

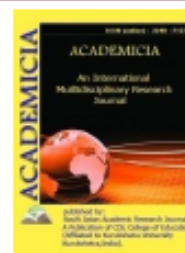
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### MODERN APPLICATION AND DECORATION ART OF BUKHARA

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#### ABSTRACT

*This article provides information about the works of the masters of Bukhara, who for many centuries have created and developed the rich and colorful practical and artistic traditions of this art. According to the article, Bukhara, located at the crossroads of the Great Silk Road, served as a "fashionable distributor" of all types of this art. Unique items created by folk craftsmen over the centuries are described in terms of the aesthetic and spiritual needs of people in their daily life.*

**KEYWORDS:** Batik, Reserve, Heel, Knockout, Printing, Painting, Graphics, Sculpture, Engraving, Lithography, Ensemble, Easel Painting.

#### INTRODUCTION

One of the ancient centers of Uzbek folk arts and crafts is the Bukhara school. For many centuries, Bukhara craftsmen have created and developed a rich and colorful practical and artistic tradition of this art. Located at the crossroads of the Great Silk Road, Bukhara has served as a "fashion distributor" for all forms of this art. Unique items created by folk masters over the centuries have also met the aesthetic and spiritual needs of the people in relation to their daily

lives. By the twentieth century, changes in socio-economic conditions led to the decline of folk craftsmen, the obsolescence of handicrafts, the traditions of applied decorative arts have retained their centuries-old traditional appearance, the level of authorship and professionalism in the works of few masters. After the independence of our country, the fate of traditional handicrafts has changed radically, and the development of folk arts and crafts has acquired a new meaning. The attention to folk masters has increased more than ever. Preserving the heritage, traditional national values, caring for craftsmen has become a state policy, with the intention of preserving the national culture, the restoration of tradition in the production of handicrafts has become a natural process. During the years of independence, the social and legal status of folk masters has also changed significantly. The art of goldsmithing, which has existed in Bukhara since ancient times and was widespread, did not disappear, even in the days of the former Soviet Union, when there was a significant decline. The goldsmiths, who first worked in private workshops converted into artels, were later recruited into a goldsmith's factory, but free creativity was limited there. Only independence has created a huge opportunity for goldsmithing, like all other trades, to be revived. In Bukhara, the art of goldsmithing has long been practiced by most men.

They took orders and created copies and sewed them themselves with delicate taste. One of such famous goldsmiths, People's Artist Numanjon Aminov, took an active part in the establishment of the Bukhara goldsmith's factory and taught more than 500 goldsmiths. One of his talented students is Bakhshullo Jumaev.

At the age of 12, he began learning the secrets of embroidery in 1968 from his mother, Saodat Rajabzoda, a skilled embroiderer and goldsmith. On the mother's side, his grandfather, Master Rajab, was the elder of the master goldsmiths. He had a private workshop in the old town, and his wife, Bakhshullo's grandmother, Salomat-aya, had a workshop at home. Originally from the dynasty of goldsmiths, Bakhshullo Jumaev graduated from Bukhara State University, Faculty of Fine Arts, and went to work in a goldsmith's factory as a copycat artist, where he learned the magic secrets of this craft from master Numanjon Aminov. Having traversed the path to the rank of chief engineer of the factory, Bakhshullo chose the path of free creativity. MuqaddasJumaeva, a student of Tamara Gaybullaeva, her husband, Honored Artist of Uzbekistan, was also responsible for this. The Jumaevs, who enriched each other creatively, built a family gold embroidery center. Now their daughter Dilnoza is a master goldsmith, their son Boburjon is a miniature artist, and their youngest son Nodirjon is a jeweler. A distinctive feature of Bakhshullo Jumaev's work is the restoration of copies of traditional, disappearing goldsmiths, the creation of works of high artistic level, using the sewing techniques typical of Bukhara goldsmithing. For the master, the size of the item does not matter. From a simple purse or skullcap to the curtains of majestic theaters and palaces of art, we can see delicate taste, high performance skills, a perfect compositional solution, a rich collection of patterns and a masterpiece of jewelry sewing. The master, while maintaining the tradition, performs his work in harmony with modern patterns, gives enthusiasm to the work, the level of the finished work. For the first time since independence, the international exhibition began in Islamabad, Pakistan, with the participation of the Uzbek delegation of artisans from 44 countries, 1st place by a prestigious jury and the Grand Prix of the competition "Craftsmen of Islamic countries at work." One of the first major works of the master was the panel "Gullayashnahr Uzbekistan" (3x4 m). The fact that the show was performed at the level of a work of art has been recognized by art critics and experts. After that,



