



IRAN Handicrafts & Traditional Arts

(Concise Version)
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In the Name of GOD



IRAN Handicrafts & Traditional Arts



IRAN Ministry of Cultural Heritage,
Tourism and Handicrafts



Department of Handicrafts and
Traditional Arts

(Concise Version)

2023

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The book's content is fully translated and edited by Azadeh Nikouei





Preface

*H*andicrafts in Iran include a wide variety of crafts and traditional arts that involve making products while complying with ritual and religious canons, focusing on creativity, taste, and local aesthetics using available raw materials. The production process, individually or in groups, is mainly done by hand, using special tools. Since discovering and listing all the majors is hardly feasible due to existing identical fields, which are called with numerous locally different names, 18 main groups and 299 subdivisions have been identified until 2023 by the Department of Handicrafts and Traditional Arts at the Ministry of Cultural Heritage, Tourism and Handicrafts (MCTH).



Sanāye'-e Dastī-ye Felezzī

Metal Handicrafts

Creating metal objects in Iran has a rich history, which shows its high importance. Raw materials for this leading group are iron, steel, copper, brass, bronze, gold, silver, and other alloys. The main products are sugar nips, pliers, scissors, knives, different dishes, 'Alam (processional standard), etc. In the following, the most renowned categories are described.



Qalam-zanī

Qalam-zani is one of the metalwork decoration techniques in which the desired pattern is chased by using a hammer and various chisels on a metal surface (supported by a thick layer of tar).



Qofl-sāzī

It refers to the making all types of locks and padlocks by hand, including zoomorphic and cryptic padlocks.



Zivarālāt-e Sonnatī

Traditional jewelry includes objects which are designed to be worn or decorate clothes. They have aesthetic values and, in some cases, are used as amulets.



Malīleh-sāzī

Malileh-sazi is a craft in which gold or silver metal is turned into thin and fine wires, and then the prepared wires are shaped and patterned in a mold using fine pliers and are used to decorate all types of ornaments and objects. The main centers are Zanzan and Esfahan.



Kūfteh-garī | Talākūbī

It indicates the act of inlaying a metal on another one by hammering, so the hammered metal is inlaid into the base metal and becomes a part of it.



Chalangarī

Chalangari is the art of blacksmithing mainly portable objects which used to be common among ethnic societies and also gypsies. Yazd, Qazvin and South Khorasan provinces are attributed centers.



Hakkākī-ye Felez

Metal engraving is the art of etching on a metal surface to form a pattern using chisels and a hammer. The products are swords, trays, different sorts of boxes, and so forth.



Mesgarī

Mesgari refers to producing copper objects by hammering which is common in Yazd, Isfahan, Zanzan, and Kerman provinces. The products are pots, pans, kettles, and so on.



Moshabbak-e Felez

Moshabbak means a pierced surface. Piercing metal panel is done by fret saw. The main motifs are inscriptions and interlacing foliages and arabesques.

It should be noted that other majors in the group are zomūd-garī, Afzār-sāzī, zerehbāfī, davāt-garī, kham-kārī-e felezzāt, Varsho-sāzī, Jondeh-kārī, sākht-e ahjām-e fūlādī-e sonnatī, zariḥ-sāzī and alāmat-sāzī.

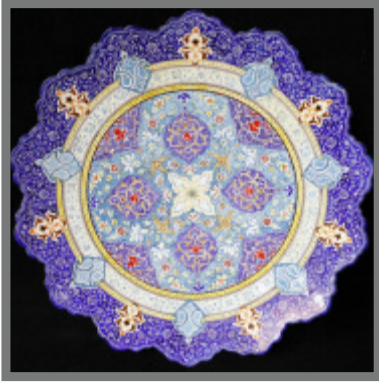




Mīnākārī

Enameling

The history of enameling goes back to ancient eras. During the process of minakari, the base object is coated twice, first with a white enamel glaze to form the background, and then other colors are applied to the base metal. After each phase, the object is fired in the kiln.



Minā-ye naqāshī

In this type, the object is first coated with white enamel powder at first. Then the design is added using a fine brush and enamel in various colors.



