

Manufacturing Activities of The Bukhara Goldwork Embroidery Factory

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Abstract

The article provides information about the history of the Bukhara gold embroidery factory. The art of gold embroidery, one of the branches of the light industry, dates back many centuries. In Uzbekistan, Bukhara is considered the birthplace of gold embroidery. In particular, the article highlights the activities of handicraft workshops, artels, production units, and the factory established in the field of embroidery. It begins with a definition of the art of gold embroidery. The article also discusses the operations of the Bukhara embroidery factory and the achievements of its branches established in various districts. The traditional master-apprentice system was preserved in production, and the skills of several renowned embroidery masters are described. Products manufactured at the Bukhara gold embroidery factory gained international fame. More than forty types of items were produced at the enterprise, including skullcaps, suzani, curtains, and national wedding bedspreads, all beautifully decorated with traditional Uzbek patterns. The five-year plans and daily tasks set by the state were fulfilled at 110–115 percent. At the same time, the article mentions workers who showed negligence in their duties. The presented information is based on various literary sources, archival materials, press publications, and interviews.

Keywords: Bukhara, gold embroidery, artel, textile, silk fabric, cooperation, factory, project, cotton, obligation, specialist, production.

1. Introduction

Bukhara is the true homeland of gold embroidery. For centuries, people have cherished the art of gold embroidery and passed down its secrets from generation to generation. Among all crafts, the art of gold embroidery was highly valued. Like other craftsmen, gold embroiderers worked within an association. In Bukhara, there was a quarter for gold embroiderers. This quarter was called Mirdusum. It is known from history that the quarters of ancient Bukhara were often named after the professions of the people living there. The Mirdustim quarter in the Khiyobon neighborhood, famous for its gold embroiderers, is located on Mirdustim Street, which now belongs to the Khoja Funjori neighborhood citizens' assembly [1].

Men traditionally practiced gold embroidery. There was a saying among craftsmen: if a woman touches gold, the gold becomes tarnished. Despite this belief, many artisans taught their wives the art of gold embroidery at home. Gold embroidery craftsmen only took boys as apprentices. The boys who learned the craft later became known as "usto" (master) and began working as artisans themselves. This contributed to the development of national craftsmanship [2].

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Article history

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: **submitted;** 2025/10/15 **revised;** 2025/11/03 **accepted;** 2025/12/10 **published;** 2026/01/21

From the early days of independence, there was increased attention to national and cultural values. In particular, the development and study of national crafts and tourism, especially the history of crafts and tourism, as well as the investigation of issues related to the economic and cultural advancement of our region, became a requirement of the times. In Bukhara, special focus was placed on developing tourism through the national art of zardozi (gold embroidery) [3].

2. Research Method

The object of the study was to examine the factors that stimulated the development of gold embroidery art in Bukhara, and information about the history of the Bukhara gold embroidery factory was compiled. Primarily, printed materials and archival data were extensively utilized. The article employs scientific research methods such as historical-chronological analysis, examination of continuity and consistency, and comparative-historical analysis [4].

3. Results and Discussion

In the 19th century, the art of gold embroidery in Bukhara was highly developed. Gold embroidery artisans made chapans, boots, turbans, belts, and women's dresses from gold embroidery for emirs and their families. During the reign of Emir Muzaffar Khan (1860-1885), a workshop was opened in the Ark, where about twenty masters of gold embroidery worked. During the reign of Amir Abdulahat Khan (1885-1911), there were 2 workshops, one in the Ark (under the command of Qushbegi), and the other in the Hauzi-Mirdusum neighborhood. During the reign of Amir Alimkhan (1911-1920), large orders for gold embroidery were fulfilled by the "Zakatchi-Kolon" workshop and more than twenty workshops [5].

In the period 1920-1927, the demand for gold embroidery decreased. The reason is that gold embroidery used a lot of gold-colored raw materials, and the price of this raw material was high. Only later did gold embroidery gradually develop its craft and be organized in the form of cooperatives. Subsequently, an artel consisting of several workshops was formed. There was also a gold embroidery workshop, where masters such as Abdurasul Valiyev, Omonjon Majidov, Rakhmat Mirzayev, Sayfiddin Mirzayev, Sayfiddin Sa'dullayev, Fayzullo G'aybullayev, and others taught their work to young women. Gradually, women embroiderers also began working in the artel. The first female embroiderers of the artel were B. Akhmedova, P. Khakimova, M. Kenjayeva, M. Mavlonova, M. Kadyrova [6].

With the formation of Uzbekistan, collective and state farms began to be created. Industrial enterprises began to be established in the regions. Machines based on manual labor and national industrial equipment began to be replaced by equipment that increased labor productivity. Five-year plans for collectivization and industrialization have been developed in the republic. Work on industrialization has intensified to fulfill the five-year plans.

In the city of Bukhara, the gold embroidery artel operated individually until 1930. From 1930, the Bukhara Gold Embroidery Artel began to operate in an organized manner. On August 17, 1933, the "Charter" of the craft production artel was approved, according to which artisans engaged in gold embroidery at home were united into an association [7].