the family center was entrusted with the task of sewing the curtain of the Istiqlol Palace of Arts. Under the leadership of BakhshulloJumaev, the number of jewels made for the palaces of art of the capital and regions has exceeded 20.His major creative works include "Bukhara Sharif", "Gultuvak", "Kushtovus", "Historical Monuments of Bukhara" and more than 30 others.A number of gold-embroidered "brishimdozi" style portraits include works of art performed by BakhshulloJumaev at the Museum of the Temurids "Portrait of Amir Temur", an exhibition dedicated to the birth of Bahovuddin Naqshbandi at the Bukhara State Museum and many foreign museums.

In 1996, Muqaddas Jumaeva and Bakhshullo Jumaev took the third place in the Tashabbus contest for the prize of the President of the Republic of Uzbekistan, and in 1997, Bakhshullo Jumaev won the main prize in the Tiko car and the first place.

In 1995, the international organization was awarded the certificate of "International Master" by UNESCO, and in 2003 was awarded the International Quality Star "Golden Star".More than 30 sewing techniques used in goldsmithing can be seen in the master's work. "Chordar", "Chorchashmi bulbul", "Gishti haram", "Shashkhol", "Bozbandcha", "Sambusa", "Mavji yak roya", "Mavji du roya", "Kandakori", "Mavj", " Islimimavj ", " Tunuk ", " Shoxchai yak roya ", " Shoxchai du roya ", " Khanjari "and many other complex sewing techniques can be found. The exhibition of BakhshulloJumaev's works has been held in more than 25 countries.In 1995, he founded the Gift Embroidery Center. At present, more than 50 Zardozi students work at the family enterprise "Sovgaustazodai Zardozon".

His work was deservedly awarded by the State and awarded the Medal of Fame. **Alisher Haydarov.** Modern jewelry art of BukharaOne of the ancient centers of jewelry is the Bukhara school. Ancient specimens of jewelry found in the Bukhara oasis by archaeologists date back to the second millennium BC. Among the monuments that have entered science as "modern culture", women's jewelry made of precious stones and gold is a bright proof of this. Buttons of women's clothing and women's earrings found in the area of Kuyumazor, which dates back to the VI century BC, are made of gold and decorated with tourmaline stone.By the Middle Ages, and especially by the nineteenth century, the art of jewelry had risen to the level of palace craftsmanship. At the end of the 19th century, more than 400 master jewelers worked in Bukhara, the center of handicrafts. Twenty of them are palace craftsmen who have made valuables and jewelry for the palace ayons and their families in the courtyard of Kushbegi bolo - the upper bird in the Ark fortress. Skilled palace jewelers UstaNasrulloboy, Usta Nabi, Kasimjon Mirakov, Sadridin bin Pochcho and others were famous. Bukhara artisans loved and bought their products not only among the locals, but also in the West and the East through the Great Silk Road. In the ancient center of Bukhara Sharif, located at the intersection of trade routes, there is a special indoor market "TaqiZargaron" - a stream of jewelers, which indicates that jewelry is highly developed here. Jewelry workshops in Bukhara make a variety of items and women's jewelry from precious metals and stones. Bukhara jewelers compared gold to the magic light of the sun. They saw the beauty of the charming moon in silver. The art of jewelry was also in crisis as a result of the upheavals and coups of the twentieth century. Craftsmen were persecuted. Jewelry, which has its roots in thousands of years, has also grown again thanks to independence.Alisher Haydarov, a master jeweler from Bukhara, is a master craftsman of the Bukhara School of Jewelry, who has revived the previous traditions and enriched them with new content. He learned the secret of this profession from his grandfather, the skilled master

