silk thread was replaced by partially synthetic threads. At the same time, the quality of sewing deteriorated, many of the minute details of the previously-used patterns were simplified, and the chain-stitch became very popular because it saved thread and accelerated the work process.

From 1917 to 1960, the development of embroidery virtually ceased. Traditional embroidery patterns were replaced by Soviet symbols, such as portraits of Soviet leaders. Between 1970 and 1990, many traditional crafts were revitalized, and many local centers for national arts were restored. The subsequent independence of Uzbekistan has brought many new opportunities for restoring national arts and improving the status of national craftspeople. Embroiderers are now once more experimenting with hand-woven fabrics, silk thread, natural dyes, and traditional patterns.

The ornamental wealth of traditional Uzbek embroidery demands special attention. Commonly repeated symbols and themes include expressions of happiness, luck, well-being, and fertility. Embroidery seldom includes portrayals of animals or people.

One very old and popular theme is a circle combined with plant forms. The circle served as symbol of the moon which Central Asian farmers used to worship. Bouquets of flowers were a symbol of splendid, blossoming gardens. Flowers have always been a favorite pattern and mainly used in embroidery from Nurata, Shakrisabz, and Fergana. Flowers resembling tulips are very often found in embroidery from Fergana Valley.



Another symbol common to all varieties of Uzbek embroidery is the pomegranate, which represents fertility. Other often repeated themes are the almond (bodom) or pepper (kalampir) which can be found in many different forms and which functioned as defense from evil, disasters, diseases and misfortune. Embroidery also commonly included representations of household items such as jugs and teapots (kungon).

Triangular shaped pendants called tumor were also often represented in embroidery. Women often wore tumor necklaces containing prayers written on a small piece of paper worn as defense from misfortune.

Uzbek embroidery is not just a symbol of the past, but also reflects the present and future hopes as well. The strength of traditional Uzbek embroidery lies in the richness of its tra-

ditional design, the exquisite work of master artisans, and a national desire to preserve this unique heritage for future generations.

