

THE ART AND DEVELOPMENT OF TREASURY

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Аннотация: В данной статье описывается искусство Ганчкора и его развитие как одного из самых распространённых направлений прикладного искусства. Освещены мастера, школы, узоры и инструменты, используемые в ганчкоре.

Ключевые слова: узор, ганч, пардоз, чок, лола пардоз, шабак, тахман, занджира, джаван, гирих, мукарнас, шарафа, турундж, мадохил.

Annotation: This article describes the art of Ganchkor and its development as one of the most widespread areas of applied art. The masters, schools and patterns and tools used in ganchkor are covered.

Key words: pattern, ganch, pardoz, chok, lola pardoz, shabak, takhman, zanjira, javan, girikh, muqarnas, sharafa, turunj, madohil.

One of the widespread branches of applied art. The ease of carving patterns and images on ganch led to the development of ganch carving. Ganch is easy to cut when fresh, making it easy to carve and shape, but once it hardens, it becomes rock hard.

In hankhkor, patterns are carved flat (2-3 sizes) and deep (2-3 sizes) using special metal chisels, the surface of the carved pattern is decorated with colored and colorless flower.

Among the types of make-up, such as chok make-up, pax make-up, lola make-up, mesh make-up are widely used. The pattern consists of plant-like (Islamic) and geometrical (gyrix) patterns. In particular, the takhmon, shelf, shelves are decorated with carvings, their junctions with the upper wall and the ceiling are decorated with decorations, and they are surrounded by a narrow chain.

In the territory of Central Asia, carvings have been made since the 1st century.

In the course of archaeological excavations in Tuproqkala in Khorezm, palaces of rulers in Bukhara and other places, examples of ganch carving were found.

Carved, painted, embossed images (Varakhsha, Panjakent, Afrosiyob, etc.), terracotta (ceramic) figurines were found in the decoration of the buildings of ancient fortress cities and monuments of the early Middle Ages. With the introduction of Islam, the decoration of majestic buildings (palace, madrasa, mosque, mausoleum, caravanserai, etc.) is replaced by carved girih and Islamic motifs. Architectural

monuments preserved in Uzbekistan show that the art of patterning was highly developed in ancient times.

It can be seen that the masters studied the geometry and mastered the art of ganch carving. Examples of ganch carving in the Palace of the Kings of Termiz (XII century) were made using the mold method and then attached to the wall. Muqarnas art developed in Khorezm in the XII-XIII centuries. In the 14th and 15th centuries, decorative bricks and tiles were often used in the decoration of majestic buildings, but they were decorated with ganch muqarnas and honors. (for example: the mausoleum of Khoja Ahmed Yassavi). Buildings belonging to the XVII-XIX centuries: the Registan ensemble in Samarkand, the Madrasah of Abdulaziz Khan in Bukhara, the mausoleum of Pahlavon Mahmud in Khiva, the Tashkhovli Palace, the samples of ganch carving in the architectural monuments of Bukhara, Samarkand, Tashkent, Kokan, Khorezm in general show that specific styles of ganch carving were formed in these places.

The decorations of Sitorai Mohi Khosa in Bukhara, Kalontarov House in Samarkand, Polovsev House in Tashkent, and numerous houses testify to this.

The profession of ganch carving was passed down from generation to generation in the "master-apprentice" method. Since the 60s of the 20th century, ganch carving has been taught in art schools, art enterprises, and amateur circles. Later, the Department of Fine Arts was opened at the Republican Art College (1994). Most of the public buildings built in the cities and villages of Uzbekistan were decorated with ganch carving with the participation of folk craftsmen: the building of the Muqimiy Theater (1943), the building of the Navoi Theater (1947) and other buildings were also decorated with ganch carving. Bukhara Hall (Master Shirin Murodov), Tashkent Hall (T. Arsloshulov), Samarkand Hall (Master Quli Jalilov), Khiva Hall (A. Boltayev). Buildings built in the 2nd half of the 20th century: the Museum of the History of the Peoples of Uzbekistan, the Palace of Friendship of Peoples, the Palace of Turkestan, the State Museum of the History of the Timurids, the Oliy Majlis building are decorated with carvings.