Abdunosir. Alisher, who graduated from the university in order to please his grandfather's soul, devoted himself to the craft of jewelry. He also defended his dissertation at the Faculty of Graphic Arts of the University by making jewelry "Nozi Gardon". Here he has been in search for almost thirty years. He is not limited to his achievements, he works tirelessly on himself. The Bukhara State Museum of Art and Architecture, which has a treasure trove of more than 1,000 pieces of jewelry, has carefully studied each exhibit and created new works. His wife Gulshod Gulomova's sons Shahzod, Mirshod and Abdunosir continue their father's profession and create in a small workshop at home. There are separate rooms and tables for students. Alisher Haydarov has been a member of the Craftsmen's Union for almost 20 years. Over the years, he has participated in about 10 solo exhibitions and more than 20 international exhibitions and was awarded many diplomas and certificates. The year 2009 was an unforgettable event in his life. Alisher Haydarov won the Republican stage of the Tashabbus contest. The first President of the Republic was very lucky to receive the key and certificate of the car "Matiz". For the past 5 years, the master jeweler's works have been exhibited at international exhibitions organized by UNESCO and KAKSA in Santa Fe, USA, France, Russia, India, Kazakhstan, Japan, Iran and Pakistan. The desire of the jeweler is to further develop the art of Bukhara jewelry, reviving the traditions and styles of Samarkand and Bukhara jewelry of the XVIII-XIX centuries. The master's favorite styles are casting, forging, molding, wire weaving, printing, stepping, hoiskori, minocory, kandakori, gilding, ink gum, carving patterns, falga, and more. Jewelry made of silver and gold is enriched with beautiful shapes, adorned with original necklaces, pearls, turquoise, precious stones, emeralds, rubies, real and various bottles. More than 400 masterpieces created by the master are named after about 100 names. He was awarded the 15th and 20th anniversary badges of Independence of the Republic of Uzbekistan, has trained more than 50 students. Alisher Haydarov's works have been purchased in museums in Japan, the United States, France, Berlin, the Museum of Applied Arts of Uzbekistan and many private collections. This is a testament to the high level of mastery. Embroidery Ancient Bukhara is one of the centers of science, culture, arts and crafts. One of the oldest types of folk applied decorative art is silk embroidery. Located at the intersection of the ancient "Great Silk Road", this city has a centuries-old history of making silk and yarn fabrics and decorating them with embroidery. Sewing patterns by hand using needles and quilts from silk threads dyed with natural dyes on the galama fabric, the decoration of household items, clothes is done by skilled embroiderers. Ancient specimens of Bukhara embroidery have not been preserved to us. The ones kept in the museum collection date back to the XVIII-XIX centuries. By the beginning of the twentieth century, artistic embroidery was one of the types of handicrafts that were in crisis. Thanks to independence and the care provided by the state to artisans, the forgotten handicrafts have been revived. Rahmon Toshev deserves special respect among the craftsmen who have studied the ancient traditions of the Bukhara embroidery school, enriched it with new content and made a great contribution to its revival. After graduating from Bukhara State University, Faculty of Graphic Arts, he decided to revive the Bukhara School of Folk Applied Arts, a popular form of embroidery. Rahmonjon was born in 1964 in Turkon village of Bukhara district, originally in the family of intellectuals of Bukhara city. Her grandmother Bibirajab Rustamkhoja was the cousin of her daughter Fayzullo Khodjaev, who taught her daughters and grandchildren the secrets of the first embroidery and died in 1993 at the age of 103. Young Rahmonjon's grandmother also aroused his interest in embroidery. In collaboration with his wife, Risolat Shodieva, he began sewing small embroidery items, pillowcases, towels, and handbags, and