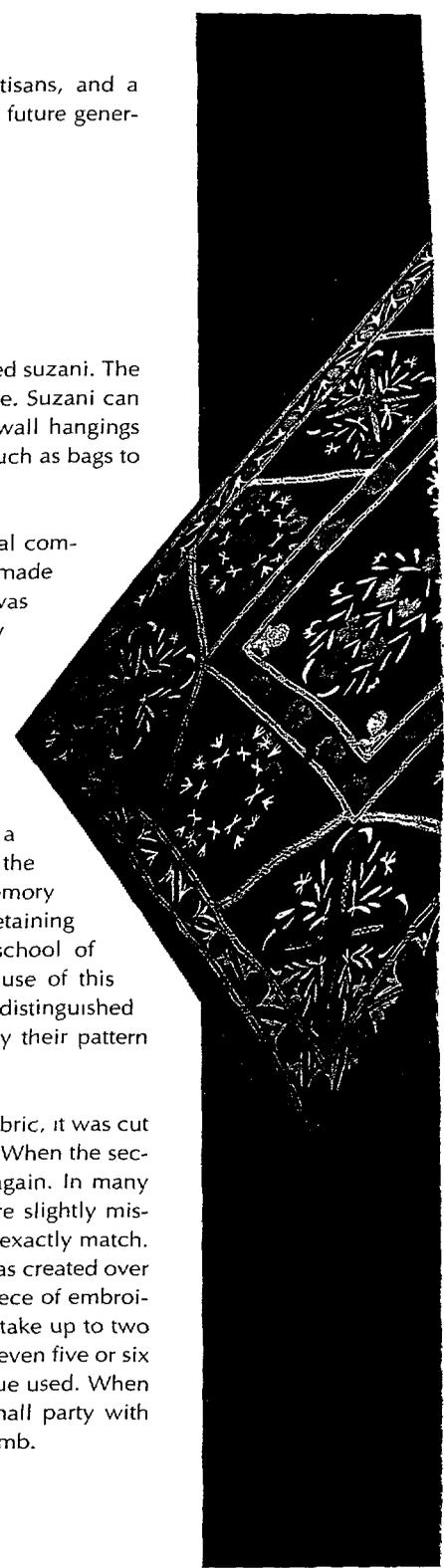
Suzani

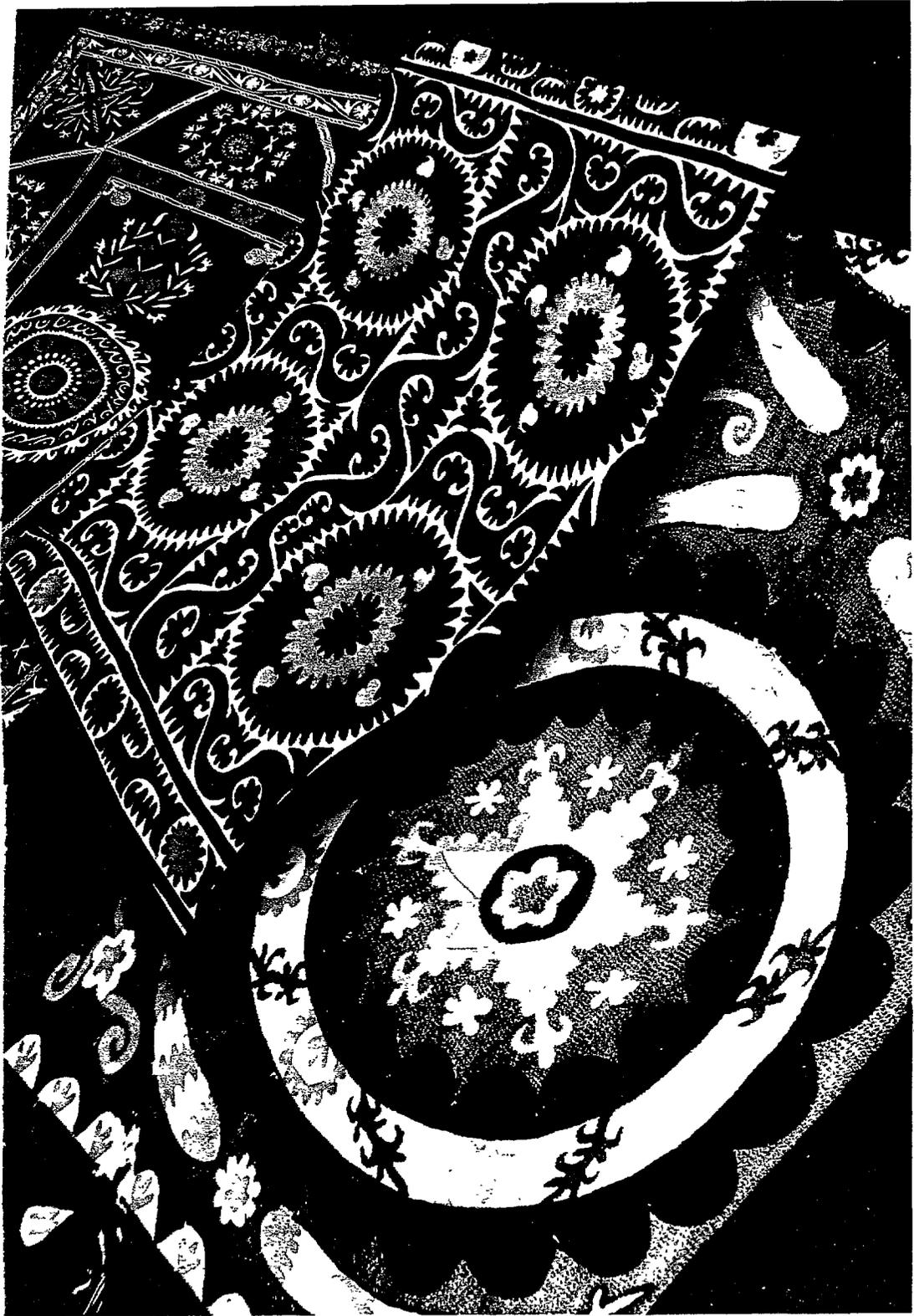
The fundamental type of Uzbek embroidery is called suzani. The word suzani comes for the Persian word for needle. Suzani can take many forms ranging from large, decorative wall hangings and curtains to small functional household items such as bags to hold tea or spices.

Suzani from all regions of Uzbekistan share several common features. They were typically made on handmade fabrics called matha. The background fabric was hand-woven on a loom, which produced narrow strips of fabric that were of a convenient size for embroidery.

When creating a suzani, the first task was carried out by a local graphic artist, called a chizmakash. She would tack four to five pieces of fabric together, and then with sharp reed, called a kalam, painted the outline of the suzani pattern on the fabric. The designer knew many patterns from memory and would modify them all the time, while still retaining the traditions and characteristics of a specific school of ornamental composition and graphic style. Because of this practice, embroidery from Bukhara can easily be distinguished from the embroidery of Tashkent, for example, by their pattern and composition.

After the outline was painted on the background fabric, it was cut into pieces and distributed to women embroiders. When the sections were complete, they would be assembled again. In many suzani, when the strips were joined, patterns were slightly misaligned or the colors used in each section did not exactly match. These characteristics demonstrate that the piece was created over a long period of time by many women. A large piece of embroidery made by a group of women would typically take up to two years to completed, while some pieces could take even five or six years depending on the size and stitching technique used. When the embroidery was ready, the women had a small party with refreshments which often included sacrificing a lamb.





A small section of the suzani was traditionally left unfinished. The unfinished area represented "never-ending marriage, never-ending life, never-ending joy."

For most embroidery, the women used cotton and silk threads spun and dyed by local craftsmen. The threads were often colored using natural dyes made from madder, cochineal, indigo, and pomegranate skin.

