



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original
content from this work
may be used under the
terms of the creative
commons attributes
4.0 licence.

POTTERY RAW MATERIALS AND PROCESSING METHODS

Submission Date: July 05, 2024, Accepted Date: July 10, 2024,

Published Date: July 15, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue07-04>

Allayarov Nuraddin

Student of Urgench innovation university, Uzbekistan

ABSTRACT

This article describes the history of Khorezm pottery and its uniqueness, production raw materials.

KEYWORDS

Raw materials, pottery, master, angob, S.P. Tolstov, V.V. Bartold.

INTRODUCTION

The main tool in pottery is the wheel. A potter's wheel consists of two wooden wheels, a large one and a small one, interconnected by a wooden axle. The big wheel below is turned by foot. Clay is placed on top of the wheel. The wheel spins smoothly. The craftsman makes different shapes out of clay with his hands. After the shape of the container is ready, they are dried. In order for the pottery to be strong and smooth, it is washed in clay (angob) in a liquid made of fire-resistant white and reddish earth. Then it is dried again in the shade. If more white angobe and less cobalt are used

in the decoration of objects, then bright colors will dominate them. Pattern decoration is of special importance in Khorezm pottery. The essence of ceramic works is mainly revealed by their shape and decorative elements.

Drawing a pattern usually starts from the center of the dish and ends at the edge. What the elements of the patterns consist of and how they are expressed depends on each potter's knowledge and ability. Some masters used more small and complex patterns. Some of them liked to draw object shapes and plant-like

decorations. It takes more work to draw small and complex patterns. Among the artistic ceramics of the end of the 19th century and the beginning of the 20th century, mainly less complex pattern decorations occupy the main place. The patterns are very thin, elegant and consist of short lines. Also, the composition of the patterns is found very skillfully and they are placed very proportionally to each other.[1]

LITERATURE REVIEW

Khiva and Kattabog pottery is one of the less studied subjects. The scientific study of the history of Khorezm crafts began in the second half of the 19th century. After conquering Central Asia, Czarist Russia began to study the history, culture, and natural possibilities of Central Asia for various purposes.

During the Soviet period, in 1920-1950, V. V. Bartold, S.P. Tolstov, Weimarn, Denike, Y. Gulomov studied the history, archeology, ethnography and architecture of Khorezm. Although this topic is not specifically studied in the works of these authors, important information is found that serves to reveal the topic. Here is S.P. Tolstov. It is necessary to highlight the services of Khorezm archeology and ethnography expedition led by The materials of the expedition and the works of Tolstov provide valuable information about the ancient period of Khorezm applied art.

RESULTS

Thin line patterns include the image of objects such as "knife", "gun", "comb", "dutor", patterns typical of the animal world such as "snake", "snake", "fish" and geometric ornaments such as circle, triangle, semicircle. can be an example. In particular, the "snake" pattern is expressed in the lines of the plate with thin lines. The centerpieces of the dishes were also made of grid patterns with more delicate lines. They use three different colors: white, black, green, and blue. Kattabog village has long been considered one of the centers of pottery. At the beginning of the 20th century, there were 26 pottery workshops in this village, where more than 200 potters worked. In the past, they were mainly engaged in making tiles, dishes and various ceramics for Khiva palaces, madrasas, minarets and mausoleums.[2].

One of the important aspects of the traditional artistic ceramics of Khorezm at the end of the 19th century is that the items of this period are distinguished by the extremely delicate and elegant decoration and the extremely precise proportions characteristic of the architectural style. Comparing the national traditional ceramics of Khorezm at the end of the 19th century with the local ceramics of the beginning of the 20th century, it can be seen that there is a significant difference between them. For example, 19th century pottery designs are represented by small, very thin lines, while 20th century decorative lines are depicted in thin and thick lines. In addition, the 19th century

Khorezm artistic ceramics often featured household items, animal world, and geometric designs. The traditional Khorezm ceramic works of the beginning of the 20th century consisted of more vegetal, geometric and architectural patterns. According to NNVakturskaya, "...as a result of the formation of the new Islamic religion in Central Asia, including Khorezm, abstract painting appears in the art of Central Asia. This was reflected in the production of Khorezm ceramics. Abstract vegetal and geometric motifs, as well as Arabic words in Kufic script, are widely used as decoration in Central Asian painting.[3]