Minā-ye khāne-bandī

The decoration is formed by adding compartments to the metal object by soldering or affixing silver or gold as wires placed on their edges. Then, the compartments are colored with enamel powder and the object is finally fired in the kiln.



Minā-ye Sobbī

Mina-ye Sobbi is an enameling on gold and silver in which the ground or the motifs are coated with black vitreous enamel. The main patterns and motifs are derived from the environment and also ritual and religious values of the Sabean community. Ahvaz is the main center for this major.

It should be noted that other majors in the group are Minā-ye morassá and Minā-ye moshabbak.



Kāshī-ye sonnati, sofāl va serāmīk

Traditional tiles, pottery & ceramics

Traditional tiles are thin and square or rectangular objects made of baked clay and decorated by being glazed with different techniques.

Pottery refers to making objects, significantly different types of containers of clay, which need to be hardened by heating to a high temperature.

Ceramics covers a broad spectrum of inorganic non-metal substances, including pottery.



Kāshī-ye Zarrīnfām

It refers to glazed square or star-shaped tiles with a brown-golden color which is resulting from reduced copper, silver and iron oxides. Today the main centers are Natanz, Mashhad, Kashan, Semnan and Tehran.



Kāshī-ye Haft-rang

These tiles are also square, and a number of them make a single panel. the word haft-rang means seven colors and indicates the colorful characteristic of the tile. Isfahan and Shiraz are the main centers, in the country.



Sofāl-e Naqshbarjasteh

It indicates the art of incising patterns and inscriptions into the leather-hard clay body, which can be a flat surface or an object, by using special carving tools. The major is common throughout Iran.



Sofāl-e Lo'abdār

Many pottery products are glazed due to being waterproof and more attractive. Lalejin, Meybod, Tabriz, Isfahan, Tehran, Karaj, Semnan and Rasht, are renowned for this product.



Kāshī-ye Mo'arraḡ

Mosaic tiles are small pieces of tile that are cut according to the pattern by using a diamond glass cutter, then placed side by side to form a whole.

It should be noted that other majors in the group are sākht-e lo'āb, Naqāshī-ye rūlo'ābī, Naqāshī-ye zīrlolo'ābī, Kāshī-ye Mināeī, Kāshī-ye Mo'aqli and Tarāsh-e kāshī.





Wooden Handicrafts & Basketry

Wooden handicrafts encompass a wide range of majors in which the primary materials are various kinds of wood, stems, and leaves. Also, Each major refers to a specific technique to create an artwork.

Basketry also includes numerous crafts of making different objects by weaving pliable vegetable fibers like twigs, grasses, osiers, bamboo, rushes, palm fronds, etc.



Khātam-kārī

Khatam-kari refers to producing a decorative mosaic layer by putting polygonal (usually triangular) pieces together based on a geometric design. The pieces are made of wood, bone or metal. The main centers are Shiraz and Isfahan.



Gereh-chīnī

The craft includes making joints of tenon and mortise, which form a lattice structure. The spaces of the structure filled with pieces of wood or colored glass (depending on usage). Isfahan, Shiraz and Qazvin are the main centers.



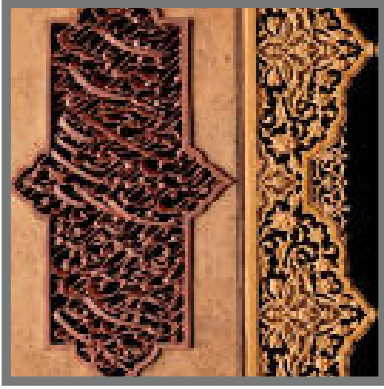
Monabbat

The word Monabbat means "to bring up (plant)" and refers to the craft of carving on different woods' surfaces, based on a traditional design. Sanandaj, Abadeh, Arak, Tehran, Malayer and Sari are the main centers.



Sūkht ru-ye Chūb

It is the process of burning designs on wood by using the wood burning tool, which resembles a soldering iron.



Moshabbak

Moshabbak is the technique of producing decoration by creating holes following the main design. The craft is common throughout Iran.



