



# USING THE TRADITIONS OF THE MASTER APPRENTICE IN THE STUDY OF DECORATIVE ARCHITECTURAL PATTERNS OF KHOREZM

**Ibadullayeva Nigora Egamberganovna**

Senior Teacher,  
Urgench State University,  
Uzbekistan

**Karimov Hamidbek Otakhonovich**

Senior Teacher,  
Urgench State University,  
Uzbekistan

**Ibadullayev Sabirjon Egamberganovich**

Teacher,  
Urgench State University,  
Uzbekistan

---

## ABSTRACT

*The article deals with the structure of Khorezm painting and architectural ornaments, and provides a version of the working program for the study of Khorezm architectural ornaments. Brief information is given about the geometry of the Khiva gerich patterns and the formation of a geometric pattern that is intertwined to form a complex composition as a result of the artistic processing of the gerich.*

**KEYWORDS:** *Khiva, pottery, carving, painting, pattern elements, leaf element, flower element, fabric and shkifta, gerich patterns, geometric constructions, methods of making gerich.*

---

## INTRODUCTION

If you look at the centuries-old history of the Uzbek people, you can see that this people left for their descendants a very large legacy in all branches of art, architecture and applied craftsmanship. Especially the creation of patterns is one of the incomparable legacies of our ancestors. It is known that the masters of decorative patterns in Central Asia, as well as Khiva, have been known since ancient times. Especially in the second half of the XIX - in the XX centuries, the growth of culture and art of Khorezm was observed. In these times, there were woodcarvers, potters and masters of decorative patterns. Our task today is to study the heritage of these masters, teach these crafts to young people and pass on this knowledge to the next generation.

In carrying out these tasks, it is very important to use the traditions of the master apprentice. People say a lot about masters and disciples. Even great scientists, poets talk about friendship, brotherhood and family ties between them.[1]

If, while teaching his disciple, the master adheres to the laws of the teachers, this will

eventually bear fruit. Before giving an assignment to his student, the master must explain to him the features of this assignment. The preparation of the apprentice is the supreme responsibility of the master. The desire to explore the unexplored edges of national architectural ornaments should be the main task of the student.

Classes on the study of painting in the bachelor's degree "applied arts" of the Urgench State University are conducted using the traditions of the master-student. This is especially important when teaching interior painting, woodcarving, ganch carving (type of carving; a common field of applied art) and decorative architectural designs.

A striking example of this is a group studying additional specialty "painting and decorative arts". For this group, a special program was developed and the main content of this program was the art of the Khorezm blue majolica.

The architecture of Khorezm is a complete direction. Every architectural structure, even a small detail or ornament, a residential building in a city or village, or a large building, they are all decorated in a

unique, unique way. This shows the skill of the architects and craftsmen of the 15th-19th centuries.

The main task of the program is to study the painting and decorative architectural patterns of Khorezm and compose compositions on this basis. Here we present the main content of this program.

## PROGRAM

### On the study of decorative architectural patterns of Khorezm

#### Stage I

- 1.1 History of applied arts of Khorezm
- 1.2 Features of the art of architectural patterns
- 1.3 Pattern elements and their stylization
- 1.4 Drawing elements of sheet
- 1.5 Drawing flower elements
- 1.6 Drawing items together
- 1.7 Boftas and sheaves (types of ornament)
- 1.8 Composing compositions (creative task)

#### II stage

#### Gerich pattern

- 2.1 About the gerich pattern (intricate hand pattern; It is widely used in architecture and arts and crafts)

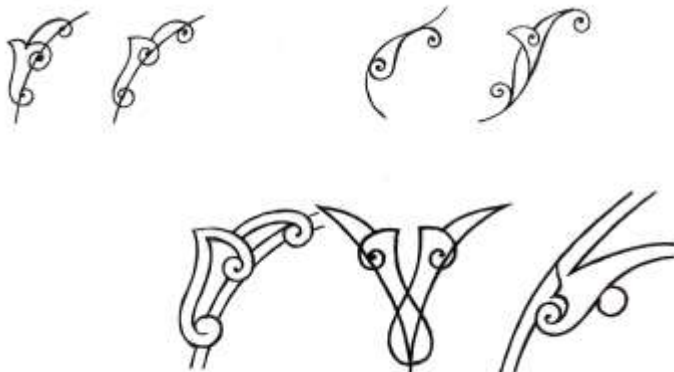


Figure 1.