Suzani exists in multiple forms, including the following:

- *nimsuzani*, a small sized embroidery from Bukhara and Nurat
- *choishab*, curtains and sheets
- *kirpech*, narrow, vertical strips of embroidery
- *zardevor*, a long, frieze embroidery that borders the walls of a room
- *djoinamoz*, prayer carpets
- *pillowcases*, called takyapush in Nurat, bolingush in Samarkand, and yastikpush in Shakrisabz
- *bugdjoma*, full-length veils for covering a woman's clothing
- *khalta*, small bags to hold a woman's mirror or shona-khalta to hold a comb
- *tanpokkun*, towels used during wedding ceremonies
- *sarandoz*, women's veils or shosi, women's veils worn during ceremonial occasions
- *rumli-reshone-bundac*, women's headpieces
- *miyinbund or belbog*, men's sashes made from a woman's veil
- *dastrumol*, handkerchiefs presented during weddings
- *choy-khalta*, bags to hold tea and clothing accessories
- *jeyvak*, ribbon
- *peshicoorta*, embroidered dress panels and sleeves.

At the end of the 19th century and beginning of the 20th century, the main centers of suzani embroidery were in Samarkand, Urgut, the Surkhandariya region, the Kashkadariya region, the Shafrikhan district of the Bukhara region, Djizzak, Shakhriyabz, Kokand, Margilan, Namangan, Andijan, the Muinak district of Karakalpakistan, and Tashkent. Embroidery produced in each region has its own distinguishing features:

The embroidery of Samarkand is notable for its large, simple designs typically consisting of coarse rosettes embroidered in a violet-crimson-black color palette using a stitch called bosma.

Shakrisabz embroidery, also known as carpet embroidery, often includes multi-colored details on dark blue leafy garlands. Typical stitches of Shakrisabz embroidery are kanda-khayol or tambour (chain-stitch).

The traditional composition of Tashkent embroidery consists of dark-red circles with a star in the center, or a circle with flowers, and a large amount of blank background space.

The embroidery from Fergana Valley also contains noticeable differences. It has a refined graphic design consisting of branches with flowers, and it also has larger areas of blank background space.

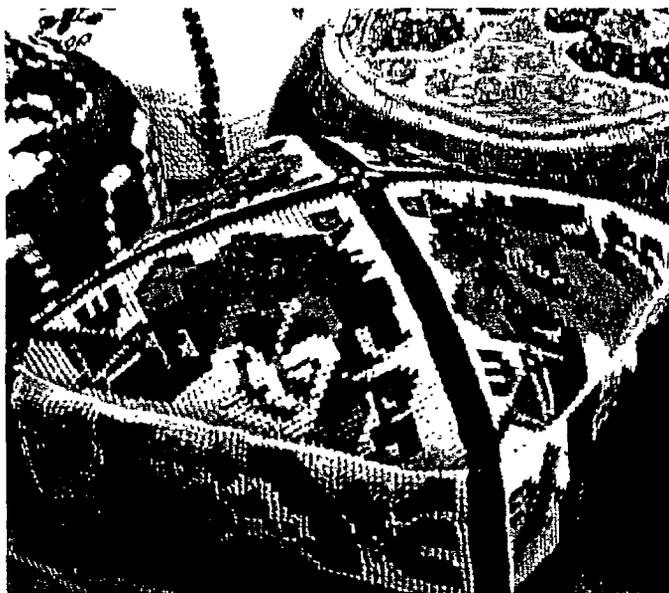
Modern embroidery from Bukhara often includes sprouts with flowers, which spread all over the surface of the fabric, round rosettes, and light color combinations. The embroidery stitch is typically the tambour stitch or bosma stitch.

Surkhandariya and Kashkadariya embroidery is not as large as the embroidery of Fergana Valley and has retained ancient ornamental motifs and a contrasting color spectrum. The kanda-khyol stitch is used.

Embroidered Skullcaps

Another special application of traditional Uzbek embroidery is the embroidered skullcap, known locally as dyuppa or tyubeteyka. In the past, a person's origin could easily be determined from his skullcap because the caps were distinguished from each other regionally by their form and pattern. All regions, towns and even districts had their own unique style of embroidered skullcaps.

Skullcaps became popular in the mid-1920s. Previously, many men wore turbans of a white, blue or green color. Later, when turbans went out of style, people began to embroider skullcaps to improve their plain appearance and because the embroidery was thought to be a defense from misfortune.



During the 20th century, production of embroidered skullcaps became the most popular form of craftsmanship. The design of skullcaps changed frequently; new forms, patterns and stitching techniques were invented.

The black and white colors of the skullcap (typically a black background with a white pattern) represent day and night. Each section of the skullcap was considered to be a part of the world. Therefore the caps symbolized that men were free to go to four corners of the earth whenever they wanted, both day and night.



A huge number of symbolic ornaments exist on skullcaps. For example, if a family was not able to produce a son, it was considered a great tragedy. Sometimes a large ornamental design symbolizing an embryo would cover the entire cap, and men wore skullcaps with this embryo pattern so that Allah would send them a child. If a son was finally born to the family, he was presented with a special skullcap for happiness. The skullcap would be embroidered symbols of defense such as frogs, flies, scorpions, snakes, and insects. Symbols of unpleasant essences were embroidered because it was believed that if one evil come across another evil, they would be afraid of each other and run away. In this way they attempted to protect their families from bad luck.

