

Original Research Article

Ashkan Rahmani¹ Majidreza Moghanipour² Hossein Tafakkori³

Received: 23 September 2021

Revised: 26 January 2022

Accepted: 3 March 2022

DOI: 10.22055/PYK.2021.17278

URL: paykareh.scu.ac.ir/article_17278.html

How to cite this article: Rahmani, A, Moghanipour, M, & Tafakkori, H. (2021). A Study of the Design, Pattern, Color and Weaving Characteristics of Arab Khamseh Nomadic Carpets Settled in the Villages of Sarchehan (Case Study: Ghani Clan). *Paykareh*, 10 (25), pp. 11-28.

..The Persian translation of this article is published in the same issue with the following title

«مطالعه ویژگی‌های طرح و نقش، رنگ و بافت قالی‌های عشایر عرب خمسه اسکان یافته در روستاهای شهرستان سرچهان (مطالعه موردی: طایفه غنی)»

A Study of the Design, Pattern, Color and Weaving Characteristics of Arab Khamseh Nomadic Carpets Settled in the Villages of Sarchehan (Case Study: Ghani Clan)

Abstract

Problem Definition: The Khamseh tribe along with the Qashqai society is considered as a carpet producing tribe in the Fars province. The Ghani clan of the Arab Khamseh tribe is one of the most famous carpet weaving clans. This clan have settled in the villages of Sarchehan city during the last three decades and carpet weaving has continued in these villages since their establishment. This article seeks to answer the following question: what is the current situation of carpet weaving in Sarchehan villages in terms of design, patterns, color and weaving structure?

Objective: Identifying the technical and formal characteristics of hand-woven carpets in the settled villages of the Arab Khamseh tribes in the Sarchehan area.

Research Method: This research has been conducted in a descriptive-analytical manner, apart from the historical sections obtained through library study, most of the information in the article is based on field research obtained from the region. In the specialized part of this research, analysis of the artifacts is carried out.

Results: Findings of the research based on the analysis of 28 carpets show that the medallion designs; three medallions, four medallions, multi medallions are mains composition. Herbal, animal and human motifs are woven geometrically and modeled on the surrounding nature, as well as based on their beliefs and convictions. In recent samples, the number and variety of designs have been reduced and non-geometric designs have been used naturally. Technically, symmetrical knots are used. The raw materials are wool (warp, weft, pile) and the warp making is fixed; also, the fibers were dyed with chemicals.

Keywords

Hand-woven carpet, Arab Khamseh, Sarchehan, nomads, Arab Ghani

1. Corresponding author, Department of Art, Faculty of Art & Architecture, Shiraz University, Shiraz, Iran.

Email: rahmani.ashkan@shirazu.ac.ir

2. Department of Art, Faculty of Art & Architecture, Shiraz University, Shiraz, Iran.

3. Department of Art, Faculty of Art & Architecture, Shiraz University, Shiraz, Iran.

Introduction

Carpet weaving can be seen in most villages of Fars province, especially in areas located in the territory of nomadic migration. In these villages, either the nomads have settled down over time or due to the proximity to the tribes and nomads, the nomadic culture has been influenced and carpet weaving has become common art in such areas. In other words, except in a small number of villages and cities in the Fars province, whose carpet weaving has a rural style, it can be said that the basis of the Fars province's carpet is the nomadic carpet. The cities of Neyriz, Bavanat, Eghlid, and Abadeh, in north of Fars province which have a colder climate than the southern regions, are among the cold regions of the Persian nomads. The northeastern cities of Fars province, including Bavanat and Sarchehan, have been the summer pasture of the Khamseh Arab tribes. Groups of these nomadic tribes have abandoned nomadic life in recent decades and have settled in their nomadic territory in the form of guided settled¹ or spontaneous settlements². The residence of various tribes of the Ghani clan of Khamseh tribe in the villages of Sarchehan city is one of them; furthermore, the settlers in the villages of Sarchehan weave carpets along with their agricultural and livestock activities. Carpet weaving is considered mostly as a hobby by the residents of the mentioned villages with the aim of selling, meeting the economic needs of the household and eventually using the carpets as their own floor coverings. The main issue of this research, regarding the Ghani settlement clan in the villages, is to deal with the formal structure of the designs and patterns of the carpets as well as the technical characteristics of the weaving including the raw materials and tools used, types of knots, methods of inserting weft and braiding (head of warp). In this study, which is based on field research, an effort has been made to analyze the designs and structure of the carpet by analyzing 28 carpet with the observation card and direct reflection of the samples. In other words, in order to achieve the goals of the research, the following question arises; what is the current situation of carpet weaving of the Ghani clan in Sarchehan villages in terms of design, pattern, color and weaving structure? To answer the question posed in this article, firstly, the villages of Sarchehan city where different clan of the Ghani clan have settled and form the statistical population of the study is studied then it is sought to review the current situation of carpet weaving in the target villages. Finally, the the carpets of the mentioned villages are analyzed in terms of design form, pattern and technical characteristics. In this research, our information sources are obtained in this way, 1. statistics obtained from the hand-woven carpets' office in the region of Sarchehan city, 2. interviews with experienced weavers in the region, 3. objective observations and available samples, 4. interviews with the elderly of the Khamseh tribe living in the city of Sarchahan and 5. scrutinizing available sources including books and articles.