- 2.2 Geometric drawing
- 2.3 Drawing gerich as a square
- 2.4 Drawing a gerich in the form of a circle
- 2.5 Copying gerich from the majolica of architectural monuments of Khiva
- 2.6 Composing compositions (creative task)

#### III stage

#### Complex pattern

- 3.1 Copying complex patterns from majolica architectural monuments of Khiva
- 3.2 Creation of complex patterns using a gerich of 8 and 12-sided stars

Under this program, decorative patterns are taught in three stages. In the first stage, they learn to draw the islami pattern, in the second stage, the gerich pattern, and in the third, a complex pattern. At the end of each step, compositions are created.[2]

Drawing patterns begins by simply copying the pattern elements. Pupils should learn to draw straight and beautifully, to achieve precision and straightness of lines. On the first task, the elements of the leaflet are studied (Fig. 1 and 2). After that, complex sheets are drawn (Figure 3)

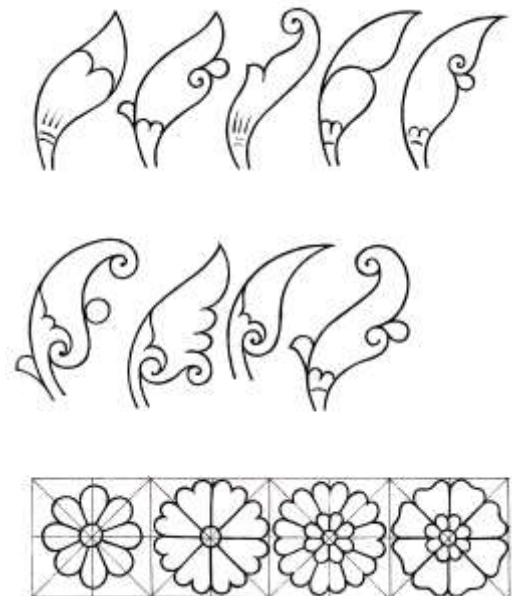


Figure 2.

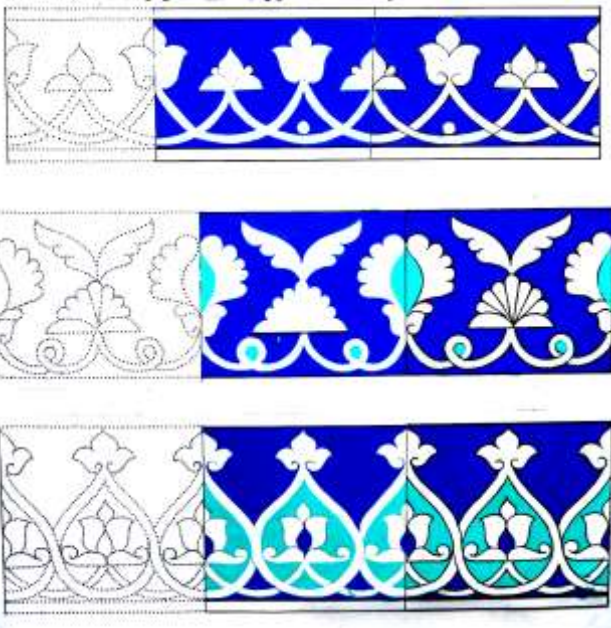


Figure 3.

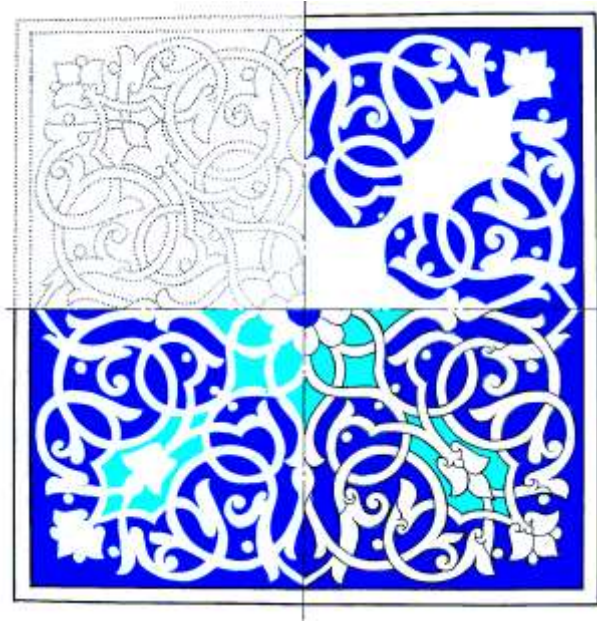


Figure 4.



Figure 5.