The well-known skullcaps of Chust have several different ornamental versions. For example, they are very often decorated with the pattern of the capsicum pepper because the bitterness of the capsicum supposedly protected men from bad luck and evil spirits. The almond pattern is also commonly used and represents well-being and fertility. All skullcaps made in Chust have a large pattern of round arches, representing strong gates through which no enemies could enter to kill the wearer of the skullcap.

Skullcaps from Margilan are similar to those from Chust; however, they have slightly thinner pepper or almond shapes. Skullcaps from Samarkand have a black background and white pattern called chorgul with embroidered calligraphic inscriptions. Shakhrisabz skullcaps have a special style of embroidery, called carpet style, which is distinguished by its multi-colored ornamentation, including rosettes and geometric shapes. Skullcaps from Samarkand and Buysun are made using specific technique called pilta dooziy, twisted strips of paper are inserted between the main fabric and lining to make the cap stiff and sturdy. Skullcaps from Urgut are noted for their round flat-bottomed form with a multi-colored tassel, or popuk, made from silk thread.

Gold Embroidery

Another type of traditional Uzbek embroidery is gold embroidery, or zarduzey. Gold embroidery was mentioned for the first time as developed handcraft industry in the 17th century in a report of the Russian Ambassadors to Abdulazizkhan, the Emir of Samarkand 1669-1671.

Compared to silk embroidery, which was very popular among the local population, gold embroidery because of its magnificence and expressiveness became an official art form of the royal court and was designated for serving only the needs of the court, aristocracy, and other wealthy people. The best master craftspeople engaged in gold embroidery were men, and they were concentrated in workshops within the king's palace. A woman's



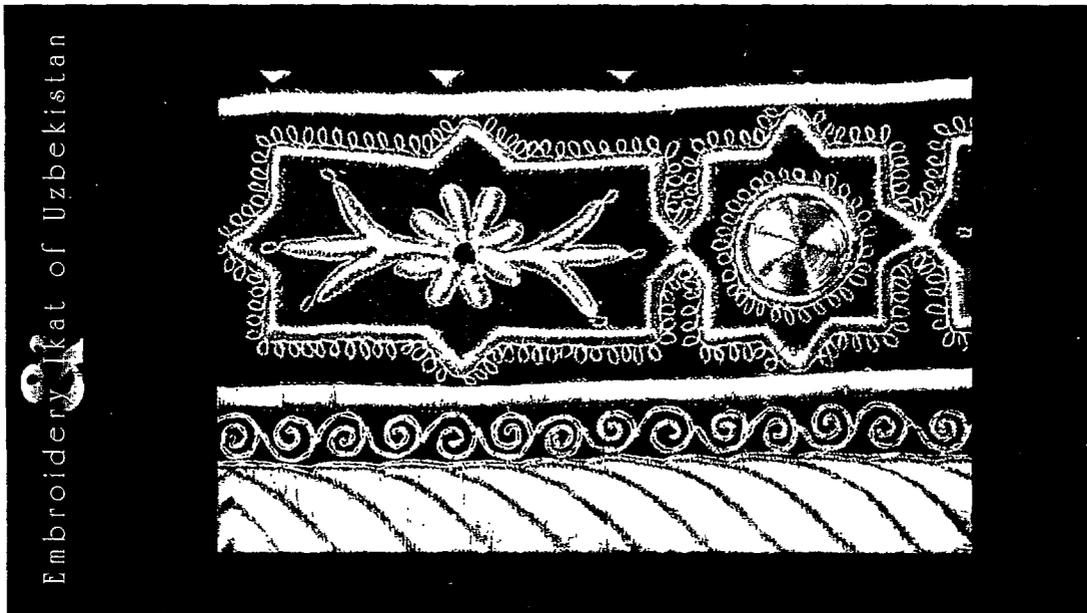
hands were thought to tarnish the gold thread; however, often if a man was unable to finish his work during the day, he would give pieces to his daughters to finish in the evenings. Therefore, it slowly became acceptable for women to do gold embroidery.

In the 19th century, as a display of luxury, all of the Emir's ceremonial clothing, including turbans, dressing gowns, pants, belts, and shoes, were decorated with gold embroidery. Women's dresses, curtains called chimildik, prayer carpets, sheathes for knives and swords, horse blankets, and sacks for holding money, tea or stamps were also adorned with gold embroidery.

As background for gold embroidery, velvet, silk, satin, muslin, wool, and a local fabric called alocha were used. The main raw material for gold embroidery was gold or silver thread originally brought from India or Iran; however, by the mid-19th century the thread was being imported from Moscow.