Research Method

The research approach is qualitative, in terms of purpose and fundamental; moreover, it follows a descriptive-analytical methodology. Excluding for the basic information, most of the data have been obtained through survey research by referring to the target villages. The studied villages are located in Sarchahan city and include: Bonak, Bagh Safa, Defer, Mohammadabad, Joakan-e Bala, Joakan-e Paine, Karkuye, Alzahra Town, Sufian, and Charkegaz, depicted in [Table 1](#) and [Figure 1](#). Field studies show that the majority of the inhabitants of these villages are Ghani clan of Arab Khamseh nomads who settled spontaneously and guided in the 1990s, 2000s and 2010s. These villages are located in the nomadic territory and is their summer pasture. ([See Figure 2](#)) The specialized information

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of the article is based on the analysis of 28 selected carpets from the mentioned villages in the region of Sarchehan area, which were selected randomly. In other words, the statistical population of this study is the Ghani clan carpets settled in Sarchehan villages and the statistical sample is 28 carpets analyzed. Considering that most of the woven carpets are created in the past 40 years, the obtained results can be considered as the characteristics of modern carpets of the Ghani clan.

Table 1. Details of carpet-weaving villages of Ghani clan settled in Sarchehan city studied in the statistical population. Source: Authors.

Row	Name of the village	Inhabitants of the village	Population of the village ³	Description
1	Joakan-e Bala,	Ashraf and Alikhani families	200	Past summer pasture, residence now (since 2000s)
2	Karkuye	Alikhani families	180	Past summer pasture, residence now (since 2010s)
3	Sufian	Sadatmoosavai and Alikhani families	110	Past summer pasture, residence now (since 1990s)
4	Alzahra	Ashraf, Sadatmoosavai and Alikhani families	640	The settlement of the first groups of the Khamseh tribe dating back to 2001. It officially started in 2006.
5	Mohammadabad	Malekhosseini families	120	Residence since 2000s
6	Joakan-e Paine	Labo mohammadi families	80	Residence since 2000s
7	Defer	Abedi familis	400	Residence since 2000s
8	Bagh Safa	Chegini familis	100	Residence since 2011
9	Bonak	Yar Ahmadi familis	120	Residence since 1990s
10	Charkegaz	Isa and Labo mohammadi families	200	Residence since 2010s
11	Korei	Ashraf, Abedi, Hashemi, Malekhosseini and Labo Mohammadi families	650	The Korei center of Sarchehan has been home to nomads since the early 1990s.

Research Background

A review of the research background indicates that no documented, comprehensive and codified study has been conducted in this field. Previous studies have been piloted to identify and explore the design and pattern of Khamseh hand-woven during the nomadic period and to introduce different types of Khamseh carpets and their designs. The following research studies with similar topics are briefly mentioned; with the exception of Parham's three-volume books⁴ on Fars province hand-woven, which have comprehensively explored Fars province carpets from the oldest available specimens to the time of research, the rest of the research has been done on a case-by-case basis. Parham (2004) in his research entitled "Secrets and Mysteries of Arab Jinni designs" and "Arab Jinni News" separately found the main motifs and the title of such designs. Dadvar and Rasooli (2010) in their article entitled "Some Analyses on Arab-jinni Rugs of Fars" analyzes the roots of the patterns used in some Arab Jinni rugs. Pashootanzadeh (2018) in the article "Pictures of ğeni's King and Queen in Arab Jinni carpets (Fars carpet)" specifically analyzed the carpet of Jinni and its common patterns, as well as its sources of inspiration and commonalities of sources of inspiration.

Shirazi et al. (2013) in the article "Studying the Features of Color, Motifs and Texture of Carpetbags of Arab Jabbare in Fars" explore the characteristics of patterning, weaving structure, color and common motifs. Mobini and Eskandari (2015) in the article "Study of the design and pattern of the Gashni clan and its comparison with the carpets of the Arab tribe" the similarity of the patterns used in the Gashni clan can be related to Khamseh Arabs have been analyzed.

Geography of Sarchehan

Sarchehan is one of the cities of Fars province. Sarchehan center is Korei, has two cities and seventy-two villages. Sarchehan with an area of about 2266 square kilometers is located in the northeast of Fars province and south of Bavanat. Sarchehan has a cold and dry climate with an average rainfall of 270 mm and a normal altitude of 2100 meters above sea level. The main part of Sarchehan is a plain which is surrounded by two mountain ranges from the north and south and has two east watersheds (towards Herat-Marvast desert) and west (towards Arsanjan). According to the 2016 census, Sarchehan has a population of 30317 people, which includes 6738 urban populations, 15754 rural populations and 7825 nomadic populations. (Mirzazadeh, interview, October, 2019) Sarchehan is connected from the north to the central parts and Mazajjan and Bavanat city, from the south to Arsanjan and Abadeh Tashk cities, from the east to Yazd province (Khatam city) and from the west to Pasargad and Khorrambid cities. Sarchehan has two cities Korei and Hesami, three towns (Bagh Safa, Sarchehan, Tojerdi), 70 villages and hamlets and the summer pasture of nomadic families from different clans of Khamseh tribes. Its most important clans include the Chaharrahi, Ghani, Qaraei, Jashni, which speak Persian and Arabic.

