

**LOCAL CHARACTERISTICS OF EMBROIDERY TECHNOLOGIES
AND TOOLS**

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Abstract. *This topic examines modern technologies and tools in the field of embroidery, and how they relate to traditional methods in various regions. It presents information on local characteristics, materials, and styles, as well as innovations in the embroidery process. The research also explores unique methodologies and economic and cultural aspects. This study will be beneficial for local artisans and enterprises, helping to maintain a balance between traditional and modern approaches.*

Key words: *embroidery, popok stitch, belt, flower, pattern, embroidery, decoration.*

Sh.M.Mirziyoyev “In the coming years, systematic work is being carried out in our country to develop folk applied arts, which are a symbol of our ancient and rich history, national identity, unique values and traditions, to provide comprehensive support to craftsmen, to expand international cooperation in this area, and on this basis to demonstrate to the world the enormous potential and opportunities of Uzbekistan in this field.”

Indeed, great work is being carried out to restore the rich spiritual heritage left by the great scholars of the past, to study their teachings, and to apply them in life. After all, the strength of our people depends primarily on its rich and spiritual heritage. Therefore, it is the duty of all of us to study, know and apply in life the crafts, aesthetic values, views, and teachings that have come down to us as a spiritual heritage from our ancestors.



One of the priority tasks of art education is to form a sense of pride and honor in our young people, the heirs of our great cultural heritage, to love, preserve, and cherish the unique masterpieces of our applied art created by our ancestors and our contemporaries.

For this, the teacher must have a comprehensively developed scientific mindset, professional education, a deep knowledge of his profession, a master of pedagogical communication, possess pedagogical psychological and methodological knowledge, and have the ability to choose the most appropriate methods and means of pedagogical influence. Therefore, he gained fame in schools and educational institutions. The traditions of the art of embroidery also developed in Byzantium. The Ottoman Turks, who appeared in Asia Minor in the 13th and 15th centuries and destroyed the Byzantine Empire, also contributed their due share to this art. Embroidery flourished in the Crimea and Caucasus, where Byzantine culture had a long and strong influence. Ancient Rus also learned the art of embroidery, imitating Byzantium. Russian embroidery is very diverse in terms of the nature of the flowers and the methods of embroidery. Popok (crochet) embroidery is widespread in the Olonets, Vologda regions and the western part of the Arkhangelsk region. Currently, there are more than fifty embroidery enterprises in Russia. There are embroidery centers in Ivanovo, Ryazan, Kalinin, Smolensk and other regions, where enterprises produce various items of clothing and household decoration. The invention of the embroidery machine in the second half of the 19th century laid the foundation for the emergence of embroidery enterprises.¹

In Uzbekistan, folk crafts are important because they are mainly made by hand. We will provide information on embroidery tools and devices. There are special tools for hand embroidery. Needles, anghisvon, scissors, centimeter tape, hook and loop and non-hook bigizs are used in embroidery. Fabrics such as white, gray, light yellow, light red surp, gray, karbos, silk, velvet, chit or satin are used in embroidery. Patterns look good on such fabrics, and most colored threads are suitable for them.

¹ Xo'jamurodova Gulnoz Toshmahmadovna "Kashtachilik sirlarini o'quvchilarga o'rgatishning nazariy asoslari" "Oriental art and culture" Scientific Methodical Journal (3) III-2020



To draw flowers, pictures, patterns, you will need rulers, soft and hard pencils, a notebook, an album, an eraser, graph paper, copy paper and transparent paper. A hoop is used to hold the fabric taut. It consists of two flanges of 20-40 cm, which fit inside each other. If the small bead has difficulty fitting into the large bead, the inside of the large bead should be cleaned with a cloth. If it is too small and falls off the large bead, you can wrap a thin piece of cloth around it. Another important tool in embroidery is the hoop.

When drawing the fabric to be embroidered onto a hoop, its small flange is placed on it and straightened without twisting the threads. A large flange is placed on it and pressed, pulling the fabric taut. To prevent the thin fabric being drawn onto the hoop from tearing and to prevent the embroidered fabric from getting dirty during work, another fabric with a circle in the middle smaller than the diameter of the hoop is placed on top of it. Hoops can also be screwed to secure them to the table. Many types of embroidery do not use hoops at all. Short needles with longer eyes (1st and 2nd order) are chosen for embroidery. The larger the eye of the needle, the easier it is to pass several layers of thread. Such needles are convenient for sewing counted and simple stitches, as well as for counting and separating the thread. Woolen thread is difficult to thread onto the needle. To pass this thread, you can use the thread guide included in the needle set. You can also pass one layer of silk or a thin spool of thread through it. The silk is folded in two layers, the wool thread is inserted into the resulting loop, both ends of the silk are passed through the eye of the needle and pulled together with the wool thread. When embroidering on dense and thin fabrics (marquise, silk, batis, chiffon), a thin needle with a small eye is needed. A hole will remain in the places where a thick needle is inserted. A large eye will not hold the thin thread well. It is more convenient to use needles of the 1st and 3rd order for joining and stitching items. When sewing embroidery without a frame, when inserting a needle into several layers of fabric, when sewing the edges of items by folding them, an angust is needed to pass the needle through the fabric. Ang- is Persian for angust, which means finger, wona, bona, a protector. A metal sheath that is placed on the finger to prevent the needle from getting into the hand. The top and sides of the angust are made with