In 1939, the Molotov Art and Sewing Artel was founded in Bukhara. Initially, this artel, consisting of 67 gold embroidery masters and workers, began work with 50 wooden machines and 12 outdated sewing machines. In order to prepare high-quality products for international exhibitions and fairs, permanent special teams consisting of 10-15 highly qualified specialists have been formed.

On January 9, 1954, 85 people participated in the artel's meeting, where the following issues were considered: the charter of the cooperative industrial artel was discussed, and quality issues in the production process of the embroidery workshop were approved [8].

The second important area is the following workers working in the Tambur sewing workshop: Jumayeva Saida, Hakimova Robiya, Halilova Khadicha, Vohidova Munira,

Kholboyeva Fotima, despite being permanent members of the artel, did not regularly fulfill the established plan for the workshop and artel. Therefore, it was proposed to dismiss them from work from January 12, 1954. The meeting was attended by the director of the artel Sh. It was chaired by R. Rakhmatova [9].

In June 1957, the Molotov Artistic and Sewing Artel was renamed the "40th Anniversary of October" artel and subordinated to the Industrial Directorate of the Bukhara Regional Executive Committee. In May 1960, this artel was renamed the "40th Anniversary of October" embroidery factory. From November 1962, the "40th Anniversary of October" embroidery factory was removed from the Uzbekistan Industrial Council, transferred to the jurisdiction of the Uzbekistan Association of Artistic and Domestic Services, and began to be called the "Embroidery Factory." The factory consisted of two main workshops: the embroidery workshop, the vestibule workshop, the shoe workshop, the 1st brigade, and the 2nd brigade [10].

If we describe the tambur workshop, it is one of the ancient sewing methods mainly used in gold embroidery. The tanbur needle is threaded onto the fabric using a special hooked needle. The patterns embroidered in this style were distinguished by a peculiar delicacy and softness. The tasks of embroidery and textile technology in the embroidery technique are that the embroidered patterns are beautiful and durable, since the threads are evenly distributed on the fabric surface. Embossing with a tambour needle was performed faster than with conventional handwork. Ayniqsa, zardo'zlikda oltin va kumush iplar bilan ishlaganda, tambur usuli yorqin va jozibali natija bergan. Tambur tikish usul nafaqat O'zbekistonning Buxoro va Samarqand zardo'zlik an'alarida, balki Hindiston, Xitoy va Yevropaning ayrim zardo'zlik maktablarida ham qo'llanilgan. Xususan, o'zbek zardo'zlarining ipak va metall iplar bilan ishlashida tambur usuli an'anaviy sanaladi. Buxoro zardo'zlik fabrikasida ham alohida tambur sexi bo'lgan [11]. Tambur sexida o'zbek milliy naqshlarini zar tikuvchi qizlar miyoriga yetkazib, berilgan topshiriqlarni 110-115 foizga bajarishgan.

From the answers of the head of the laboratory and museum of the joint-stock company "Bukhara Zardo'zlik," Muborak Ahmedova, to a journalist, it became known that the first embroidery in the history of Bukhara gold embroidery was made on karbos or leather, and later on silk and velvet.

From time immemorial, folk artisans learned the secrets of crafts from their masters and then continued, enriching their traditions. No'mon Aminov is one of those gold embroidery artists who has received such mentorship. His father, Aminjon Majidov, was the first to acquaint him with the secrets of the art of gold embroidery, the master of this field, who practiced gold embroidery in the workshop of the Bukhara Emirate.

No'mon Aminov, in his book "We are Gold Embroiderers," provides a detailed account of the history of gold embroidery and the work of ancient masters. His father's words also inspired the writing of this book. "My son, remember, the art of gold embroidery will never disappear, because it is a folk art. But whatever secrets of this craft I have taught you, you must tell all of them to future generations," his father had said [12]. After receiving a good lesson from his father, Aminov began working at the F. E. Dzerzhinsky artel in 1934. The small artel expanded its activities. The life and creative activity of No'mon Aminov are closely connected with this enterprise. He has always given various advice to young people. In 1982, she compiled an album depicting embroidery techniques sewn by the factory team.

Bright colors such as red, blue, ink, and green were used in the embroidery work being made at the factory. The work of gold embroiderers is so delicate that it is difficult to fully mechanize. Therefore, every work required a lot of effort.

No'mon Aminov's works are preserved in many museums of the republic. Despite being performed in different periods, they captivate with the consistency of the artist's skill and the clarity of new styles. The master's achievement in these works is that he never stopped at the experiments taught by his father, and he himself worked on new patterns and compositions. In this lies the immortality, strength, and prosperity of folk applied art. The "Guri Amir" panel, kept in the Museum of Folk Applied Arts in Tashkent, is dedicated to the 2500th anniversary

of Samarkand. In this work, the drawing of the architectural monument is embroidered in black brocade.