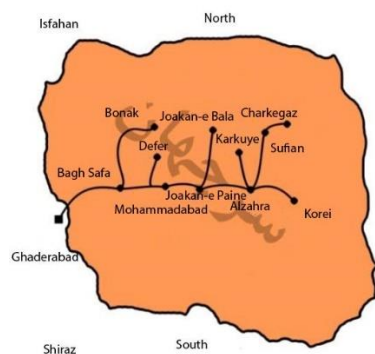


Figure 1. Left: map of carpet weaving studied villages in the statistical population. Source: Authors.

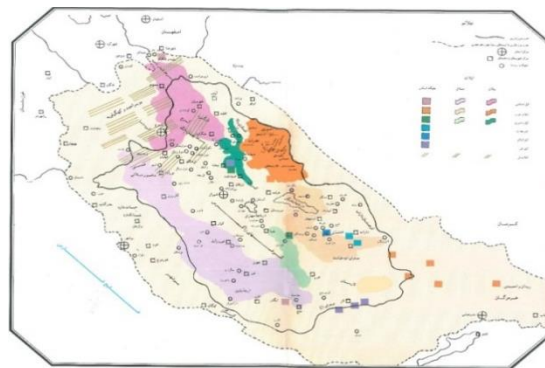


Figure 2. right: map of the distribution of nomads in Fars province, orange color of summer pasture and settlement areas of Arab Khamseh tribes. Source: Parham, 1996, p.1.

Familiarity with the Arab Khamseh Tribe and the Ghani clan

Arab Khamseh ancestors migrated to Fars from Oman, Saudi Arabia and Yemen during the time of the Umayyads and the Abbasids in the early centuries of the Islam. (Afshar Sistani, 1987, p. 669) They lived as a nomadic community in the east of Fars province for many centuries. Many of them made settlement and did not return to nomadic status after the forced resettlement of the Fars's tribes (after Reza Shah's expropriation of the nomads). A number of them married within the villagers of East Fars province. (Opie, 1981, p.74) The Khamseh tribes were formed in 1864 by the Ghavam family. This tribe consists of five

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tribes with different races and languages; Inalu: Turkic-speaking, which are related to the Inalu-e-Shahsavan of Qazvin, Baharloo: Turkic-speaking were one of the tribes that made up the Ghezelbash. Nafar: Turkic-speaking, Basseri: Persian-speaking and finally Arabs are Arabic-speaking. (Housego, 1978, p.16; Opie, 1992, pp.190-195) The Khamseh tribes are the second most populous tribe in Fars province after the Qashqai, and in this tribe, the population of the Arab tribes is the largest. (Shahbazi, 1990, p. 136) Khamseh tribes live in the eastern and southeastern parts of Fars province in the east of the Qashqai region. In the north, their habitats extend almost to Abarqoo in Yazd province and in the south to Larestan. There are estimated and approximate statistics about the population of Arab Khamseh tribes. According to the latest census of nomadic tribes in the country in 2008 by the Statistics Center of Iran, the population of the Khamseh tribe is 37,528 people (7341 households). In this census, the number of Khamseh Arab population is not separated. (Statistical Center of Iran, 2019) The Arab Khamseh are divided into two tribes: Jabbare and Sheibani. Each of these two tribes consists of clans and different ethnics. (Ivanov, 2006, p. 104) The summer pasture of the Arab tribe is the villages of Neyriz, around Sarvestan, Arsanjan, Bavanat, Qonghori, Sarchehan and the northeastern heights of Arsanjan, part of Marvdasht and Mashhad Morghab. Winter pasture is in the villages of Fasa, Jahrom, Hajiabad and Darab, Sabaeh Rudan and Ahmadi villages up to Lar. (Afshar Sistani, 1987, p.670; Parham, 1985, p.198) Most of the Arabs of Jabbare and Sheibani have been living in the tropics for some years, and some in the cold regions of Bavanat, Qonghori and Sarchehan. (Parham, 1996, p. 31; Parham, 1985, p. 198) The Jabbare tribe consists of the following clans: 1. Labo Mohammadi 2. Shiri 3. Ghani 4. Jaberi 5. Kuchi 6. Azizi 7. Naghdali. They are all of the same race and consider themselves the children of Sheikh Jinnah, the grandson of Jabir bin Abdullah Ansari, one of the special companions of the Holy Prophet. Some tribes later joined the Jabbare tribe. The Ghani or Abu al-Ghani clan is the largest and most prosperous carpet-weaving clan in Arab Jabbare. This tribe consists of the sons of Abdul Ghani, the son of Sheikh Jinnah, who had three sons named: 1. Haj Ganj, who had nine sons named Ali Khan, Malek Hossein, Ashraf, Babakhan, Atakhan, Ibrahim Khan, Mir Mehdi, Aziz Khan and Mullah Reza, each of whom formed a tribe of the same name. 2. Zein al-Abidin formed tribes in Ghani known as Abedi which is considered to be the largest Ghani clan. 3. Yarahmad has formed a tribe known as Yarahmadi whose population is in the row of Abedi. (See Chart 1) The Ghani clan have been living and farming for more than two decades on their inherited property. (Sahampoor, 1998, p.184)

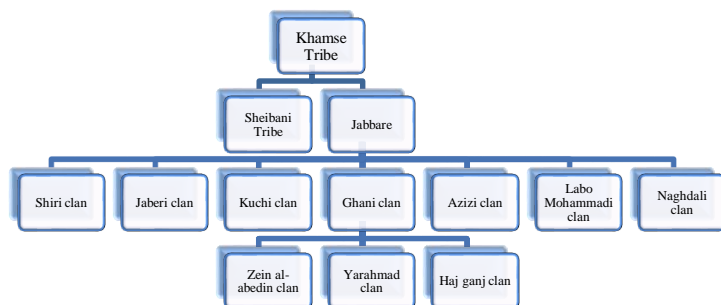


Chart 1. The main tribes forming the Khamseh tribe, the Jabbare tribe and the Ghani clan. Source: Authors.