Mo'arraq

Mo'arraq is the craft of producing a decorative mosaic layer by putting pieces together. The pieces are cut from different sorts of wood and mother of pearl. based on a geometric design. The main centers are Isfahan, Arak and Tehran.



Lāktarāshī

It refers to a technique that produces utilitarian wooden objects, by using a saw, hatchet, and incising tools. The craft is common in Mazandaran and Gilan Provinces.



Nāzok-kārī

It is an economical technique of things made of less precious wood with a layer of more precious wood to make the object more attractive. Sanandaj is the main center of the craft.



Mo'arraq-e Sāqe-ye Gandom

It is the craft of making patterns through cutting wheat stalks and putting pieces together according to the design.



Kapū-bāfi

Coiling is a basketry method where one material (natural fiber of yarn) is wrapped around another. The products includes different containers. Bushehr and Khuzestan are two main centers of the craft.



Tarkeh-bāfi

It is a sort of basketry that is done with willow twigs to make baskets, ladles, and so forth.

Southern Khorasan and Chaharmahal and Bakhtiari Provinces are the relevant centers.

It should be noted that other majors in the group are *jovak-kārī*, *bāambo-bāfi*, *Ālāchīq-bāfi*, *Ālāchīq-sāzī*, *Khātām-sāzī*, *Chīq-bāfi/Chīt-bāfi*, *Būria-bāfi*, *Sevās-bāfi*, *Kūb-bāfi*, *Sīs-bāfi*, *Gālī-bāfi*, *Pakhal-bāfi*, *Kharrātī-ye chūb*, *Peykar-tarāshī*, *Ahjām-e chuūbī-ye sonnatī*, *Kande-kārī rū-ye chūb*, *Orossī-sāzī*, *Qavāreh-borī*, *Naqāshī rū-ye chūb*, *Monabbat-Moshabbak*, *Mo'arraaq-monabbat*.



Traditional Fabric Weaving

Traditional Fabric Weaving has a long history in Iran. This group includes different methods of organic textile production in which two distinct sets of yarns or threads (warp and wefts are interlaced to form a fabric, utilizing simple or complicated weaving non-industrial machines, in that shedding devices or cards (in card weaving) help weaver to insert the weft yarns more conveniently. Before the 1850s, all sorts of fabrics in Iran were handcrafted and had a rich variety. Today, some of them are not produced anymore.



Makhmal-bāfī

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.



Zarī-bāfī

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-bāfī

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-bāfī

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 Yazs 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.



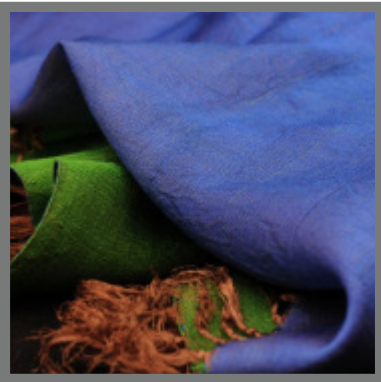
Kār-bāfi

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



Moj-bāfī

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-bāfī

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-bāfī.



Navār-bāfī

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-bāfī (Sāchīn-bāfī), Pūpashmīn, Gelīch-bāfī, Metkāzīn, Ehrāmī-bāfī, Haramī-bāfī, Yazdī-bāfī, Īzār-bāfī, Ormak-bāfī, Metqāl-bāfī, Jīm-bāfī, Farat-bāfī (ton-bāfī), Karbās-bāfī, Barak-bāfī, Abrīsham-bāfī, Bāshloq-bāfī, Shāl-teremeh-bāfī, Arīz-bāfī, Chaparī, Maras-bāfī, Shīrdang-bāfī, Shāl-bāfī, Choqī-bāfī-ye Bakhtiyārī, Māshteh-bāfī, Khos-bāfī, Qanāvīz-bāfī and Hazāyeh-bāfī.



