



Makhmal-bāfi

Woven with a pile, velvet is a three-dimensional fabric. Sometimes motifs are woven in piles, and the background is flat. Today, although it is an endangered major but done in rare workshops in Kashan.



Zari-bāfi

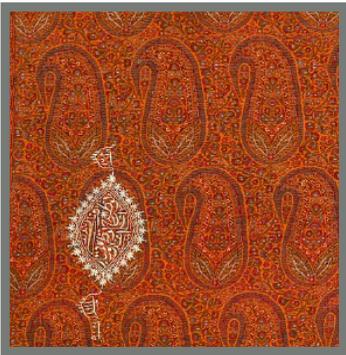
Weaving brocade entails a complicated process in which two masters take part. The main materials of the textile are silk threads and also Golābatūn (a silk thread coated with gold or silver). This fabric is considerably luxurious and expensive and woven in Kashan, Tehran and Isfahan limitedly.



Chādorshab-bāfi

Chadorshab, is a colorful cotton, silk or woolen fabric that is woven in Gilan and Mazandaran provinces by using a traditional weaving machine called Pāchāl.

Motifs are symmetrical and stylized with special meanings.



Termeh-bāfi

Termeh is an exquisite royal fabric made of fine woolen threads. It used to be produced solely by hand, but now a traditional hand-weaving jacquard named Dastūri is used to weave the termeh.

The main centers for the weaving are Kerman and Yazd provinces.



Dārāyī-bāfī

As the word Darayi indicates, it is a precious and luxurious textile made of silk and also cotton. The pattern is implemented through tying and dyeing before weaving. The relevant centers are Yazd and Kashan.



Jājīm-bāfī

Jajim is a thick warp-faced fabric that is made out of wool and cotton, and mainly produced by nomadic people and those who lives in rural areas. It is generally narrow in striped designs.



Abā-bāfi

Abā (cloak of Islamic clerics) is a light, precious, warm and solid cloth made out of camel wool threads. Today, the fabric is also used in some items of women clothing . Busherhr province is its main center.



Kār-bāfi

Kār is the name of a simple hand weaving machine. Kār-bāfi products have simple designs (solid or striped) with vivid color schemes. The main center of the craft is Meybod.



Moj-bāfi

The word Moj indicates the zigzag twill weave of the textile which resulting from the traditional weaving machine equipped with four or more shedding devices. This woolen textile is produced in the west of Iran.



Sha'r-bāfi

Sha'r originally is a delicate solid or stripped silk textile, but sometimes is woven with fine cotton threads. Kashan and Yazd are the two main centers for sha'r-bāfi.



Navār-bāfi

Tablet weaving is one of the oldest techniques to weave decorative bands with simple tools. Cards or tablets act as shedding devices. It has various local names in different areas of Iran.

It should be noted that other majors in the group are Sāchīm-bāfi (Sāchīn-bāfi), Pūpashmīn, Gelīch-bāfi, Metkāzīn, Ehrāmī-bāfi, Haramī-bāfi, Yazdī-bāfi, Īzār-bāfi, Ormak-bāfi, Metqāl-bāfi, Jīm-bāfi, Farat-bāfi (ton-bāfi), Karbās-bāfi, Barak-bāfi, Abrīsham-bāfi, Bāshloq-bāfi, Shāl-teremeh-bāfi, Arīz-bāfi, Chaparī, Maras-bāfi, Shīrdang-bāfi, Shāl-bāfi, Choqī-bāfi-ye Bakhtiyārī, Māshteh-bāfi, Khos-bāfi, Qanāvīz-bāfi and Hazāyeh-bāfi.



Bāfteh-hā-ye Dārī va Qeyre-dārī

Hand-loomed & Felt Textiles

Hand-loomed and Felt Textiles is an essential category of Iran Handicrafts based on rich history and diversity. Most of the products in the group are woven on a vertical or horizontal loom. Kilim (this Turkish word originated from Persian gelīm) is a weft-faced weaving and a main subdivision that includes many majors. Felt is the only textile made by matting, condensing, and pressing without any loom.



Shirikipich

Shirikipich is a one-faced kilim and produced through a fine flat-weaving technique called *suzani*, which provides an opportunity to create detailed rug designs e.g. the tree of life, *moharramat*, *mousakhani* and *botteh* (paisley).



