Sanāye'-e Dastī-ye Chūbī va Hassīrī

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 filed 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-bāfī

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-bāfī

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, bāmbo-bāfī, Ālāchīq-bāfī, Ālāchīq-sāzī, Khātam-sāzī, Chīq-bāfī/Chīt-bāfī, Būria-bāfī, Sevās-bāfī, Kūb-bāfī, Sīs-bāfī, Gālī-bāfī, Pakhal-bāfī, 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'arraq-monabbat.

Nassjī-ye Sonnatī

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-bāfī

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-bāfī

Kār is the name of a simple hand weaving machine. Kār-bāfī 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 Bakhtīyārī, 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.

Shīrīkīpīch

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).

Zīlū-bāfī

Zīlū is a plain carpet with no pile. The raw material of zīlū 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-bāfī (vārūne-bāfī), Ley-bāfī-ye Bakhtiyārī, Masnad, Sofreh-ārdī, Sofreh-cordī, Oyī-bāfī (Do-lāyeh-bāfī), Metqāl-bāfī, Jīm-bāfī, Farat-bāfī (ton-bāfī), Shīsheh-dermeh, Siyāh-chādor-bāfī, Kolāh-mālī, Tolīdāt-e namadi-ye dast-dūz, Palās-bāfī.

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 fabrric. 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.

Khāmeh-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.

Palīvār-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.