The expert craftsmen of gold embroidery themselves divide gold embroidery into several sorts:

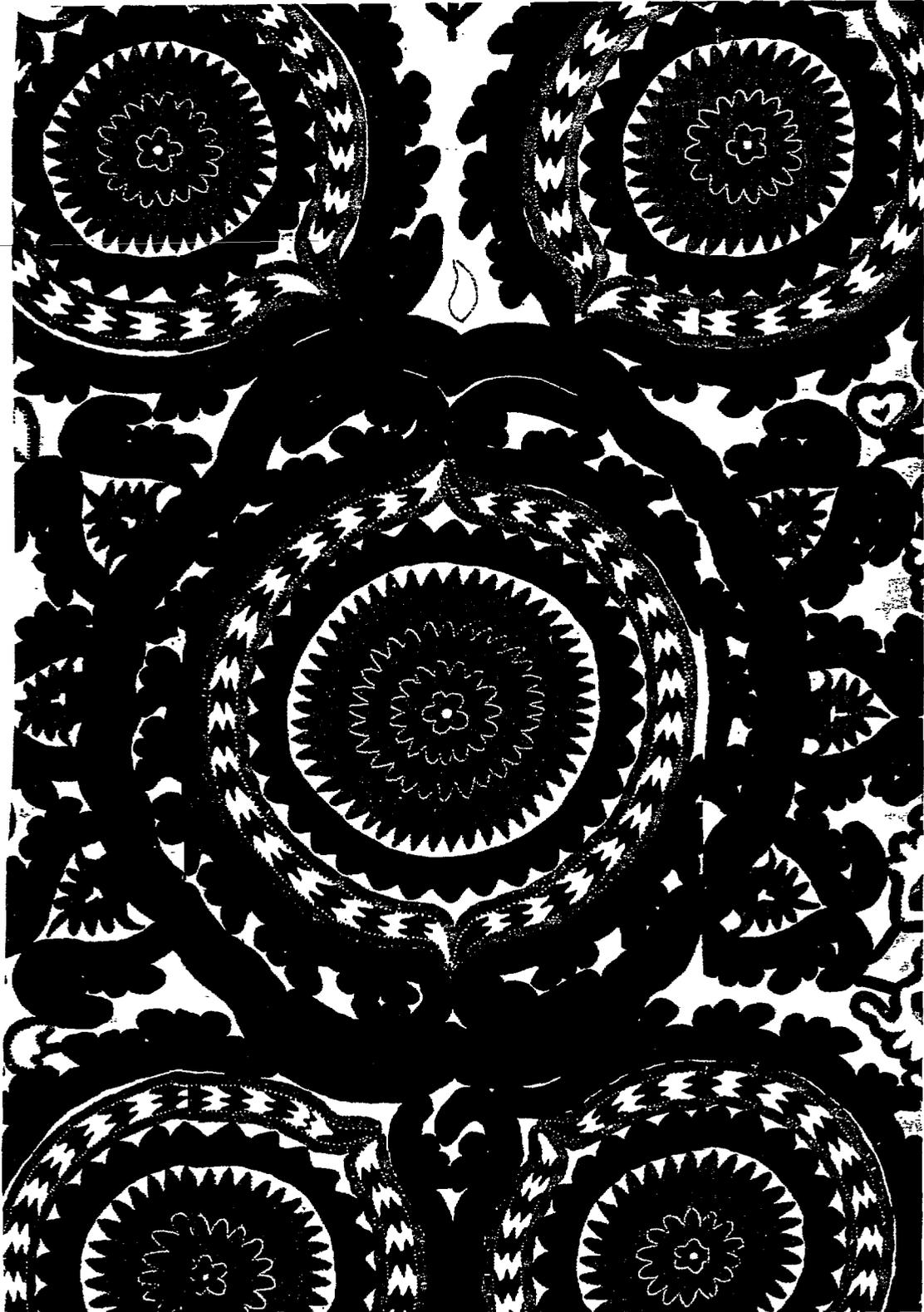
- zarduzey-zamiduzey, gold embroidered background
- zarduzey-gulduzey, gold embroidered illustration which has been cut out from paper,
- zarduzey-gulduzey-zamiduzey, the combined technique of the two of em broideries above,
- zarduzey-berishimduzey, combination of several sorts of embroidery,
- zarduzey-pulakchaduzey, combination of golden embroidery with spangled ornaments



16

The main motifs of gold embroidery are rosettes, flowers, almonds, and calligraphic inscript.

Between 1920 and 1960 the social function of gold embroidery changed. The embroidery that was previously available only to wealthy sections of the population becomes available to the masses. Master craftsmen of gold embroidery were united in huge collectivized handicraft businesses, and it became acceptable for women to practice the craft in addition to men. In addition to traditional Uzbek clothing, skullcaps, and shoes, the art form also spread to goods such as theater curtains. By 1970-90 gold embroidery had become a very common and popular sort of traditional embroidery. In addition to the main gold-embroidery center of Bukhara, gold embroidery is produced in Andijan, Namangan, and the Sirdarya and Surkhandariya Regions.