Zilū-bāfi

Zilū is a plain carpet with no pile. The raw material of zilū is cotton threads and scarcely woolen ones. It often consists of 2 colors. Meybod and Kashan are renowned cities for the craft.



Gelīm-e naqsh-barjasteh

It refers to a carpet in which the weaver conflates the rug and kilim. The ground is generally plain (like a kilim), and the design is embossed by knotting (like a rug). The main center of the craft is Ilam province.



Varnī

Varnī is a precious kilim made out of silk and woolen threads with stylized floral and zoomorphic motifs. The technique used for weaving varnī is *suzani*, which involves wrapping additional colored weft threads around the warp threads to add strength and an embroidery-like pattern.



Namad-Mālī

Felting is a technique in which wool fibers are matted together to create an unwoven textile, applying heat, water, and pressure. Chaharmahal and Bakhtiari, Kermanshah, Mazandaran, Golestan and Semnan provinces are renowned centers.



Rend-bāfī | Sarandāz-bāfī

Rend | sarandāz is a finely woven kilim. The time consuming technique of weaving involves wrapping extra wefts over a certain number of warps. Motifs include abstracted animals. Bushehr and Fars provinces are the two main relevant centers.

It should be noted that other majors in the group are Dorehchīn-bāfī (vārūne-bāfī), Ley-bāfī-ye Bakhtiyārī, Masnad, Sofreh-ārdī, Sofreh-cordī, Oyī-bāfī (Dolāyeh-bāfī), Metqāl-bāfī, Jīm-bāfī, Farat-bāfī (ton-bāfī), Shīsheh-dermeh, Siyāh-chādor-bāfī, Kolāh-mālī, Tolīdāt-e namadi-ye dast-dūz, Palās-bāfī.



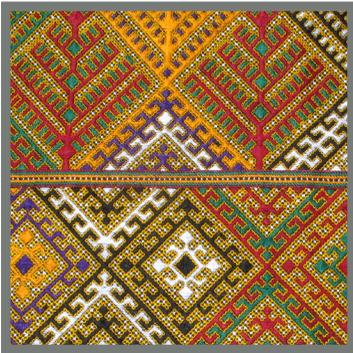
Traditional Embroideries

The group includes methods for decorating a textile with traditional designs by using needles or crochet, beads, coins, golden threads, or pulling some textile threads. Traditional Embroidery is divided into four categories, namely Rūdūzī-hā-ye porkār (full coverage embroideries in which stitches cover the whole ground), Sūzan-dūzī (needlework), Sokmeh-dūzī (white on white embroideries, pulled thread embroidery and drawn thread embroidery), and Rūdūzī-hā-ye elhāqi (embroidery incorporated with other materials, e.g., sequins, coins, and beads)



Pateh-dūzī

Pateh (or suzani) is a style of embroidery that originated and developed in Kerman. The embroidery is done with woolen colored threads (rīs) on a wool thick textile (arīz), and the main motifs are paisley, cypress, and so forth.



Baluch Embroidery

It refers to a delicate embroidery is common in Sistan and Baluchestan province by women. The colors are usually warm and pure and motifs are geometrical and represent ethnic notions. The embroidery is done cotton textiles, counting the number of warps and weft, considering the design.



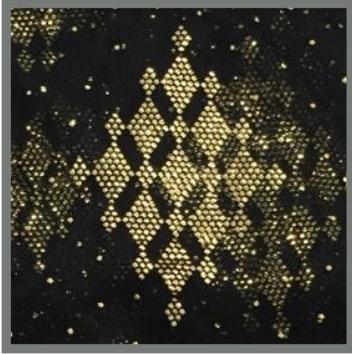
Rashtī-dūzī

It refers to a laborious and precious kind of Persian embroideries, which is done by using a special hook on broadcloth, with the help of Jarīdeh (a board with a deep groove that holds the textile during work).



Sūzan-dūzī-ye Sangsarī

It refers to a special cross stitch embroidery with colored silk threads on a textile made out of silk grade B and named kajhīn. The craft has a close connection with these nomads' rituals, like the wedding ceremony.



Khos-dūzī

This embroidery is done by passing the golden or silver wire or threads through the holes of the lace according to a usually geometrical design, without any needle or hook. Hormozgan and Bushehr provinces are the two main centers.