The Current Situation of Carpet Weaving of a Ghani Clan Settled in the Villages of Sarchehan

A group of Arab Ghani who have long been known as carpet weavers and produced most of the hand woven of Fars province now live in Sarchehan district. Field research conducted from the villages indicates that the number of activists in this field has decreased compared to the past. Despite having more leisure, welfare, health facilities, less workload and responsibility than during the nomadic period, we are facing a gradual decrease of weavers in these villages over the last three decades. All productions in the studied villages are self-governing. According to tribal customs, weaving is a female profession and in the villages of the statistical community and is considered as a part-time profession. The majority of weavers are middle-aged and elderly women, and today's generation is not very motivated to work in the carpet production, and this kind of attitude can be traced to several reasons. The first reason may be related to the lack of home employment facilities for women, the lack of a proper sales market as no organization in the villages support weavers in the production and sales process cycle. With the increase of the social awareness of the younger women, profound changes are seen in the level of needs of these people. Therefore, their preference is to continue their education up to higher levels than to weave carpets traditionally at home, and this shows that increasing the education of girls and women is inversely related to the traditional production of carpets. Unclear future in terms of insurance, economic status, health, social status, lack of support in the disability of older weavers, comparing their weaving income with working in agricultural fields⁵ are the main reasons for the reluctance of nomadic weavers to produce carpets. In the studied villages, carpet weaving is performed in the mentioned conditions; when agriculture is at a minimum⁶ in colder seasons, turning raw materials into carpets such as wool and meeting their living needs; in other words, self-consumption for sale and replacing with large machine-made carpets to furnish homes.

Design and Pattern Characteristics of Ghani Clan Carpets: The Arab Khamseh tribe has long been one of the most famous carpet weavers in Fars province, which has had a special share in terms of Fars's carpet production. "Arthur Cecil Edwards", a carpet researcher, points out in his book on Iranian carpets in 1948 that approximately 40% of the carpet production in Fars province is from the Khamseh tribe. Among the various tribes (Arabs, Basseri, Inalu, Baharlu, Nafar) forming the Khamseh tribe, the share of Arab Khamseh is the highest. (Edwards, 1989, p. 316) Among the various Arab tribes, most of the carpet weaving is done by Jabbare tribes, and among them, Mazidi, Ghani, Kuchi, Qarai, Shiri, Derazi and Pirsalami clans have the largest share in the weaving of finest rugs. (Parham, 1992, p. 200) Bird designs (See Figure 3), *Bote*, multi medallion (See Figure 4) are some of the common designs of Arab Khamseh. In fact, the weavers of the Arab tribes and clans, like other groups such as Bavanat, Neyriz, Lor nomads and Basseri, should be considered the inheritors of the oldest traditions of carpet weaving, that is why, there are so many ancient patterns in the carpet weaving of the Arab tribes. Although the most exquisite and valuable examples of Arab carpets in terms of variety and freshness of color are not like Qashqai and Baharloo carpets, but from the historical point of view of Fars's carpet weaving and its artistic features, Arab Khamseh carpets are very important. (Parham, 1992, p. 200) Regardless of the fact that about one third of the Fars nomadic hand woven are from the Arab tribe, it should not be forgotten that the Arab nomads, unlike the Turkish nomads, did not have any carpet weaving before coming to Fars province and learned everything from the Persians. Due to the historical fact that the Arabs migrated to Fars province

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centuries before the Turks. (Opie, 1981, p. 73) Design and patterns of Ghani clan carpets; The patterns are completely geometric and cannot be woven from the drawing. In the carpet of the Ghani settled clan, the patterns are more memorized and woven. Today's weavers have less improvisation on their agenda. In general, the backgrounds of carpets are more solitary than in the past, and solitude weaving⁷ is more prominent, and weavers prefer plain and empty backgrounds to crowded designs. The number of carpet borders is reduced and their number reaches a maximum of three. Overflowing geometric patterns specific to the Khamseh tribes have become less common in the later studied carpets, and weavers try to apply fewer patterns. Asymmetry, one of the main features of nomadic carpets, is seen in the analyzed carpets as the weaver's asymmetry mentality is effective in arranging the patterns. The animal and herbal motifs that have a direction are woven without symmetry. To weave new carpets, weavers usually use available woven carpets to make patterns and it is completely memorized and contributes the lack of variety of patterns.



Figure 3. Left: Arab Khamseh carpet with bird motifs (Ghani clan?), second half 19th century.

Source: Opie, 1981, p.77.



Figure 4. right: Ghani clan carpet, 19th century. source: Parham, 1996, p. 202.

Composition arrangement of carpet designs in this clan are presented almost in the same way with various forms (Table 2 & Chart 2). They have inherited these designs and patterns from the tradition of their past, and the composition of the designs applied is relatively less subject to the changes of the time and maintains the general form of its past. This group of designs and patterns can be considered as a combination of shapes that have been woven in the same way for years and have preserved their features throughout time. (Parham, 1985, p. 95; Zhoole, 2002, p. 206) In this form of carpets, the overall structure of the design remains unchanged over time and the arrangement of patterns in the carpet field varies based on the weaver's taste, tribe culture, history of carpet weavers and the patterns that follow. The number of borders in most of the studied carpets was three, the main border is known as Hoor-e Lavardani.