Resource Directory

CRAFT ASSOCIATIONS, CENTERS, AND WORKSHOPS

Andijan

Business Women's Association
President Mykhetdenova Saidakhon
Shakirova Street, 3157
Andijan 700020
Tel/Fax: (3742) 25-85-88

Bukhara

Atlas
Manager Faizieva Bakhshand
Abdullakhan Market - Silk Center
Khakikat Street, 3
Bukhara
Tel: (3652) 24-41-57
Ikat production and retail sales

Bukhara Artisan Development Center
President & Executive Director
Bazarova Matluba
B.Nakshband Street, 100
Bukhara 705018
Tel/Fax: (3652) 24-37-65
E-mail: matluba@bukhara.silk.org
Workshops and retail sales

Hunarmand Association Craft Center
Director Karimov Jahonkul
Nodira Divan Begi Medresse
Labi Haus Square
Bukhara
Tel: (3652) 23-34-21
Workshops and retail sales

Zebiniso Cultural Center of the Bukhara
Regional Business Women's Association
Chairwoman Ahmedova Dilbar
Kokuli-khun Mosque
Mehtar Anbar Street
Bukhara
Tel:(3652) 23-60-21
E-mail: dilbar@bswn.bukhara.silk.org
Workshops and retail sales

Fergana

Business Women's Association
President Salmanova Manzura
Navoi Street, 26
Fergana 712000
Tel: (3732) 24-53-11
Fax: (3732) 24-56-47
Members include textile producers and seamstresses

Karkalpakstan

Business Women's Association
President Saekeva Arukhan
Aemkhan Shamuratovoi Street, 86
Nukus 742000
Tellfax: (36122) 25-858, 79-944, 42-764

Karshi

Business Women's Association
President Neyazmetova Santalat
Mystakilik 2
Karshi 730000
Tel/Fax: (37522) 30-672 or 35-789

Khorezm

Business Women's Association
President Dzhumamuratova Klara
Tinchlik 29
Urgench 740000
Tel/Fax: (36222) 61-766, 61-090, or 64-443

Kokand

Business Women's Association
President Irgasheva Sakhiba
M.Khodzhaeva Street, 73
Kokand 713000
Tel: (37355) 32-582

Hunarmand Association
Director Myidinov Muhtar
Hamza Street, 83
Kokand
Tel: (37355) 26-972, 40-021

Oltin Meros Craft Development Center
Director *Burhanov Muhtar*
Hamza Street, 83
Kokand
Tel: (37355) 4-53-81

Margilan

Hunarmand Association
Said Ahmad Hodja Street, 72A
Margilan
Tel: (3732) 33-81-21, 37-26-86

Yodgorlik Factory
Director Akbarov Nurmat Ahmedovich
Sverdliiv Street, 139
Margilan 713700
Tel: (3732) 33-876 or 66-761
Ikat production and retail sales

Namangan

Business Women's Association
President Abdukhalimova Mavluda
Dustlik Street, 9
Namangan 716000
Tel/Fax: (36922) 41-642

Navoi

Business Women's Association
President Urikova Larisa
Galaba, 141, Kor 2, Apt 2
Navoi 706800
Tel: (43622) 44-176
Tel/Fax: (43622) 43-091

Samarkand

Business Women's Association
President Dzafarova Khadicha
Gagarina Street, 149
Samarkand 703048
Tel: (3662) 37-06-19 or 38-49-74
Fax: (3662) 31-01-07

Hunarmand Association Craft Center
Director Hokimov Akobir Razimovich
Registan Square, Sherdor Medresse
Samarkand
Tel: (3662) 35-13-35 or 35-60-22
Workshops and retail sales

Meros Samarkand Handcraft
Development Center
Director Mukhtarov Zarif
Tashkent Street, 43a
Samarkand
Tel: (3662) 35-19-93
E-mail: meros@samuni.silk.org
Workshops and retail sales

Usto Association Craft Center
Director Inoyatov Jurakul Bahritdinovich
Tashkent Street, 43a
Samarkand
Tel: (3662) 35-82-07

Shakrisabz

Hunarmond Association Craft Center
Director Adilova Gulnora
Ipak Yuli Street, 139 (museum building)
Shakrisabz
Tel: (3755) 20-654

Khudjum Factory
 Director Safarova Norbibi
Navoi Street 45
Shakrisabz
Tel: (3755) 22-07-45
Fax: (3755) 22-50-23
 Machine embroidery factory and retail sales

Tashkent

Business Women's Association
 President Makhmudova Gulnara
Buuk Epak Euli, 44
Tashkent
Tel: (3712) 58-68-90

Oltin Meros Craft Center
 Chairman Tuhtbaev Hudyberdi
 Tuhtbaevich
Madresse Abul Kasim
Tashkent
Tel: (3712) 45-85-58
Workshops and retail sales

Mussavvir/Hunarmond Craft Center
 Director Shoyakubov Shokhalil
Mavlyonova Street, 17
Tashkent
Tel: (3712) 139-17-50, 34-02-13
 Workshops and retail sales

Usto Craft Center
 Director Umarov Abdurahman
Abdulla Kodiri Street, 11
(in the Planning and Design
Institute building)
Tashkent
Tel: (3712) 41-21-49
 Workshops and retail sales