Uzbekistan has its own carpentry schools. One of them is the Khorezm school of carpentry.

In the Khorezm school, geometric patterns are given a special place, and it occupies a special place due to its uniqueness compared to other regions. Often, plant-like patterns are distinguished by spiraling and dynamism. Islamic motifs are formed by the repetition of orange, madohil, pepper, and almond-like tanob shapes. In many cases, instead of orange and madohil tanobs, star-shaped girihs are also used. In Islamic patterns, branches are used a lot, and margula, leaves, three leaves, chrysanthemums, moonflowers, pea flowers, buds and buds are also used. The masters of the Khorezm school often decorated the patterns with blue and green colors. Rozimat Masharipov,

Karimbergan Rahimov, Karimbergan Polvanov, Yusuf Khudoyberganov, Bekjon Yakubov, Adamboy Bobojanov, Adamboy Yakubov are among the famous masters of the Khorezm school of carpentry.

Bukhara school of carpentry is the most famous in this field. These school works have a special place due to the size, softness, attractiveness and other aspects of carved ganches.

Academician Usta Shirin Murodov is one of the biggest representatives of the Bukhara School of Art. Master Safar, Master Adis, Master Savri, Master Isam, Master Ikram, Master Jo'ra, Master Kurban Yoldashev, Master Ibrahim Hafizov, Master Nazrullo Yodgorov, Master Hayot Nosirov and others from Bukhara are well-known in our country.

Tashkent school of carpentry probably has a place. The Tashkent school is distinguished by the delicacy of the patterns, its precise symmetrical distribution, and its attractiveness. Among the representatives of the Tashkent school of engraving, there are famous masters such as Usman Ikramov, Tashpolat Arslankulov, Mahmud Usmanov, Anvar Polatov, Mirmahmud Rahmatov, brothers Abdurahmon and Momin Sultanov, Hayot Abdullayev, Ziyodulla Yusupov, Umar Tahirov, Mirvahid Usmanov.

Types of Ganch carving. For a small room, a small flat carving and a suitable decoration type are used, and for a large hotel, a large carving and a corresponding pattern are used.

Ganch carving consists of large carvings, deep carvings, flat carvings, carvings, ground mirror carvings, ground colored carvings, drawing decoration, lattice carvings, chains, volume carvings. Ganch carving types are divided into ground and groundless carvings. The most common type of engraving is flat engraving. It is widely used in the interior of the room. In small rooms, the depth of the carving is 1-1.5 cm, and it is given various types of decoration. The floor of the engraving occupies 30-60% of the total surface. It is given pax make-up, choka make-up, lola or tabaka make-up. Indented areas are filled with a colored ganch mixture.

Tools and equipment used for carving and finishing ganch. A surgical knife (scalpel) is a steel tool of various sizes. It is now widely used in ganch imitation.

Depending on whether the carving is large or small, the masters use different sizes. They first sharpen it, put thin plywood on both sides to make the handle unreachable, wrap it with insulating tape, and then use it. This knife is used to draw, cut, carve and decorate the flower.

A chisel is a carpentry tool, the tip of which can be cut in the open position. Pins come in different sizes. The smaller one is used for small engravings, and the larger one is used for large engravings. The length of the iron rod can be from 7 cm to 10 cm. Iskana can be made in the school workshop. Shuturgardon is the main carving tool in ganch carving. That is why it is called "camel neck".

A pencil is a tool similar to a dagger, with a pointed tip that is slanted on both sides (only the tip is like a loop, it is sharpened). The length of the cutter is from 10 cm to 18 cm. The feather pen is used for smoothing curved surfaces, working with stalactites, and opening a nave in finishing. Minaor is a sharp shovel with a long shaft and three parts of a triangle.

Kalamtok - the structure is in the form of a dagger, and the cutting part is sharpened obliquely on both sides. It is used for scratching, engraving and piercing. Morpech pencil is a tool used for creating semicircles and embossing on the edges of carved patterns, cutting scrolls and finishing the relief, making chains on the edges of carved patterns, various semicircles and dots around the borders.