In 1972, 17 valuable creative works developed by the enterprise's inventors were made for the gold embroidery factory. All of them were put into production, and a profit of 4 thousand soums was received. The head of the technical control department, Gulchehra Khaydarova, Matluba Bakiyeva, and skilled embroiderers A. Kuldasheva, N. Sultanov, R. Imomova, and M. Temirova were considered the best rationalizers of the factory. They created new versions of skullcaps, vests, shoes, and other gold embroidery items, making a great contribution to expanding the range and improving the quality of products [13].

The embroidery factory in Bukhara has been awarded the State Quality Mark. Branches of the factory were also organized in the districts of Bukhara region, where gold skullcaps and gold belts were sewn, which were worn by boys and girls, brides and grooms. In particular, since 1981, a branch has been organized in the "Madaniyat" collective farm for the work of seamstresses. Davronoy Nekova, a teacher at S. Ayniy Secondary School, came to the gold embroidery factory branch to meet with the 10th-grade graduating girls and invited the embroiderers to the school [14]. The delegate of the 20th Congress of the Communist Party of Uzbekistan, gold embroiderer Malika Ochilova, visited the S. Ayni Secondary School. If there were girls who wanted to sew, he invited them to work at the branch.

Malika Ochilova worked for 26 years at the Bukhara gold embroidery factory. Having worked at the factory, he gained rich experience. In 1981, Malika Ochilova, in a short period, hired 30 girls at the "Madaniyat" collective farm branch and taught them gold embroidery. The master and apprentices worked on the basis of mutual competition and achieved good results. Such skilled craftswomen as Gulbakhor Farmonova, Farida Rajabova, Liza Khakimova, and Makhbuba Saidov each embroidered 21-22 skullcaps with rose-colored patterns per month. The "Chorbodom" (boy's skullcap), "Gulihafrang" (girls' skullcap), and "Festival" (for brides and grooms) skullcaps, invented by Malika Ochilova, have been awarded the state "quality mark." These skullcaps were sewn at the branch [15].

The famous gold embroiderer Muyassar Temirova was born in 1941 in the Bukhara district of Bukhara region. After graduating from school, he started working at the Bukhara Gold Embroidery Factory. From the very beginning of her career, Muyassar Temirova strived to master the secrets of the profession and develop the art of gold embroidery. He worked for many years before reaching the status of master. He achieved the ranks of master, shop manager, and department head at the factory. The embroiderer learned the secrets of gold embroidery from M. Ahmedova. In 1970, he created new pattern combinations of traditional gold embroidery items (do'ppi, tön, kavush). In 1970, at an exhibition in Japan, she prepared and presented a set of women's gold embroidered dresses. Gold embroidery was the creation of patterns on fabrics, headwear, and door curtains with gold or silver threads, which required great labor and patience. The saying "Patience is golden" turns out to be true. Muyassar Temirova's patience and hard work were duly appreciated. He masterfully created the emblem and flag of the Republic of Uzbekistan in a gold-embroidered portrait. In 1978, he was awarded the title of People's Artist of Uzbekistan. In 1995, he was awarded the title of Hero of Uzbekistan in connection with the fourth anniversary of the independence of the Republic of Uzbekistan.

In our country, during the years of independence, gold embroidery also began to return to its original state. In our country, which is based on a market economy, industrial enterprises are gradually being granted financial independence. In Bukhara, the Zardo'zlik Factory was transformed into a joint-stock company. In 1992, the director of the factory, B.A. Saidjanov, and the selfless, enterprising, and proactive Bakhodir Abdurakhmanov took the lead, increasing the pace of work.

The collective of the joint-stock company decorated the robes, girls' robes, dresses, skullcaps, shoes, belts, suzani, tablecloths, and velvet with new patterns, all beautifully sewn with the light of the eye and love. Poenas such as "Bahor," "Kabutar," "Amir," "Bukharoyi Sharif," "Bahouddin Naqshband," "Alisher Navoi," "Tovus," "Ka'batulla" are considered the main source for illuminating the history of gold embroidery art.

The joint-stock company "Zardo'zlik" has two shops selling gold embroidery and jewelry. Such stores were opened in Tashkent, Zarafshan, and later in other regions.

4. Conclusion

It is no exaggeration to say that the unique gold embroidery clothing made at the Bukhara "Zardo'zlik" factory spread the history of our homeland throughout the world. Representatives of different nationalities worked at the factory. Women of Bukhara are provided with jobs. Experience was constantly exchanged with factories in the regions. They gained experience in foreign countries to learn how to use technologies in the textile, sewing, and printing industries. In our homeland, national traditions and wedding ceremonies are impossible without embroidered clothing. Therefore, the art of gold embroidery will not disappear. Despite the difficulty and complexity of their work, gold embroiderers are well aware of its significant advantages. After all, thanks to the work of gold embroiderers, the traditions of ancient national culture and great art are preserved. Most Bukharans passionately love their gold embroidery. In Bukhara, there is always high demand for gold embroidery products. And gold embroiderers are endlessly proud of this.

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