Zartoshtī-dūzī | Gol-o-Naqsh

It refers to a fine embroidery common in Yazd among Zoroastrians. The embroidery is worked with different stitches (chain, satin and...) using silk threads on cotton fabric. Main motifs which are religious conceptually are peacocks, Khorshīd khamom (lady sun), rusters, cypress and bushes.



Sūzan-dūzī-ye Torkaman

Turkmen-style needlework or Turkmen Embroidery is a decorative applied art used on the traditional outfits of people of all genders and ages in Golestan and Khorasan-e Shomali provinces.



Khāmeḥ-dūzī

Khameh-duzi | Khomak-duzi is a white work embroidery that is done by using that silk threads and a white foundation fabric. It is common in Sistan and Baluchestan province especially in Adimi.



Palivār-dūzī

It is also accompanied with mirror work embroidery (Āyīneh-dūzī), in India. It is an interlacing embroidery due to the special stitches compared to others. Sistan and Baluchestan province is famous for this art.



Darvīsh-dūzī | Tafreshī-dūzī

This one color embroidery used to decorate Dervishes felt hats, but today, is applied to more products. The seamless pattern consists of stair step frames of decreasing sizes placed one inside another forming a simple and beautiful design.



Golābatūn-dūzī | Zarī-dūzī

Golābatūn is a silk tread coated with gold or silver. The main stitch in this golden embroidery is a basic chain stitch which is created by using a fine hook. The art is common

in Hormozgan province.

It should be noted that other majors in the group are Sokmeh-dūzī (Cheshmeh-dūzī), Barūdarī-dūzī, Naqsh-dūzī, Bokhārā-dūzī, Qollāb-dūzī-ye Esfahān, Siyāh-dūzī-ye Torkaman (Shāhkūh), Siyāh-dūzī-ye Sīstān, Mamaqān-dūzī, Rūdūzī-hā-ye elhāqi, Shabakeh-dūzī, Gol-ashrafī-dūzī, Bilīsh-dūzī, Sarāfī-dūzī-ye Sīstān, Kam-dūzī (Kameh-dūzī | Kamān-dūzī), Moz'af-dūzī, Lāneh-zanbūrī-dūzī, Shamseh-dūzī, Sekkeh-dūzī-ye Balūchestan, Namnam-dūzī and Chehel-tekkeh-dūzī (Landareh-dūzī | Khātāmī-dūzī).



Traditional Clothing

Traditional handcrafted clothing is the manifestation of Iran's rich ethnic diversity. The variety of forms, color schemes, embellishments, and other details of these products reflects the climatic condition, rituals, and aesthetic values of residents in different areas. Generally, men's clothes are less embellished and have a limited color scheme. The products preserve and convey cultural values since they include other handicrafts such as traditional fabric weaving, embroidery, and jewelry making. Also, Traditional footwear is a notable part of the group that needs a high standard of craftsmanship. Today, local clothing has been limited to traditional ceremonies where people wear them to preserve traditions.



Pūshāk-e Zanān-e Torkaman

Traditional Turkmen clothing is crafted from hand-woven silk, wool, or cotton fabric, mostly in red. Sleeves' hem, collar, and front placket are decorated with Turkmen embroidery and tribal fashion jewelry. Golestan province is the main center.



Pūshāk-e Zanān-e Balūch

The outfit consists of a shawl, a dress (jāmak), and pants (pājāmak). The main feature the outfit is different sorts of embroideries (like Baluch and mirror embroidery) which is done on the skirt's and sleeves' hem as well as on the placket.



Pūshāk-e Zanān-e Hormozgān

This outfit consists of a goldwork embroidered shawl (jelib), a dress (kondūreh), pants (tonbon) and a special mask (būrqa). All hems are decorated with other sorts of gold work embroideries (Kamān-dūzī and Bādeleh-dūzī).



Gīveh

These Iranian summer shoes comprise two main parts: takht (the sole) and rüyeh (the upper, which is woven with crochet and cotton or silk threads). The parts are prepared separately and then attached together. Kordestan, Markazi and Chaharmahal and Bakhtiari provinces are renowned centers.



Chārūq

They are generally handcrafted from leather and embroidered with paisley, star, or flower patterns. In the past, they were held on the foot by a leather string wrapped around the shin. These shoes are produced in Zanzan, generally for indoor use.