Morpech pen is round in structure and used for surface cutting. Lux is a tool used to create semi-cylindrical surfaces. In terms of structure, the cutting part has a flat, flat shape, and the tip is bent at 90°.

A pencil is a wedge-shaped tool. Some of them have a sharpened tip, they are used for scratching and drawing so that the patterns drawn with the help of axta do not fade.

A pencil has a sharpened tip. It is used to create semi-circular reliefs. Patak binni is a type of shuturgardon. It is used for sharp cutting and engraving of rakes.

A nova is an awl-shaped tool with a curved tip, bent like a loop, with a sharp point. It is used for round cutting of reliefs. Shukufta is used for turning holes and drawing lines. Lulakash - the general appearance is semi-round, folded, and the tip is semi-circular. It is mainly used in make-up. This tool comes in different sizes depending on whether the engraving is large or small. Sharafa kalam is a chisel with a sharpened tip. It is used to carve small muqarnas.

According to the content of patterns used in ganch patterning, they are divided into plant-like, geometric, floral, symbolic and other types.

Plant-like patterns, such as leaves, branches, trees, bushes, and buds in nature, are created by the artist by repeating them based on a certain style and certain rules.

One of the types of geometric (geometric) pattern is girih, which means "entanglement, knot". Geometric pattern is a type of complex pattern, consisting of rectangles, triangles, polygons, circles and arcs. In Europe, it is called "arabesque". The floral pattern consists of floral and geometric pattern elements. Symbolic patterns consist of pattern elements depicting dove, lion, fish, etc.

Ganch is a local building material, its color is blue or yellow. Ganch goes by different names in different places.

In the Caucasus, it is called "gaja", Persian "gaj", Tajik "ganch", Turkish "urunak", Uzbek "ganch". Ganch is a natural mixture of gypsum and soil, which contains 40-70% gypsum.

Ganch is of two types: natural and artificial. Natural ganch is in the form of a large kharsang stone, which is directly carved and used as a pillar, statue and decoration. Artificial ganch is heated in special ovens and then ground. In ancient times, there were masters who made ganch, and they were called "ganchkors".

Ganchkor natural ganch stones were heated for 6-7 hours during the day at a temperature of 120-150 degrees, and then cooled until morning. In the morning, the stones were crushed with special hammers, then sieved. It is divided into many varieties. The softest, grainy ganch was called gulganch, that is, "the ganch used for carving flowers." The softer it is, the more elegant the engraving. Soft ganch is used in elegant carving and decorative plaster. A large trowel is used for all kinds of plaster, black plaster and brickwork. As a result of heating at a high temperature, the moisture in the ganache is greatly reduced and its strength increases. Alabaster is also used instead of ganch. It is used in plastering, brickwork, and in some cases it is also used as a flower bed. Ganch carving masters determine the strength of a ganch based on how fast or slow it hardens. Experienced craftsmen can tell whether it is old or new, its strength, as soon as they hold it in their hands.

Usually, in order to determine the strength of the ganch, they try to carve it after it has aged a little. If it is too strong, it may require up to a thousand dilutions in water. Ganch has a lot of features, and you need to use them skillfully, efficiently and without haste. In ancient times, it was stored in ceramic plates, but now plastic containers are used. There are quick, fake, dull, and slow methods of aging, and they are unique, subtle, or complex. It is an important task of the master to take into account these subtleties in the preparation of the mixture. Tez ganch is a fast-hardening ganch mixture, used in gantry for plastering, plastering, and various other works. To prepare this mixture, ganache is placed over a bowl of water and cooled quickly. It does not rotate much and is quickly used where it is needed.

After it is forged, it does not harden for about 30 minutes. To make a fake ganch mixture, sieved ganch is sprinkled into the water in a container, and this is repeated until the surface of the water is covered with ganch. In this case, the ganch will be saturated with water. The master takes this fake ganch mixture from one end and applies it to the desired place. Putty is a liquid mixture used to fill or seal a surface. Water is poured into the container and ganch is sprinkled until the surface of the water is covered. This ganache will be slightly more runny than fake ganache. This ganch is used to cover or fill.

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