SHOP AND GALLERIES

Samarkand

Afrosiab Hotel
Samarkand
Tel: (3662) 31-13-41 or 31-20-80

Alfia Art Gallery
 Hotel Samarkand
Pskovskaya, 15
Samarkand 703047
Tel: (3662) 37-14-52

Meros Center Sales and Exhibition Hall
 State Museum of History, Culture and Arts
Registan Square
Samarkand
Tel: (3662) 35-39-18 or 35-37-80
 Retail sales

SamArt Gallery
585 E Mustakillik
(opposite Officers' Club)
Samarkand

Tashkent

Art Salon
 Director Tursunova Feruza
Clock Tower, Amir Temur Square
Tashkent
Tel: (3712) 32-03-69

Hotel Intercontinental
Amir Temur Street, 107
Tashkent
Tel: (3712) 40-70-00

Hotel Uzbekistan
Horezm Street, 45
Tashkent

Master Art Gallery
 Le Meridien Hotel
Uzbeikiston Ovozi Street, 2
Tashkent 700047
Tel: (3712) 40-66-00 ext. 4747

Zumrad Art Gallery
Afrosiab Street, 41
Tashkent
Tel: (3712) 152-69-26, 56-81-58
Gallery and retail sales

MUSEUMS AND MUSEUM SHOPS

Bukhara

Bukhara State Museum of Architecture & Art
Marx Street, 2
Bukhara 705001
Tel: (36522) 41-349 or 42-107

Carpet Museum
Araban Street, 4
(mechet Magocca Attori)
Tel: (36522) 45-338

Museum of Art
Mahasa Village
Bukhara Region
Tel: (3652) 43-638

Museum of Art
Nakshibandi Street, 41
Bukhara
Tel: (3652) 45-358

Fergana

Fergana Regional Museum of Local Lore
Hodzhaev Street, 26
Fergana 71200
Tel: (3732) 24-31-91 or 24-32-61

Khiva

Khiva State Museum Ichan-kola
Horezm reg.
Khiva 741400
Tel. (37522) 53-169 or 63-644

Kokand

Kokand City Museum of Local Lore
Istiklol Street, 2
Kokand 713000
Tel: (43400) 37-537 or 36-046

Samarkand

Samarkand Museum of History and Arts
Registan Square-1
Samarkand 703001
Tel: (3662) 35-38-96

Tashkent

Art Museum
Movarounahr Street, 16
Tashkent
Tel: (3712) 32-74-36 or 32-28-73

Museum of Applied Arts
Shilkov Street, 15
Tashkent
Tel: (3712) 56-40-42 or 56-39-43

Museum of Central Asia
Hamsa Street, 71
Tashkent
Tel: (3712) 33-98-16

Termez

Surhandariya Regional Museum
of Local Lore
Druzhba Narodov Street, 1
Termez 732006
Tel: (37622) 37-486

TOURISM AND VISITOR INFORMATION

Bukhara

Salom Travel
Director Gareyeva Raisa
Prospect Navoi, Bldg. 11, Apt. 61
Bukhara
Tel/Fax: (36522) 37-277 or 44-148
E-mail: raisa@salom.bukhara.silk.org
or raisa@salom.silk.org

This book is a collaboration between:



Zumrad Cultural Center

The Zumrad Cultural Center at the Business Women's Association of Uzbekistan has been existence for almost seven years. It collaborates with experts in traditional crafts from all regions of Uzbekistan. The Center offers ceramics from Rishtan, Gizhduvan, Khorezm, and Samarkand, gold embroidery from Bukhara, and ikats from Margilan. Visitors can also see and buy beautiful jewelry made by master jewelers from Tashkent, Margilan, and Andijan.



Counterpart International

Counterpart International, for over thirty years, has maintained its commitment to enhancing the ability of its partners to search for solutions to local and international problems. Counterpart is dedicated to helping bring about a better world for all. Their new mission statement, "Building a Just World through Service and Partnership", reaffirms this commitment. In 1997 Counterpart International began implementing the USAID-funded Leadership, Enterprise and Association Development (LEAD) program that seeks to strengthen the 2,000 member Business Women's Association of Uzbekistan. Specifically Counterpart International has teamed with Aid to Artisans in this program to aid the expansion of the domestic market for Uzbek crafts.

Brochure designed and printed by the Zumrad Cultural Center of the Business Women's Association of Uzbekistan in their new printing facilities.

ZUMRAD



CERAMICS 'Zumrad' Art Salon presents all schools of traditional Uzbek ceramics. Ceramic items are very popular among visitors to Uzbekistan.

Uzbek ceramics have retained to this day the medieval colors and techniques, and the sacred meaning of ancient patterns.



IKAT Only at 'Zumrad' Art Salon you can buy natural silk and cotton fabrics. Ornaments used in them have survived since the ninth century. Many of these fabrics are manufactured the way they were back in the Middle Ages.