It should be noted that other types of clothing in the group are traditional clothes of Gilak, Māzandarān, Kord, Kord-e Klorāsān-e Shomālī (Kormānj), Khorāsān-e Razavi, Khorāsān-e Jonūbī, Bakhtiyri, Afshār, Qashqāyī, Semnān, Abyāneh, Āzarī and Fārs peoples. Also, other sorts of traditional footwear in this group are Kalāsh and Chamūsh.





Ābgīneh

Glass Working

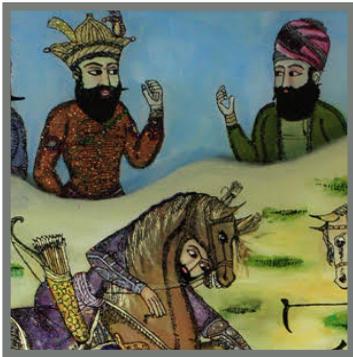
Ābgīneh refers to a wide range of techniques for shaping and decorating glass (and mirrors) to produce more beautiful glassware.

Decorations are made by various methods, such as adding color ions to molten glass, making milk glass, crackling glass, sandblasting, cut-glass, different methods of painting glass, and acid etching.



Tarāsh-e rüye Shīsheh

Cut-glass is a technique to decorate glassware by using cutting saw to cut on it according to the design. Most of cut-glass workshops are centralized in Tehran, Alborz and Isfahan provinces.



Naqāshī-ye posht-e Shīsheh

Reverse-glass painting is done on one side of a mirror or glass, with the aim of seeing the pattern on the other side. It resembles oil painting in many aspects but is done in a reversed order. Qazvin is the main center for this art.



Mīnā-ye Shīsheh-'eī

It refers to painting on glass with luster and enamel pigments. Tehran and Isfahan are the main centers for this art.



Shīsheh-ye Fūṭī

It is a glass-forming technique that involves inflating molten glass into a bubble with the aid of a blowpipe (called dam in Iran) and detaching it by using special scissors. The associated centers are Varamin and Tehran.



Shīsheh-ye Khāneh-bandī | Mo'arraḡ-e Shīsheh

It refers to the technique of providing colored glass pieces and using them to make decorative panels by farming the pieces with lead came.

It should be noted that other majors in the group are Tarāsh-e poshte Shīsheh, Naqāshī-ye posht-e āyeneh, Hakkākī rūye Shīsheh and Hamjūshī-ye Shīsheh.





Chāp-hā-ye Sonnatī

Traditional Prints

Traditional Prints include different techniques and methods to create viable patterns on a woven textile using print blocks or brushes. In Iran, they can be classified into two groups: Printing on cotton textiles, which is called Qalamkārī or Chītsāzī (hand block print), and printing of silk textiles labeled Kalāqe-'eī (batik print).



Chāp-e Qalamkār-e Mohrī | Chītsāzī

It uses mainly vegetable dyes and cotton textiles. The process starts with transferring the darkest motif, then lighter ones, with wood blocks. Each block contains a part of the general design and integrates other blocks. Isfahan is a renowned center for this art.



Naqāshī-ye Qalamkār

The raw material is identical to qalamkar woodblock print, but the process is done by using painting brushes. Therefore, the design is not cliché and more designs are possible. Isfahan is the main center for the art.



Chāp-e Kalāqe-'eī

It is a method to decorate a silk textile by coating some parts with wax (and also tar) and dyeing the rest. The products generally are shawls, scarfs and ties. The main center of batik is Iran in Osku.



Sanāye'-e Dastī-ye Charmī

Leather Handicrafts

The group includes a gamut of techniques to produce utilitarian products made from tanned leather of different animals. Additionally, since traditional bookbinding in Iran has had great importance, the methods of making leather book covers make up a significant part of the category.



Mo'arraḡ-e Charm

It indicates the art of cutting, arranging and gluing pieces of leather of the same thickness but in different colors to form a general pattern. The technique used to provide handmade book covers.



Hakkākī rūye Charm

It is the process of creating designs and patterns on leather by embossing and stamping motifs and designs (mainly floral designs) into the leather's surface, which should be slightly moist. The craft is common throughout Iran.



Naqāshī rūye Charm

It refers to painting traditional designs on the leather's surface by applying water-based paint, acrylic and other appropriate materials. Qom, Isfahan and Tehran are some related centers.

It should be noted that other majors in the group are Jeld-sāzī-ye Sonnatī, Tolidāt-e Charmī-ye Dast-dūz, Sūkht rūye Charm, and Naqsh-andāzī-ye Zarbī rūye Charm.