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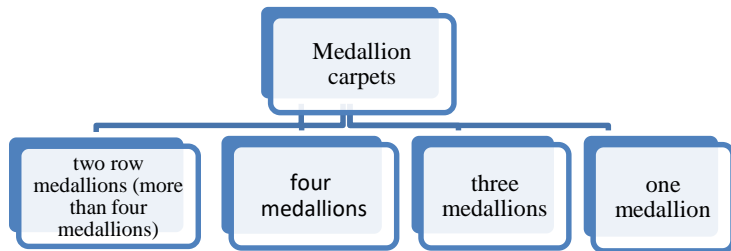
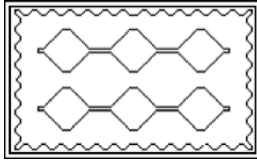
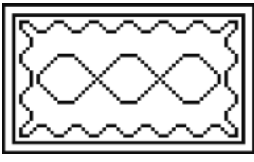
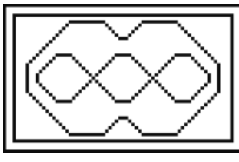
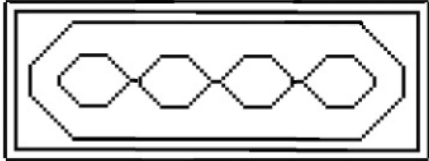
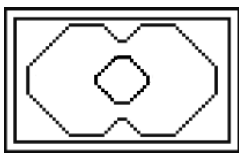


Chart 2. General classification of types of medallion carpets widely used in the statistical population. Source: Authors.

Table 2. General composition of medallion carpet designs that widely used in Ghani clan carpets. Source: Authors.

		
Two row medallions (more than four medallions)	Three medallions	Three medallions
		
Four medallions		One medallion

Medallion is known as a bowl by the weavers of this clan. The form of the medallions is hexagonal, which are joined in the longitudinal direction of the carpet. In carpets with more than four medallions, the medallions are usually in two rows, and in some exceptional specimens up to seven medallions are joined together in one row. (See Figure 5)



Figure 5. Carpets with seven medallions. Source: Authors.

An examination of the carpets left over from the Arab Khamseh nomadic period shows that the form of the medallions has continued unaffected from the past to the present (Edwards, 1989, pp. 330-335; Parham, 1992, pp. 220-224). Most large carpets use up to ten medallions in the background. Increasing the number of medallions does not affect the dimensions and size of the medallions, but the length and width of the carpets increases. The composition of carpet designs in the villages of the statistical community according to Tables 3 & 4 can be generally classified into five groups; one medallion, three medallions, four medallions,

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two row medallion (more than four medallions), other (two medallions, non-geometric medallion, pictorial design)

Table 3. Analysis of the design composition of carpets in the studied villages in the statistical population. Source: Authors.

ROWS	Carpet (analytical pattern)	Medallion form and its patterns	Field and corner (secondary medallion) patterns	Border patterns	Prominent color	Weaver villages	abundance
1	Three medallions	The shape of the medallions are lozenge-shaped hexagonal, the patterns are mostly herbal (round multi-feathered flowers, stem flowers) and animal (birds).	There are Herbal, endless tree pattern, animal, abstract, in the field, the number of secondary medallions is many and interconnected	Mahi nimgol, bazooband, hooked	Background: Lac, Medallion: dark blue, white, corner: white, border: white	Alzahra, Joakan, Korei, bagh safe, charkegaz	11
2	Four medallions	Lozenge-shaped hexagonal medallions are repeated along the carpet, patterns are often in the form of multi-feathered round flowers, tricolor flowers.	There is a repetition of simple herbal, animal and abstract patterns in the field. In the examined carpets, herbal patterns have been applied in the corner.	bazoobandi	Background: Lac, Medallion: dark blue, corner: white, border: white	Alzahra, Mohamm adabad, bonak	3
3	One medallion	Lozenge-shaped octagonal form medallion, there are large round flowers with many feathers, trifoliate herbals inside the medallions.	animal (bird) and herbal patterns, multi-flowered herbals.	bandi, bazoobandi , mabda vasat	Background: Lac, Medallion: dark blue, corner: white, border: white	Defar, Sufian, Mohamm adabad, Alzahra	4
4	Two row medallion (more than four medallions)	Hexagonal and rhombus medallions are repeated in two parallel rows, inside the medallions are often herbal motifs with round flowers.	Herbals, multi-feathered round flowers, trifoliate herbals, endless tree motifs in the background	bazoobandi	Background: Lac, Medallion: dark blue, lac, corner: white, border: white	Korei, Bonak, Alzahra	6
5	Other	Non-geometric medallion, pictorial design	There are abstract, herbal and natural animal patterns in the background.	bandi, mabda vasat	Background: Lac, Medallion: dark blue, lac, corner: white, border: white	Alzahra, Joakan, Bonak, Defer	4

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Table 4. A sample of the five groups of carpets according to table 3. Source: Authors.

