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IN THE FINE ARTS OF UZBEKISTAN, THE ANCIENT METHOD OF ABRU-BAHOR

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Fine arts of Uzbekistan have a unique history. Leafing through the pages of this history, we become witnesses of the fact that along with poetry, music, folklore, applied art, the art of manuscripts also flourished.



Calligraphers, in order to achieve the most emotional impact of the created works, have always been in search of new artistic techniques in creativity.

These creative searches of calligraphers often gave birth to new trends and methods in art. Artists sought to find new means of expression, a special artistic language. The goal of all searches for methods of directions was one: to enrich the emotionality of the composition of the work. The search for a highly artistic image, new in art, continues to this day.

In the old days in the East, the art of book design, miniatures, and calligrapher paintings was widely developed. In calligraphers' workshops, books were transformed into real works of art. The appearance of the book played an important role.

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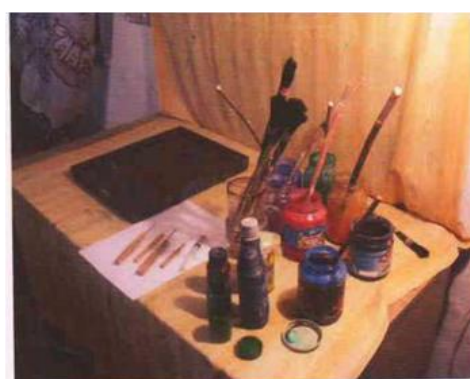
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In order for the design of the book to match the content, be attractive and beautiful, artists found many different techniques, conducted various experiments. As a result of these searches, a new type of paper design appeared. This paper design technique was called "ABRU-BAKHOR". "ABRU - BAHOR"

In the art of book design, calligraphers wrote fonts on colored, beautiful papers. The technique of preparing these colored papers was called "Abru-Bahor". This word is taken from Farsi and means "Abr" - cloud, "Bahor" - spring, the most beautiful time of the year. Indeed, if you look at the manufacturing process or the paper itself, it resembles a spring cloud. The colors on it are local, pure, like a spring cloud, transparent, diverse in color. They easily mix with each other and surprise with their beauty.

In the East, there were many workshops that dealt with manuscripts. Each workshop had its own methods of book design. Calligraphers, artists and bookbinders worked together in these workshops. Joint creative searches in creating something new bore fruit. Manuscript art developed continuously.



For the implementation of a book, in addition to the external appearance, the internal design of the book was also important. The content suggested the forms and methods of its design.

Beautifully and meaningfully designed sheets of paper attracted the calligrapher. He did his work on such papers.

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How was paper made using the Abru-Bahor technique?

Currently, there are two types of this technique.

The first is ancient, which has long been used in the art of manuscripts in the East.

The second is close to the ancient method of "Abru-Bahor" and has taken a new direction. In the fine arts today, it is in the process of its development.

1. First, we will talk about the first method of making paper "Abru-Bahor". As we said, this technique has existed for a long time. Calligraphers use this technique to this day.

The work begins with preparing the workplace, tools and accessories. 1. Water container (kuvyet)

2. Separate jars with different paints

3. Brushes (for each color separately)

4. Bile in a syringe

5. Printing paper

6. Kitra solution

7. Awl and combs

After making sure that the tools and accessories are ready, we begin to prepare the "Abru-Bahor" papers.



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Pour the kitra solution into the prepared container. "Kitra" is the resin of a shrub that grows in Asian countries. Dried kitra is collected from the bark.

3-4 days before use, dry resin is turned into powder and added to water (50 grams of kitra per 5 liters of water). During this time, the kitra dissolves in water and becomes jelly-like. The more kitra, the thicker the solution, and vice versa. Kitra makes the water thicker, and the paints stay on the surface of the water longer.



It should be said that kitra cannot be found everywhere. Therefore, it was necessary to find a replacement for kitra. Today, this task can be performed by wallpaper glue, which is used by modern craftsmen in the technique of "Abru-paint add bile Bahor". The preparation of wallpaper glue and kitra is the same, the only difference is in time: wallpaper glue is prepared faster. The kitra is ready, you can pour it into the dishes. The dishes should stand on a flat surface.

Any type of paper is suitable for printing in the "Abru-Bahor" technique. The paper should be slightly smaller in size than the dishes on all sides by 5-10 mm.

In the ancient "Abru-Bahor" paints or dry pigments soluble in water are used. A solution of a certain color is prepared in a separate dish.

A certain number of colors should correspond to the number of dishes. The paints are brought to the state of milk.

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To maintain the purity and locality of the color, separate brushes are used, intended for each color separately. Brushes can be made by yourself from a horse tail, because the master does not paint with them, they are only needed for splashing on the surface of the water.

In addition to brushes, an awl and combs are needed, made of wires of different thicknesses. With the help of a comb and an awl, different shapes are transferred to the paints.

Also, the awl and combs can be made by the master himself, he also determines the thickness of the wire, and the distance between the teeth of the comb. The length of the comb should correspond to the width of the dish.

To perform the "Abru-Bahor" technique, another element is used - this is the bile of cattle. Bile is needed for better dissolution and mixing of paints. In each pre-prepared paint, you need to drop 3 to 6 drops of bile and mix well, after which the paints are splashed onto the liquid. As a result, beautiful color combinations are obtained depending on the tasks set. Now that we have everything prepared for work, we begin to print beautiful sheets of paper.



First - prepare a place for work.

Second - pour the prepared jelly-like liquid into the container.

Third - take drops of the desired paint with an awl and drip them onto the liquid, watch how it lies, the paint should dissolve a little.

The finished paint splashes into the liquid.



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Fourth - splash the desired colors of paint onto the liquid.

Fifth - use an awl or comb to direct the colors in the direction we need to get this or that pattern we need.

Sixth - when the pattern on the liquid is ready, it needs to be transferred to a clean sheet of paper.

To do this, you need to put a clean sheet of paper on the paints, the paints from the liquid transfer to the paper. The paper must be removed, wiping it on the edge of the dish, so that only the paint remains on the paper, and the liquid flows into the dish. A beautiful intricate drawing should remain on the paper.

This is the sequence of actions of the ancient method "Abru-Bahor". Now the calligrapher can begin his work on this paper.

References

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