All fabrics are hand-made: gossamer-thin silk 'shoyi', coarse calico executed in the characteristic 'abi' manner, the 'adras, bonoras and bekasabi' - variations of a mixture of cotton and silk, and the akme' of traditional Uzbek textiles - the famous Uzbek satin called 'khan atlas'.

JEWELRY At all times Central Asian women wore a wide variety of jewelry such as rings, earrings, necklaces, diadems, and bracelets, hair-clasps and such like. They were believed to protect women

against the evil eye. Present-day women love the elegant and graceful Oriental adornments as much. They are worn by local residents and bought by numerous visitors. They are a kind of a visiting



card of Uzbekistan and the entire Central Asia.



EMBROIDERY According to an Uzbek custom, an Uzbek girl who is going to get married should decorate the walls of her new home with at least seven embroideries. The whole family used to help their daughter make them. Embroidery is a

traditional craft in practically all regions of Uzbekistan. Women embroider traditional skullcaps called 'tubeteika', cosmetic bags, purses, pillowcases and other articles. In each region embroidery



differs both in color and patterns. Embroideries are a good interior adornment in both Oriental and European homes.

This booklet has been printed at the 'Zumrad' Printing Shop

After mentoring with an ATA consultant, local designer Kalipa Asankunova worked with BWA branches in Bukhara, Fergana, Tashkent, and Samarkand in August 1999 to develop new products for the local market.





BWA members design and create new products after attending seminars given by local designer Kalipa Asanakunova.

блерх
 коретко
 уморан,
 пуфата торе..
 на зепван
 аноке бонетва
 аннеухамия
 и.т.д.





Uzair

The Zumrad Cultural Center of the Business Women's Association designed the above layout for the regional craft fair which they organized and implemented in October 1999

The New York Times Magazine

NOVEMBER 29, 1998 / SECTION 6

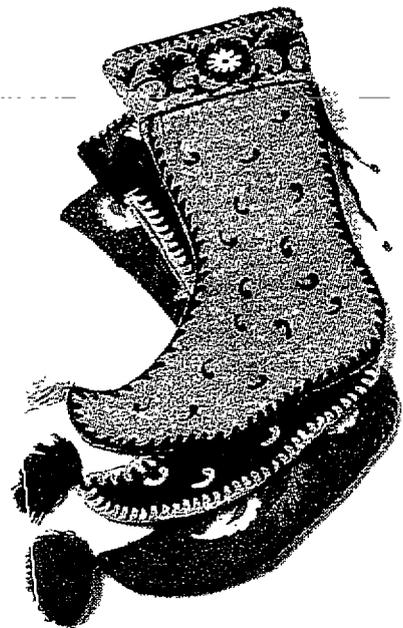
A SUICIDE AT HARVARD
By Stephen S. Hall

THE COUNTRY THE KIDS TOOK OVER
By Erik Eckholm

JUS VAN SANT'S \$25 MILLION ART MOVIE
By RJ Smith



EMBROIDERED CHRISTMAS STOCKINGS FROM UZBEKISTAN, \$22 EACH, LOWER EAST SIDE TENEMENT MUSEUM SHOP



Tabloid History

When technology allows historians to pry into the lives of the past, what does it say about the present? By Philip Weiss

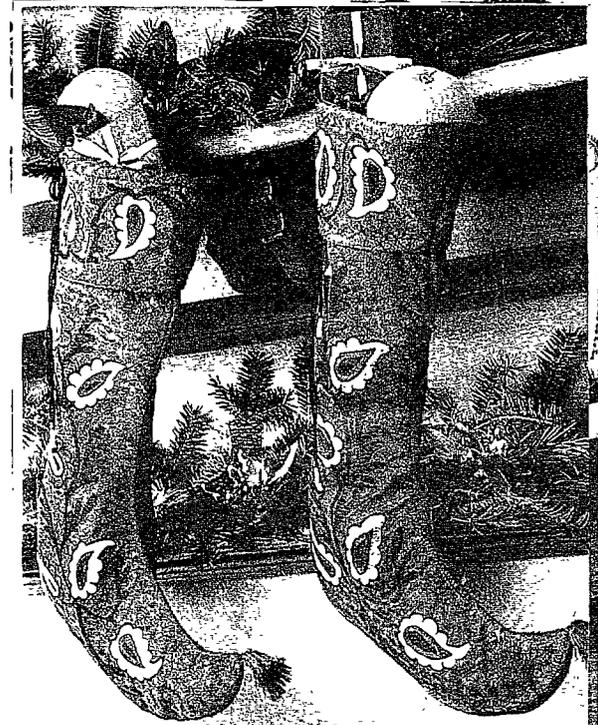
Global Clothing & Gifts Holiday 1999



PLANET

SOON TO BE

Indigo Road



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Top to toe, our floral-garland Christmas stockings are covered in the lushest crewel embroidery. Big enough to stuff with everything on their wish list, they're created by a women's cooperative from the steppes of Uzbekistan. Rayon on cotton, with hanging loop, toe tassel, and lining. 17½"l.

GREEN CHRISTMAS STOCKING #71931 \$24

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