One medallion			
Three medallions			
Four medallions			
			
Two row medallions (more than four medallions)			
Other: Non-geometric medallion, pictorial carpet			

The used patterns can be classified into four groups. (See Table 5)

1. Herbal patterns: undoubtedly, such patterns are applied in all studied carpets. One of the main used patterns in the carpets of this clan is the tree of life, which has been used in the carpets of this clan in two endless and intermittent forms. The endless tree of life is repeated on both sides of the medallion across the field. (See Figure 6) The three-flowered herbal is one of the other common herbal patterns in the carpet of this clan.

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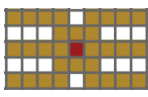
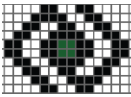
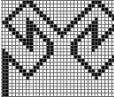
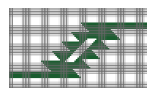

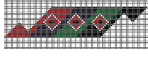




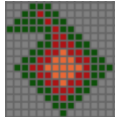
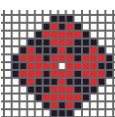

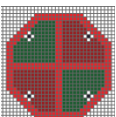
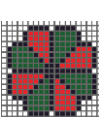
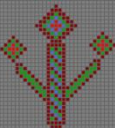
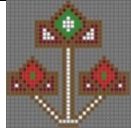
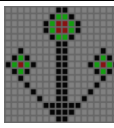
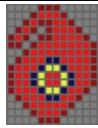
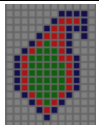
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2. Abstract patterns: This group is mostly woven to fill the background between the main patterns and they are also called secondary patterns. They are so stylized and abstract that it is very difficult to identify their original origin, which is why weavers name them because of their resemblance to the used elements and objects in their daily lives.

3. Animal patterns: In this group, bird patterns are the most diverse among animal motifs. Khamseh carpets are famous for their bird designs, and without exception, in all carpets such patterns are used, and in carpets that are completely filled with bird designs as they are best known as "bird carpets". (See Figure 3)

4. Combined patterns: Bird and tree patterns are the main patterns used in this group. They are seen separately and together in the carpet field, nevertheless, it has a special identity in a composition. The Ghani and Lavardani clans are the only Arab Khamseh tribes that use bird and tree patterns in their hand woven artwork. (Shirazi, Keshavarz, & Ayatollahi, 2014, p. 32) The used form in this pattern is similar in saddlebag (ghalikhorjin: saddlebag with knotting technique) and there are usually two or four bird motifs applied on both sides of the tree.

Table 5. Common and widely used abstract, herbal and animal patterns in the studied carpets by the statistical community. Source: Authors.

Common and widely used abstract patterns in Ghani clan carpets					
	Comb	Hook	Horn	Saw	Forty hooks
					
Border of mahidarham	Border of lavardani	Hook	It ali (dog hand)	Kelak (cane)	
Common and widely used herbal patterns in Ghani clan carpets					
	Bote jeghe	Flower	Flower	Apple	Eight feathers Flower
					
	Trifoliate herbals	Trifoliate herbals	Trifoliate herbals	Bote jeghe	Bote jeghe

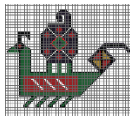









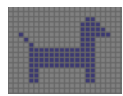
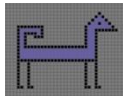
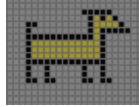


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Common and widely used animal and combined patterns in Ghani clan carpets					
	Indian bird	Bird and tree	Bird and tree	Rooster	Bird
					
	Peacock	Eagle	Bird	Bird	Bird
					
Dog	Goat	Goat	Goat	Peacock	

The study of the ancient carpets of the Ghani clan demonstrates the variety of patterns in terms of number and groups of herbals, animals and abstracts in the field of carpets. In late carpets, secondary patterns that fill the background of the carpet are less used as they have tried to preserve the original patterns. Ethnic and tribal marriages have also been effective in changing the designs of carpets. Due to consanguineous marriages, despite maintaining the main framework of carpets, the variety of designs has also decreased. (See Tables 2, 4, 5) The tendency of weavers to use natural designs and patterns with curved forms is seen in later carpets. Pictorial designs, patterns with non-geometric medallion and the use of herbal and bird motifs naturally in the field of carpets of this clan, which are probably inspired by city carpets, are obvious examples of changes and transformations by weavers. (See Table 6)

Table 6. Samples of non-geometric (natural) patterns woven in the studied carpets in the statistical community. Source: Authors.

Samples of human and animal patterns				
				









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Samples of herbal patterns				
Samples of natural patterns designed on squared paper				

Patterns with natural form include herbal, human and animal patterns that were geometrically woven by weavers in old carpets. Including peacocks with umbrella tails that have given way to peacocks with a natural form. It seems that such designs entered either through the carpet producer who were present in the region and the Yazd carpet in this region (See Figure 7), or the shops selling such patterns or by educated artists in rural areas. In this type patterns are designed and used separately. (See Table 6)



Figure 6. left: Endless tree in the field of carpet.
Source: Authors.



Figure 7. right: Vertical loom with Yazd design and carpet weaving. Source: Authors.