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 varni 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-bāfi (vārūne-bāfi), Ley-bāfi-ye Bakhtiyārī, Masnad, Sofreh-ārdī, Sofreh-cordī, Oyī-bāfi (Dolāyeh-bāfi), Metqāl-bāfi, Jīm-bāfi, Farat-bāfi (ton-bāfi), Shīsheh-dermeh, Siyāh-chādor-bāfi, Kolāh-mālī, Tolīdāt-e namadi-ye dast-dūz, Palās-bāfi.



Rūdūzī-hā-ye Sonnatī

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 khanom (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

Golabatūn 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, Bīlish-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 (jelbīl), 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 rūyeh (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 Gīlak, Māzandarān, Kord, Kord-e Klorāsān-e Shomālī (Kormānj), Khorāsān-e Razavi, Khorāsān-e Jonūbī, Bakhtiyārī, 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 rūye 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 Fūtī

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.





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'arraq-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.



Hakkāki 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, Tolīdāt-e Charmī-ye Dast-dūz, Sūkht rūye Charm, and Naqsh-andāzī-ye Zarbī rūye Charm.



Sanāye'-e Dastī-ye Sangī

Stone Handicrafts

Stone Crafts are one of the most ancient crafts. Also, in Iran, the group consists of several methods to create or decorate objects of different substances, including a wide range of precious and semi-precious stones. Today gem-cut is one of significantly lucrative businesses in Iran.



Tarash-e Sang-hā-ye Qeymatī va Nimeh-qeymatī

It refers to the art of cutting, engraving and polishing precious stones to prepare them to be mounted in jewelry. The primary center of the craft is Mashhad.



Mo'arraq-e Sang

It is considered a decorative art of cutting, arranging and gluing pieces of different colored stones to obtain a surface. Tehran, Qazvin and Qom provinces are some of the relevant main centers.



Firūzeh-kūbī

It indicates the art of creating a decorative surface made of turquoise gem-stone, in the form of arranged small granules glued on the metal object's surface with a heated coating powder and polished after hardening.

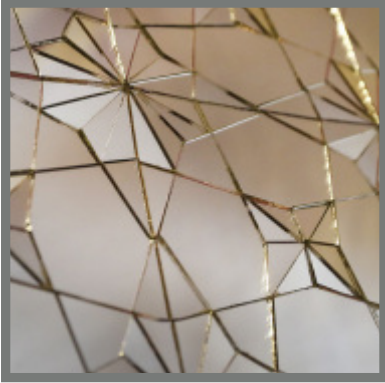
It should be noted that other majors in the group are Hajjārī-ye Sang (Sang-tarāshī), Hakkākī-ye Sonnatī-ye Sang, Kharrātī-ye Sang, Morass'a-kārī and Moshabbak-e Sang.



Honar-hā-ye Sonnatī-ye Vābastea be Me'mārī

Traditional Architectural Arts

The group includes decorative crafts related to traditional architecture. Some techniques adorn buildings, namely palaces, historic houses, public baths, bazaars, etc. In addition to decorative function, several crafts contribute to the structure simultaneously.



Āina-kārī

It is a type of mosaic work made by cutting mirror pieces, arranging and applying them to a past or plaster coat. Tehran and Isfahan are the main centers.



Moqarnas-kārī

Muqarnas is an architectural term referring to the area of transition between the square walls of a building to the domed ceiling and simultaneously having a decorating function.

Kashan, Isfahan and yazd are a number of relevant centers.



Gačborī-ye Sonnatī

It refers to the technique of producing relief decoration with carving tools on a coating layer of gypsum plaster. Tehran, Kashan, and Isfahan are of the main centers.

It should be noted that other majors in the group are Ājor-kārī-ye sonnatī, Āhak-borī-ye sonnatī, Sārūj-borī-ye sonnatī, Lāya-chīnī, Rasmī-bandī, Yazdī-bandī, Kār-bandī and Naqqāshī-ye Dīvārī-ye Sonnatī.



Sanāye'-e Dastī-ye Ostokhān

Bone Handicrafts

The group includes methods of making applied objects with bones and horns as raw materials. After a worldwide ban on ivory sales in 1989, the crafts were considerably restricted, and similar materials like camel and cow bones gradually expanded.