grooves so that the needle does not slip when inserting the needle. The angust is worn on the middle finger of the right hand, it is selected depending on the thickness of the finger, but it should not squeeze the finger or fall off it. For patterns, scissors with a sharp tip 10-12 cm long are used. Three types of scissors are used for work: small scissors with thin tips for cutting and pulling out the thread from the fabric; medium-sized scissors with a curved tip for cutting the thread end when embroidering; large scissors for cutting the threads of the fabric. Scissors should be well sharpened, with the ends of the blades completely covered. In sewing, a centimeter tape is used to determine the dimensions of the item, plan the decoration on the fabric, and perform sewing work. In embroidery, two types of wooden-handled hoops are used, namely, with and without loops. In embroidery, in order to easily pass the thread through some materials, such as leather or cardboard, the hoop is first pierced with a loopless hoop, and then the embroidery is sewn. It is necessary to create millimeter paper patterns, especially geometric and date patterns. Transparent paper is used to prepare the embroidered flower for transfer to fabric. The pattern is first transferred to transparent paper, and then transferred from paper to fabric.

When embroidering, the choice of flowers and patterns is also important. For embroidery, the embroidery must be a flower, a picture. Naqsh means flower in Arabic. In the art of embroidery, each nation has its own most commonly used patterns. While Uzbek embroidery has many plant-like, geometric and flower patterns, Russian embroidery often depicts geometric, plant-like shapes, flowers, birds and fruits, and Kazakh and Kyrgyz embroidery more often depicts elements reminiscent of animals, horns and hooves. A painter who uses color and imagery, who creates volume through light and shadow, and who does not mindlessly seek to copy nature exactly, can be closer to nature. When creating an embroidered flower, a picture is drawn from nature, then it is transformed into a pattern and various patterned compositions. Objects of applied art are decorated with a pattern, therefore it is an integral part of the object and completely depends on the shape, function of the object and the material from which it is sewn. When transforming a picture into a pattern, its characteristic features (flower, etc.) are selected. The plant or bird motifs



are not sought to be clearly shown, but only the main lines are drawn in an exaggerated outline.

Before sewing an item, it is necessary to think about its artistic solution, determine how to place individual parts of the ornament on the surface of the item, determine the proportions of the elements, what colors to sew, that is, everything that is included in the concept of composition. The character of the composition depends more on the individual elements of the rhythm, which helps to clearly perceive the expressiveness of the composition.

In embroidery, a flower is often created on a closed surface, that is, on a surface bounded by some geometric shape. This can be a square or rectangular table, tablecloth, tablecloth, jewelry, brick, bedspread, belt, pillowcase, tablecloth, etc. Depending on the shape of the item and the purpose of the embroiderer, the shape and location of the embroidered flower can vary, for example, it can be embroidered at the corners of the table or in the middle of the bedspread. The structure of the embroidered flowers in the corners is different. In the decoration, leaves and branches with flowers are directed from the corner to the left and right. All ornaments retain the similarity with the mentioned plants, and the flowers and leaves take on a new shape.

They do not have the defects found in nature: twisted or broken leaves, twisted petals, broken or thickened branches. To see such a branch, you need to smooth the leaves, tear off some of them. The artist does the same when creating an embroidery ornament. The clear shapes of flowers and leaves obey the artist's imagination, filling a new path or surface. In such ornaments, flowers, leaves and fruits do not interfere with each other, do not overlap each other. The decorative elements of the item are placed in such a way that the spaces between them are evenly distributed and become part of the ornament. It is recommended to use popular ornaments and paintings created by artists for embroidery. Some parts of the paintings can be composed at



will, but it is even more interesting to come up with an idea of placing ornaments on the surface of the item, following nature.²

Another feature of embroidery related to the artistic content is the choice of the right color. Embroidery is closely related to color. When choosing threads, it is necessary to know the density of colors, how they affect each other. When choosing colors that are compatible with each other, the color wheel, consisting of the colors of the closed spectrum, is used as a basis. If a ray of light is passed through a three-sided glass prism, it is seen divided into components, and a color path-spectrum is formed. In nature, such a combination of colors can often be seen in rainbows, when sunlight passes through dew droplets. The visible spectrum consists of a series of constantly changing red, orange, yellow, green, blue, blue and violet colors. These colors are distinguished from each other by a series of intermediate colors. If the colors of the spectrum are arranged in this order along a circle, then dark red will be between blue-violet and red. The color wheel can be divided into two diameters, on one side there are red-orange and yellow-green, and on the other side there are blue-green, blue, bluish-violet colors. The colors in the reddish-yellow part of the wheel are warm, and all the colors opposite them are called cool colors. They remind us of the blue horizon, water, and ice colors. Any color is characterized by its shade, lightness and darkness. Hue - the chromaticity of red, blue, yellow, etc.

In conclusion, before teaching the secrets of embroidery, the members of the circle are given information about the history of embroidery, what fabrics were used in embroidery in the past, and what fabrics are used today. Students are given information about the widespread use of embroidery in modern fashion. When providing this information, you can show the previous appearance of embroidered items, clothes, household items, and sketches of modern dresses in current fashion magazines. Only after that should you show the differences in the colors of fabrics, threads, stitches, and patterns used in embroidery. Students who have this information will further increase their interest in the art of embroidery.

² S.S.Bulatov va M.Ashirov Amaliy san'at atamalar lug'ati. -Toshkent: Ensiklopediya bosh red., 1991. 34 bet.

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