There were inscriptions on the three boards of the studied carpets in the statistical community. The inscriptions are woven on the carpet for different purposes. “Types of writings that for the purpose of information are woven in inscriptions, and the name of the master designer or weaver or the workshop in which the weaving was finished is depicted along with the date. Sometimes, due to the inexperience of the weaver or her illiteracy, the text is not legible at all” .(Sabahi, 2014, p. 462) The inscription is used to write the weaver's name, the history of the weave, and sometimes it has a decorative aspect. (Azarpad & Heshmati Razavi, 1993, p.141) Since the past, in the nomadic culture, writing the history of weaving was not a common and did not have a special meaning because weaving was considered as their daily work. (Parham, 1985, p. 112) In the carpets woven by Persian nomads in the last decades, the inscription of history on the carpet background has been

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observed many times, which is almost certainly the date of its weaving and this can also be one of the effects of urban culture that history is written in works of art. Writing the name was not as common as history, unless the client was either a *khan* (the first person in the tribe) or a carpet was woven for the male members of the family. In the carpet, [Figures 8 & 8a](#), the name is written in Latin. The weaver is probably familiar with Latin letters and has changed the letters according to the intended space written in small and capital case. In tribes and nomads, the names of women and girls are hardly woven on the carpet. In the carpet, [Figure 9](#) has the names of women. Probably the name of the master or mother written completely (Marzieh Ashraf) and the daughter (Razieh) who is a carpet weaver and Solatnejad seems to be a family member, this indicates that the carpets were woven for their own purpose. Creating the inscription is difficult for the weaver in the longitudinal direction of the carpet, they have probably designed and executed it as a single picture on paper.



Figure 8, 8-a. Left: Inscribed carpet and inscription details (right: AliASgHAr, left 80). Source: Authors.



Figure 9. Right: Inscription on the background of carpets, top right: Marzieh Ashraf, Top left: Solatnejad, bottom left: Razieh. Source: Authors.

Color Properties of Ghani Clan Carpets: The arrangement of dark colors side by side and on top of each other, the mixture of dark images with dark colors, especially the "dark in dark" coloring method, without using a thin, light line between the two dark color from each other is one of the characteristics of carpet weaving of Arab Khamseh tribes. However, in later carpets the ratio of light to dark colors is higher than in carpets that have a longer lifespan. Common feature of the color of Khamseh carpets is use of dark colors together, it can be due to the economic situation of this tribe and also due to the geographical territory⁸. Their favorite colors are dark blue, dark brown, dark red. The combination of dark colors in Arab Khamseh carpets is so prodigious that in rare specimens where the background color is light, the dark colors of the patterns make it appear dark. The type of dyeing in the carpets of this tribe changed from the past, chemical dyeing became more common and a limited number of self-dyed wools and vegetal dyes were used. In the last decades, there has been no vegetable dyeing in the carpet weaving and the carpets have lost their color identity due to the influx of chemical colors. Carpets are dyed by self-weavers and experienced weavers at homes. In all the studied carpets, the background color was red and to obtain this color, first they use roots of the madder herbal and then chemical dye for dyeing. Yellow is made from the leaves of native herbals along with chemical dye. Their main substance mordents are white alum, black almond, lemon. ([Alikhani, interview,](#)

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October, 2019) In the past, the distinguishing feature of Arab Khamseh carpets from other carpets was the use of dark colors, but in the studied carpets, this type of composition was not observed in the background of the aforementioned carpets.

3. Technical Characteristics of Ghani Clan Carpets: In the villages of Sarchahan, the horizontal metal loom used by the weavers of Ghani clan, but in the center and neighboring cities such as Bavanat and the statistical community villages, producers have increased the production of Yazd carpets in the last two decades. That is why they use vertical looms (Figure 7), beating comb, cartoon⁹ (See Figure 10) In the studied villages, in terms of technology; The process of shearing wool, spinning (See Figure 11), making warp, weaving (See Figure 12) and finishing are done by the weaver herself or those around her.



Figure 10. Left: Yazd sphere ¼ carpet drawing common in the studied villages. Source: Authors.



Figure 11. Spinning with a spindle in Alzahra village. Source: Authors.



Figure 12. right: Carpet weaving in Joakan village. Source: Authors.

They use the symmetrical knot predominantly and the asymmetric knot casually. Probably influenced by their neighboring tribe, the Qashqai, they use asymmetric knots. The raw materials used are completely wool (warp, weft, pile). Some goats' hair was used in the warp and weft, and in some specimens red and pink cotton thread was used in the undulating weft (thin weft), and cotton thread was used in the warp. The carpets pile is relatively high, about eight millimeters, and they apply a fixed warp, so-called Turki. The color of the wool used as warp is light brown and darker in color than the Qashqai tribe. The number of wefts is always double and they are often red and sometimes tan. The selvedge is often two colors, and in rare cases it is monochromatic and changes colors every about twenty centimeters, and the used colors are carpet pile colors. The beginning and end of the kilim weaving is a type of canvas (balance plain weave), which is a fabric with different threads, which often uses goat hair or a combination of hair and wool. The arrangement of the warp heads (fringe) has used two common methods: 1) braiding b) pea knot. The carpets of the Ghani clan can be considered as medium knot density carpets. The number of knots in a 49 cm² are varied between 625-900 knots¹⁰. (See Table 7)

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Table 7. General characteristics of the Ghani clan carpets settled in the studied villages of the statistical population. Source: Authors