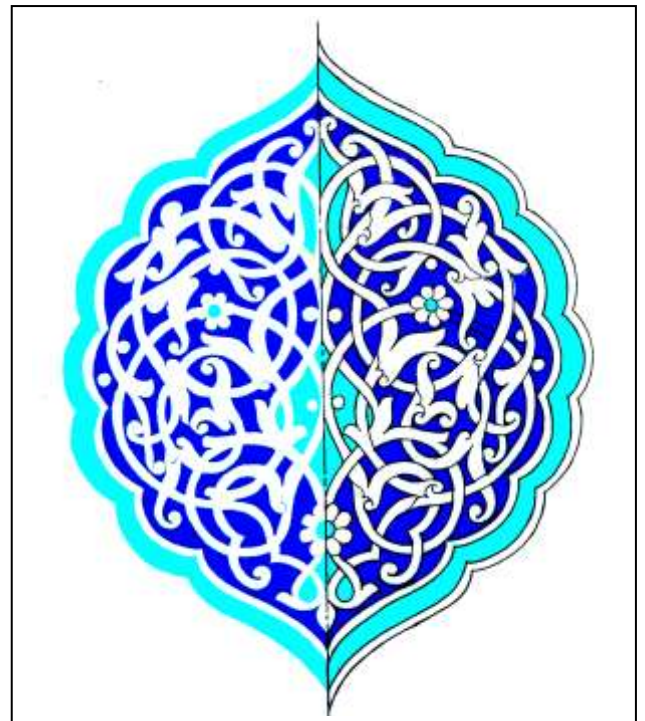


Figure 6.

In the second task, the elements of the flower are drawn. In the third task, the elements of the pattern (leaf and flower) are drawn together. (Fig. 3) On the fourth task, bofta and shkifta are studied, on

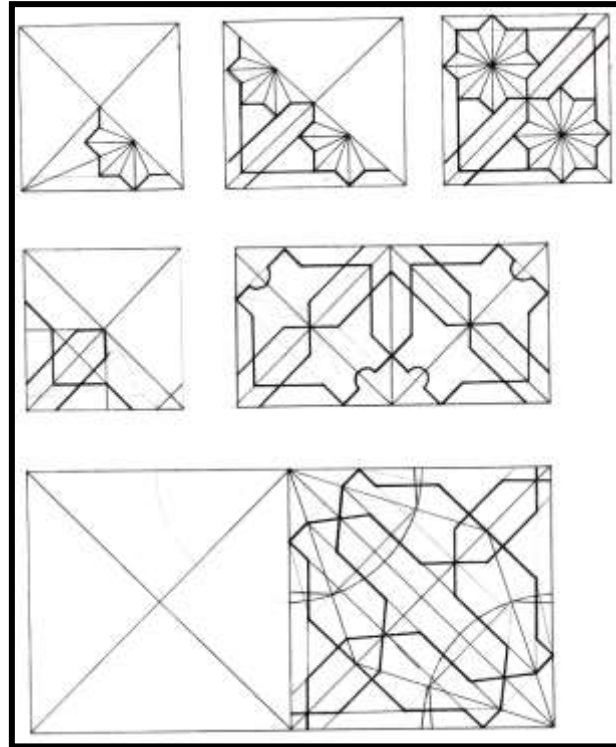
the next task, with their help, compositions (pattern types) "madokhili", "turunzh" and "islimi" are drawn. (fig 4, 5 and 6) In the second stage of the program, "gerich" patterns (geometric ornaments) are studied.



Gerich is an Arabic word meaning knot. Each gerich in the literal and figurative sense is a kind of knot. To find the gerich's solution, you need to find the main figure and its place in the composition.

Khiva gerich patterns are based on the geometry of a circle; this knot can be solved using a compass and a ruler. The basis of these patterns is dividing the circle into equal parts and creating a grid and straight lines in it. (Figure 7).

Figure 7.



Drawing Gerich begins with linear diagrams. Then you need to create a gerich on nature. Here, it is not mathematical laws that come to the fore, but the aesthetic side, depending on the possibility of the material, the technique of the pattern, the individual style, art and style of the master.

The second side of the work is the execution of a pattern on a linear scheme and artistic execution are interconnected. The artistic execution of gerich creates a geometric pattern from complex compositions woven together.