Hakkākī rūye Ostokhān

It refers to a technique of carving and sculpting bones or different kind of horns using small hand-held chisels or blades to form a decorative object. Also, the craft is used in jewelry making. The product includes knife handle, scabbards, jewelry pieces.



Naqqāshī rūye Ostokhān

It indicates traditional painting using water-based paints, especially gouache paint, to decorate finished objects made of bone. Isfahan is one of the leading centers for the art.





Sanāye'-e Dastī-ye Daryā-eī

Sea Shell Crafts

The group indicates a number of handicrafts are often practiced by the residents of the coasts of Iran, especially the shores of the Persian Gulf, due to easy access to the sea and raw materials. The artisans make decorative and utilitarian items using various kinds and parts of shells (e.g., nacre or mother of pearl, which is the inner layer of the shell), starfish, fish bones, teeth, skin, and fish scales.



Naqqāshī rūye Sadaf

It indicates traditional painting using water-based paints, especially gouache paint, to decorate polished nacre surfaces. Jewelry makers also practice it to make different jewelry pieces and keychain pendants and decorate boxes made of mother of pearls.



Tolidāt-e Daryā-eī

It refers to a wide range of decorative products such as statues, lampshades, vases, and jewelry made through piercing, assembling, or gluing. Bushehr and Hormozgan provinces are renowned for this major.



Tarāsh-e Sadaf

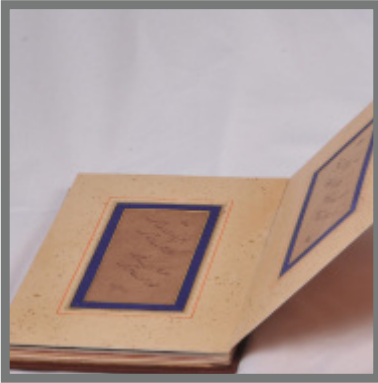
Seashell cut, especially mother-of-pearl cut, produces jewelry or primary materials for some majors, like wooden marquetry or Khātam marquetry. It is practiced by residents of southern coastal cities using steel blades or sea shell-cutting machines.



Sanāye'-e Dastī-ye Kāqazī

Paper Handicrafts

This group includes techniques for creating decorative or utilitarian works using paper or pulp. Also, traditional bookbinding is a significant subdivision with a history as long as books. Paper crafts are integral to some arts, such as traditional painting, calligraphy, and lacquer painting.



Tolīdāt-e Daryā-eī

It refers to the traditional techniques of moaning, agate-burnishing detaching (fassālī), and assembling (vassālī) the leaves of a book between a cover by gluing and stitching. Due to the high importance of books in the past, bookbinding has been an essential traditional major.