Row	Title	Description
1	Tools	Horizontal metal loom, beating comb (<i>kirkit</i>), scissors, cutter (cutting pile)
2	Size	Minimum 60 x 90 cm and maximum 4 x 6 m, the most common sizes are 120 x 180 cm, 150 x 200 cm.
3	Materials	warp: wool; weft: wool and more dark red ; Thick weft: hand-made wool; undulating weft: hand-made wool and cotton; pile: wool
4	Knot/making warp/ density	The most common knot: symmetrical knot; making warp: fixed, knot count: 25-30 per 7cm
5	Number of wefts and type of passing weft	Two wefts (thick and thin) and two wefts per row
6	Type of weaving	medium
7	Selvedge	Two colors, (in some cases, one color is done every 10 cm and in total, the carpet is 4 colors))
8	Fringe	Braiding, pea knot
9	End of carpet	Wrapping in one or two colors
10	Cutting pile	Each row of knot is cut by the weaver
11	Dyeing	Dyeing is completely chemical and done at home. In some cases, Natural wool colors such as black or brown are used
12	Minimum and maximum color in a carpet	Minimum: 7 colors and maximum 12 colors
13	Common colors	1. dark blue 2. White 3. lac 4 - Black 5 - Blue 6 - Green
14	Type of drawing	Type of pattern and design: geometric, mental texture, memorization without drawing or woven from carpet, curved patterns such as flowers and animals are woven from drawing.
15	Common designs	Centralized design: on medallion, three medallions, four medallions, two row medallions (more than four medallions)
16	Major defects of carpets	Lack of traditional dyeing and common chemical dyeing
17	The main advantage of the carpets	Use of woolen raw materials, use of original and native designs (in older samples)

Conclusion

The study of Ghani clan carpets indicates that the main structure of the composition of carpets is medallion, and in some cases, due to the special necessity of lifestyle, the sizes of the carpet and, the number of medallions has increased. Carpets with three medallions were the most common composition among the studied carpets. The shape of the medallions design in some of the studied carpets has changed from being geometric to city workshop carpets. Inspired by the design of city workshop carpets is not limited to the form of medallion. In some carpets, the use of city workshop carpet designs is observed. In general, it seems that the tendency of weavers to use non-geometric designs has increased so much that this can be clearly seen in the carpets produced later on. Several reasons can be imagined; Preparing the drawing from the market and designing by art graduated in the field of nomadic carpet production, inspired the elements around them in a natural way. The prevalence of Yazd carpets in the region, which seems to be inspired by many *khatai* patterns (flowers, buds, leaves) and is woven separately in the field of Ghani clan carpets. In later carpets, the variety and multiplicity of patterns have been reduced, and the background has been woven more privately and symmetrically. In terms of dyeing and coloring; Fars province carpets have always had special fans in terms of its vegetable dyeing in domestic and foreign markets. Except in exceptional cases, the fibers are called dyeing

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herbals, vegetable dyeing has been forgotten after the settlement of the Ghani clan. The reasons for its decrease can be mentioned as follows: nomadic settlement and their lack of access to dyeing herbals on the route of migration or winter areas or in the mountains of summer areas, ignorance and low knowledge of weavers, easy access to chemical dyes, a simpler process of obtaining chemical dyes than vegetable dyes, lack of expertise in obtaining color diversity in herbal dyeing. Lac, dark blue, white colors are the most popular colors among weavers. In terms of technical characteristics; The raw material of the carpets is all wool, which makes the carpet soft. Symmetrical knot, double weft, two-color selvedge, canvas kilim weaving (balanced plain weave) are the characteristics of Ghani clan carpet weaving. Cotton undulating weft (thin weft) was used, in some rare cases, cotton yarn was used in the warps. This feature can be considered as proximity to the villages and cities where Yazd carpets flourished.

Appendix

1. The reasons for the settlement of nomads can be mentioned as follows: loss of pastures, the influence of culture and urban structure in nomads, financial inability along with the loss of livestock, the occurrence of drought over many years, the system plan giving livestock out of the forest. (Rafifar & Ghorbani Rig, 2007, p. 65).
2. Climate fluctuations, lack of fodder in times of drought, hope for well-being and use of facilities such as health, treatment, etc., which causes nomads to leave the nomadic life in the long run and live near a city or settle in a village called spontaneous settlement.
3. Tribal and village rugs from Fars vol. 1 (1985), Tribal and Village Rugs from Fars, vol.2 (1992), Amirkabir publication; Masterpieces of Fars rugs (1996), Soroush Publication.
4. The statistics of this section are taken from rural areas.
5. The labor wage for one day (8 hours) in agricultural fields in 2020 was about 120 thousand Tomans, the wage of labor per month is much more than that of a skilled weaver, if a person works in agricultural land for about 20 days a month.
6. Due to the cold weather in the region in autumn and winter, agricultural activities and women working in agriculture are not carried out.
7. In summary weaving (the tendency of the hand-woven background to be private), unlike weaving (the tendency of the hand-woven field to be crowded), the weaver does not have the effort and desire to crowd and increase the density of patterns in the field. (Afrough, 2015, p. 129)
8. Yazd carpet designs are one of the curved designs (floral and arabesque) that the weaver must weave according to drawing.
9. In Fars province, as we move from east to west of the province, the average annual rainfall, lowlands and highlands and the vegetation is more. The effect of the geographical territory of the Khamseh nomadic tribes that move in the east of Fars compared to the Qashqai tribe which is from the center to the west, first in the type of their livestock products (Qashqai tribe has more sheep and Khamseh tribes have more goats) and then it can be seen in dyeing and coloring its hand woven.
10. About Ghani clan carpet look for. (Opie, 1992, pp. 190-211; Opie 1981, pp. 73-111; Housego, 1978, pp.134-137)

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