New directions and styles are constantly developing in pottery. In the 60s of the 19th century, there were 15 pottery workshops in Kattabog, which were made with alkali at that time. 70% of the population of Kattabog was engaged in pottery. At that time there was a special market for pottery. It sells firewood, firewood, and ash of the firewood plant. Healthy, black, bluish, red clay soils are used in pottery. There are several types of clay: clay vase (sershira clay) - has elastic properties (stretchable, flexible); porcelain clay (white clay) is semi-faience, made by adding dark clay and alkali; tile clay - different types of tiles are prepared by adding karvak sand to the clay; feather clay for making a tandoor - this clay is made by mixing reed pulp with healthy soil. At first, pottery was made by hand, and later (5-6 thousand years ago) the pottery machine was invented. In pottery, shamad, gilvata, paints, angob,

charkh, brush, trowel, wire, pattern mold, labgir, lagan mold, pargor, tile, comb, tuppa and other tools are used. Clay is divided into types depending on its properties and the object used: Before starting work, the potter must find a suitable soil for the clay, because not just any soil can be used to make an object. The potters of Rishton, Samarkand, and Karshi used soils from special mountain gorges. As a result of many years of observation, the masters of Khorezm knew where to get fine clay. Khiva potters took clay from Gandimyon, Govuk, Pishkanak villages in the outskirts of the city, because the soil of these places was fertile and fertile. The clay is kept in the room for 20 days with water and covered with a damp cloth. To keep the clay from breaking, a feather is added. Once the clay is moderate, it is thoroughly baked by hand. If air remains in the clay, the container may have holes. The potter spins the wheel with his foot on the big wheel below, putting clay on the wheel above and making a pot from it. Ready dishes are thoroughly dried. Dried dishes are cooked in khumbuz. Then the clay is molded into a certain shape on the pottery wheel. After the vessel was prepared, a pattern was drawn by hand, it was glazed, dried in the sun, and heated in an oven. The potters made the secret themselves. Potters from Khorezm went to Karakum on hot summer days to collect chagan, burned it, brought the ash to the workshop and added it to crushed glass flour. In addition to this plant, a black scythe was used. In September, when the black scythe was full of sap, they

burned it in its green state and prepared alkali from its ashes. The khumbuz is heated to a high level, as a result of which it turns into stone, then the khumbuz is placed on racks for a second time, it begins to flow slowly due to the high heat, and it is ready when it turns white. The resulting alkali is made into flour in a mill. A slurry of fresh wheat flour is cooked and mixed in a pot. Water is poured into the pot, mixed and turned into a liquid. The resulting raw material is said to be an alkaline solution.[4]

CONCLUSION

In the 19th-20th century Khorezm artistic pottery, dried flower molds made from naturally growing wild plant (jintarak) flowers were widely used. It is considered a bad-smelling plant that grows in the fields and cotton fields, and its flower does not require any treatment. Nature itself has created a ready-made mold. It is a beautiful flower with a round shape, teeth and a hollow in the middle with a net between the teeth. When this flower is dipped in paint and pressed onto the surface of the vessel, its shape resembles the symbolic appearance of the sun depicted in books. And the comb-like teeth that go up from the central groove of the flower give a shape similar to the rays of the sun when printed. The size of the flower mold shape will not be larger than the largest button. Such floral prints were mainly used for embroidering the inner and outer parts of bodices and hips, sometimes the central parts.

REFERENCES

1. O.A. Khojaniyozova. 19th-20th century Khorezm folk artistic carving and pottery.//candidacy dissertation. T. 1995. 138 p.
2. K. Nurjonov, N. Jumaniyozova "History of Yangiariq district", "Khorazm" publishing house - 2011.
3. O.A. Khojaniyozova. 19th-20th century Khorezm folk artistic carving and pottery.//candidacy dissertation. T. 1995. 138 p.
4. Bobojonov D., Abdullaev M. Khorezm masters of applied arts. Khiva: "Khorazm Ma'mun Academy Publishing House", 2010. 13 p.

OSCAR
PUBLISHING SERVICES