Qattā-'eī | Kāqaz-borī

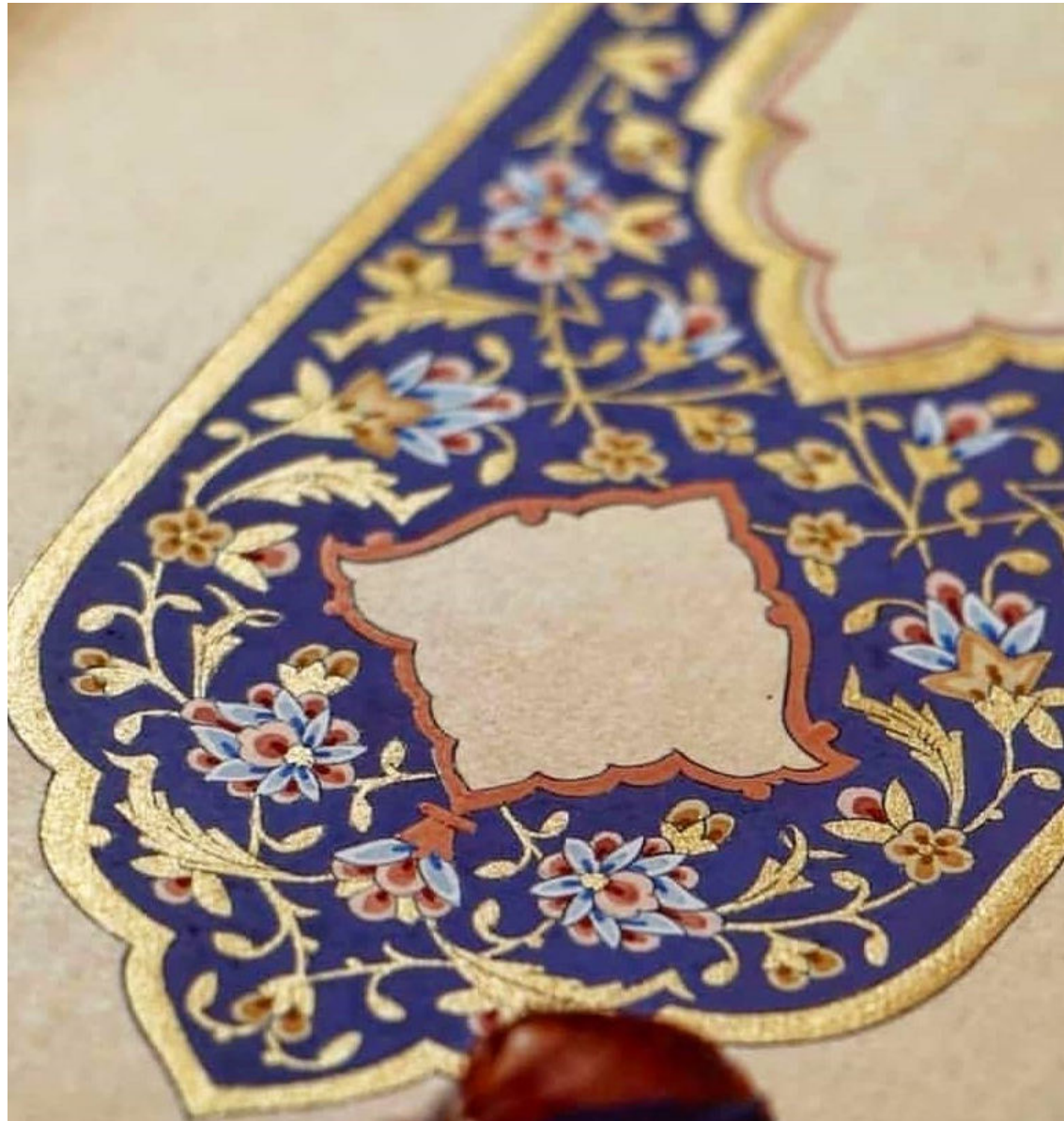
It indicates the art of paper cutting and elaborated floral designs or calligraphy with cutters or blades and gluing the detached piece on a new background in another color. Some artists practice the art throughout Iran.



Papier mâché

Papier mâché (chewed paper) is a French term that indicates layering of moistened paper or pulp and other materials onto the mold to make a base object to apply lacquer painting.

Some relevant centers are Isfahan, Tehran, Mashhad, Tabriz, and Karaj.



Tarrāhī va Naqāshī-ye Sonnatī

Traditional Persian & Drawing

Iranian traditional painting, which is also known as Negārgarī, entails acquiring skills in drawing arabesques, Khatai floral motifs, Farangi motifs (occidental style of Persian painting), Garih (geometric patterns), traditional lotus, Chinese-styled clouds, and different methods to link and disconnect motifs. Also, gaining knowledge and experience in color schemes and compositions. Persian painting does not observe perspective rules and instead complies with an invented regulation called Perspective-e Maqāmī (to magnify characters in a picture regarding the character's importance)



Tarrāhī-ye Sonnati

It indicates the art of drawing specific motifs (arabesques and khatai) arranged in an interlaced web. Being skilled in Persian drawing is the primary requisite for many other majors.



Naqqāshī-ye Qahvehkhāneh

It is also called Khiyalī-negārī and is technically done with oil paint on a large canvas. Depicted themes include stories from Shāhnāma or about Āshūrā tragedy, which are narrated through Naqqāli (Iranian dramatic story-telling) for audiences.



Naqqāshī-ye Gol-o-Morq

It indicates a specific theme in Persian painting, depicts roses and nightingales, and evokes the traditional romantic theme in Persian literature, suggesting love (flower as the beloved and bird as the lover).