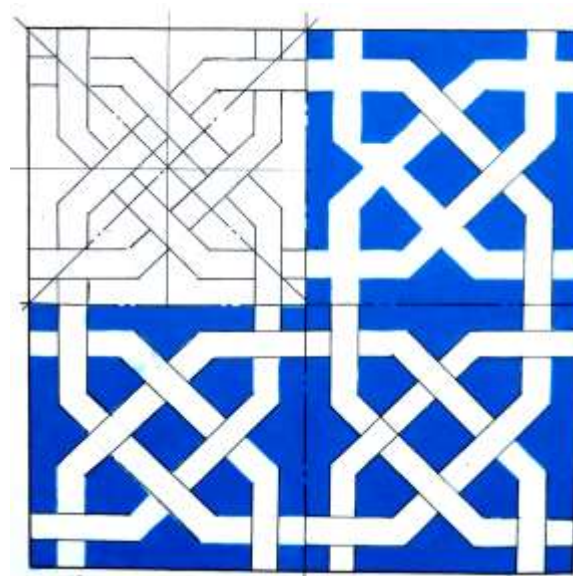


Figure 8. Geometric artisans have interesting problems to solve. For example, drawing a five-pointed star from a plexus of eight-pointed stars connected by ends.

The creation of a gerich requires knowledge of the features of geometric shapes and the artistic use of these features.

With the help of the square at the borders of the circle and the grid lines, the compositions of the Gerichs "tuzi shorkali" are created.

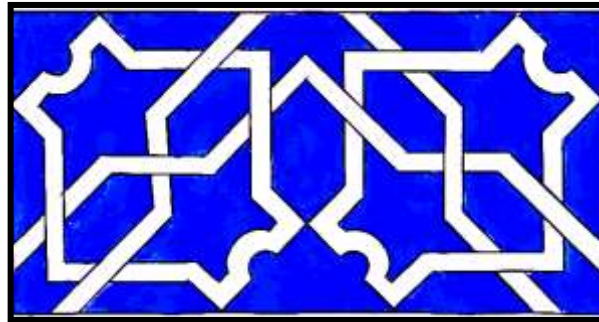


Figure 9. The style art of Khiva monumental patterns appeared in the first half of the 19th century, when construction work increased in the capital of the Khiva Khanate. This was based on the rich heritage of motives of Khorezm patterns, woodcarving of ancient Urgench, Kata and Khiva, as well as majolica.

Here it is necessary to mention the peculiar features of Khiva architecture. In the architectural monuments of the 19th century (the mausoleum of Pakhlavan Mahmud, the Kutlugmurad Inak madrasah, the Muhammad Aminkhan madrasah, the Allakulikhan madrasah, etc.), the domes, instead of appearing heavy and massive, seem to us light and

airy. The multi-colored majolica that decorate the outer and especially the inner part of the monuments are important here.

In Khiva, a star-shaped gerich is widespread, creating regular pentagons at the ends.

After completing the assignments and studying the styles of creating a gerich, the students themselves begin to create a new composition of a gerich.

In the third step of the program, a complex composition is created, consisting of islami patterns and geometric patterns. (fig 10 and 11)

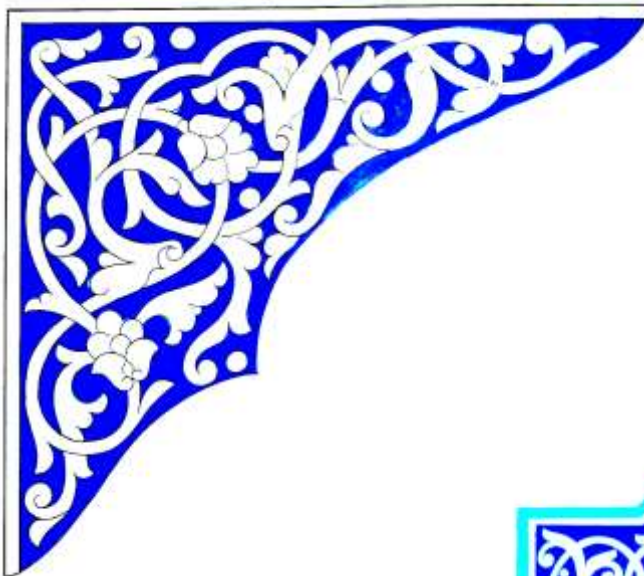


Figure 10.



Figure 11.



This step is the last in the study of architectural patterns. In the process of completing these tasks, students learn to create delicate patterns, "islami" and gerich using ordinary geometric drawings. Such assignments not only develop students' artistic abilities and imaginations, but also contribute to their spiritual strengthening. A student who has devoted his life to the problems of folk crafts should differ from the rest not only in success, but also in his human merits, since without this it is impossible to conquer the heights of success for any gifted student.

## REFERENCES

1. *Ruziev E.I. Geometric constructions. Tashkent, 1995.*
2. *Bulatov S. Uzbek folk arts and crafts. Tashkent, "Mekhnat", 1994.*
3. *Kasymov K. Painting. Tashkent, "O'qituvchi"-1990.*