began making large-scale embroidery with his students and three children. The eldest son Rafael (born in 1982) is a miniature artist, the daughter Nasiba Tosheva (born in 1989) is an embroiderer, the youngest children are Rahimjon K. He studies at the Faculty of Calligraphy and Miniature of the National Art Institute named after Behzod. From the first years of independence, the master established an embroidery center at home, attracted the masters of Shafirkan, Gijduvan, Vobkent and Nurato to the center. and began to participate in foreign exhibitions with his own embroidery patterns, and attracted the attention and attention of exhibition organizers and art critics. The master, who has mastered his profession perfectly and thoroughly, has brought to the highest level of embroidery in the style of "embroidery" with the embroidery of Bukhara embroidery. Rahmon Toshev, a researcher, highly educated, spiritual, and kind, taught hundreds of students the secrets of embroidery and personally led them to perform it at a high level. He prepares fabrics, draws pattern compositions, chooses colors, puts them in place, does the final finishing work, as well as strengthening the dyes in a mixture of "zok" and vinegar, dyeing ready-made embroidery with boiled golden-yellow dye of apricot and peach bark. made in order to perfect it has led to the popularity of the master's work. As a result of his research, he recreated the embroidered specimens that had fallen out of circulation, preserved only in one or two copies in museum exhibitions. "Joma" - men's robe, Iraqi, on the saddle stitch, "Zinposh" - a show with a saddle stitch that closes over the horse's saddle, "Douri" - chiprak - on the horse's saddle (popona) "saddle" and "Iraqi" stitch - women's belt "Iraqi" and "quilt" stitch, mirror bag, juzgir - book case "Iraqi" stitch, boots, shovel, special "quilt" and "Iraqi" stitch, pillowcase leather and many other embroidery items restored. Rahmon Toshev embroidery can be easily distinguished, because the patterns of patterns, the perfection of the composition, and most importantly the harmony of colors are not found in the embroidery of other embroiderers. In creating all the colors, local plants use: pomegranate peel, rosemary, osma, royan, walnut peel, onion peel, incense stem, tulip tulip decoction, apricot and peach tree peel, and more. But he traveled to Turkey several times to learn how to make blue, blue, sky, liver, golden yellow colors perfectly, and when he was ready to prepare these colors and wash the word with a mixture of "zok" and vinegar, he returned to learn how to boil apricot and peach peels. Indigo has started importing nil and saffron dyes from Turkey and saffron and crimson dyes from Afghanistan. In the following years, he carried out a series of researches on the creation of words with miniature images, and finally, under the influence of medieval Bukhara miniatures, beautiful and unique scenes were born. The demand for words that have reached the level of such a true work of art is growing day by day. It takes a lot of work to prepare it. Avalam embroidery fabric is of high quality, satin specially prepared by Margilanadraschi masters was selected. Then, high-quality silk yarns and "brishim" with a left-right heel, specially made in Turkey, were selected. The dyes were fluffy and varied, sometimes using 17 different colored yarns. The result was a success. True works of embroidery were born. The works depicting love, wisdom, the life of the great Sahibkiran Amir Temur have a worthy place in the collections of collectors from the USA, France, England, Australia: Master Surkhandarya, a unique school of embroidery in Tajikistan, created dozens of small embroidery patterns, inspired by the rare specimens of embroidery "Laqay". His works have been exhibited outside the Republic in Astana, Kazakhstan, Bishkek, Kyrgyzstan, Istanbul, Turkey, Berlin and Leipzig, Germany, Strasbourg, France, St. Petersburg, Russia, Sweden, Canada and Italy. He has participated in several international exhibitions in Santa Fe, USA and has been awarded diplomas. His dream is to restore the ancient embroidery of Uzbekistan, create works of high