Negārgarī

Persian Painting is a traditional water-based painting and a way of illustration with various subdivisions. In this method, no subject is depicted realistically; all forms and figures are two-dimensional without shading in an imaginary place that stands for heaven.



Naqqāshī-ye Lākī

For lacquer painting, the artist first covers the papier-mâché base's surface with a black or dark-brown varnish (lacquer) and then starts to paint traditional designs with oil paint.



Taz'hīb

The word Taz'hīb means decorating with gold, and the art of illumination is embellishing traditional paintings (with floral design) with precious metals (gold and silver). It is used to decorate Quranic manuscripts.

It should be noted that another major in the group is Tash'eir.





Making Musical Instruments

Iranian musical instruments are integral to Persian traditional and folk music, imbued with Iran's rich culture and history. Some evidence, like Mural paintings and excavated musical relics, can strongly support that traditional music has been significant among Iranians and can only be played using its particular instrument. Thus far, the making of Iranian musical instruments has been carried on from generation to generation. Traditional musical instruments are made of wood, tanned leather, reed, bone, and metal. These are classified into four categories: bowed strings, woodwind, brass, and percussion instruments. These objects are made of wood (wall nut, hazel nut wood, boxwood, mulberry wood, etc.) and organic material (skin, horn, nacre, etc.). Sometimes, the objects are embellished with techniques such as marquetry, inlaying, and the like.



Shahr-hā va Rūstā-hā-ye Jahānī

World Craft Cities & Villages

The World Craft Cities List was launched in 2014 by The World Crafts Council (WCC AISBL). The criteria for receiving the title of World Craft City/Village include the following:

- The specific production method
- A considerable number of active workshops
- A considerable number of NGOs
- Considerable marketplaces and studios
- Effective urban and rural management
- Cultural and historical attractions

The prerequisite for submitting for approval is to be registered in the National Craft Cities/Villages program list, which applies the very criteria. After receiving the application form, referee's visit, and evaluation, the city/ village may be designated as the World Craft City/Village. Accordingly, Iran has registered 46 National Craft Cities and 27 National Craft villages, 13 World Craft Cities, and 3 World Craft Villages, so far.

WCC - World Craft Cities of Iran



■ Isfahan

Isfahan province
WCC- World Craft City
Designated in 2015



■ Tabriz

West Azerbaijan province

WCC- World Craft City for Carpet Weaving

Designated in 2015



▪ Lalejin

Hamadan province

WCC- World Craft City for Pottery

Designated in 2016



■ Mashhad

Khorasan-e Razavi province
WCC- World Craft City for Gemstones
Designated in 2016



■ Sirjan

Kerman province

WCC- World Craft City for Kilim

Designated in 2017



■ Marivan

Kurdistan province

WCC- World Craft City for Klash (Footwear)

stitching

Designated in 2017



■ Meybod

Yazd province

WCC- World Craft City for Handwoven Floor

Covering (Zilou)

Designated in 2018



■ **Abadeh**

Fars province

WCC- World Craft City for Wood Carving
(Monabbat)

Designated in 2018



■ Zanzan

Zanzan province

WCC- World Craft City for Filigree (Malileh)

Designated in 2019



■ Shiraz

Fars province
WCC- World Craft City
Designated in 2019



■ Malayer

Hamadan province

WCC- World Craft City for Carved Wooden
Furniture

Designated in 2019



■ Dezful

Khuzestan province

WCC- World Craft City for Basket (Kapu)

Weaving

Designated in 2023



■ **Kashan**

Isfahan province
WCC- World Craft City for Traditional Textile Weaving
Designated in 2023



WCC - World Craft Villages of Iran



▪ Kalpourgan

Sistan and Baluchestan province

WCC- World Craft Village for Handmade Pottery

Designated in 2017



■ Khorashad

South Khorasan province

WCC- World Craft Village for Towel Weaving (Toebafi)

Designated in 2018



■ Qasemabad

Gilan province

WCC- World Craft Village for Bedsheets (Chadorshab)

Weaving

Designated in 2019





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