artistic value, organize a personal exhibition and create a scientific catalog. The art of printing flowers on fabric From ancient times in Bukhara it was common to print flowers on fabric. Flower-printed tablecloths, bedding, sandals, suzani, scarves, high-quality fabrics for women's clothing, various sheets, horse blankets-douri, even shrouds, and various other piece-by-piece or flower-printed products measured in meters have been used for various purposes in the home and also served as an ornament. This type of art was popular among the masters of chitgar living in Bukhara and surrounding villages. In Bukhara, the favorite flowers of the masters of the first half of the XIX-XX centuries are printed red, black, dark green, blue, red flowers, sharp and at the same time gentle gammas. In the past, the art of floral printing was varied, with dark blue and nil colored items being produced and widely used. Folk art has traditionally been mainly black and red printing and has survived to our time. In the 90s of the XX century in Uzbekistan, the printing of flowers on the fabric began to revive. It is known that one of the oldest forms of applied decorative art, the printing of flowers on fabric was practically abolished in the 1950s. From the first years of independence, the rapid growth of interest in ancient values, as well as the privileges and support provided by the state to folk crafts, led to the revival of this craft.

Malika Habibova's contribution to the restoration of the art of weaving in Bukhara is great. Born in 1956 to an amateur artist family, Malika graduated from Bukhara State University with a degree in graphic arts and began teaching at the university. His teacher, the dean of the faculty Jalol Yodgorov provided him with both theoretical and practical assistance. Various creative workshops were opened at the faculty. Among them was a sewing and embroidery workshop. From 1992 to 2005 he worked his way up from teaching to the position of head of the department, and at the Department of Folk Applied Decorative Arts trained dozens of talented students. Engaged in the art of flower printing, he spoke at a scientific-practical conference in Samarkand in May 1997 and demonstrated his first creations at seminars. The Bukhara regional branch of the Craftsmen's Association, which was established this year, helped him open a laboratory. Experiments began in the basement of the 19th century monument Sayfiddin Caravanserai. At first, the work did not turn out well. The princess was earnest. Finally achieved the expected result. The production of tablecloths, towels, pillows, handkerchiefs, bags, cosmetics and wallets for money, suits and women's shirts was set up. The patterns and colors in the ancient chitgar patterns have been studied in depth. Bukhara wood carvers OzodAshurov and master Husen Kasimov made molds from pear, pine, walnut and oak wood to order. 4 types of molds are ready, Circular - socket molds, (full, half, quarter), Frame molds (handwritten, Islamic pattern), background filler (connected to each other, filling the base), separate individual flowers, branches, twigs, handwritten molds depicting shapes, birds, animals, fruits. When printing flowers, Princess mainly uses yarn fabrics. In some cases, silk, semi-silk and wool fabrics are also used. Natural dyes are made by the master himself. It produces a reddish-brown color from Afghanistan, a yellow color from Alazirin, a reddish-brown color from Nur-Ata, a reddish-brown color from the Fergana Valley, and a soft golden color from Shahrisabz. After the black paint has been fried and boiled for a long time, it is re-boiled by adding pieces of iron, nails, and so on. The decoction is floated after being put in the sun for 7 days on a summer day. Before dipping into the mold, boil the peaches and apricot juice - glue (natural glue) and bitter stone (zok). The resulting decoction is alternately printed on the fabric using molds, first light colors and then dark colors. Malika Habibova's fantastic composition of floral fabrics and items includes fantastically transformed images of a chamanzar garden, flowers



that open like chamanzar, delicate buds, twisted branches, stalks, stars, daisies, leaves, as well as ripe fruits, pomegranates, almonds, almonds, strawberries, pepper and others. Flower printing molds are separate molds of different elements of future patterns, which are printed in turn. Because the flower, bud, body, variety, leaf are different colors, they are printed in separate molds. Each master has a unique style, the Princess uses dozens of patterns to make the work look elegant, beautiful, colorful. Because if the mold immersed in the same color hits the second color, the quality of the paint will be impaired, the clarity will be lost. Flower molds have been passed down from father to son and from son to grandson because they are made of durable wood. Malika Habibova has been reviving the traditions of Bukhara chitgar, enriching it with news, training dozens of students and creating in keeping with the traditions of the Bukhara school.

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