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جایگاه رنگ و نقش در ارزیابی دست‌بافته‌ها

Place of Color and Motif in Evaluating Hand-woven Carpets*

Abstract

Problem Definition: From the distant past and in accordance with traditional teachings, it seems that the evaluation of handicrafts, especially hand-woven carpets, has been mainly based on the characteristics of the weaving method and its quality. Appearance and beauty features, as well as various technical features found in the hand-woven carpets, have made them a work of art that requires more appropriate criteria and structures than common traditions for evaluation. It seems that many traditional assessment experts put more emphasis on criteria such as density and raw materials. Therefore, this research seeks to answer the question: "What are the characteristics and criteria of qualitative and quantitative evaluation of hand-woven carpets?"

Objective: This study aims to explain the values of qualitative and quantitative criteria of handicrafts and to provide a suitable structure in order to prioritize qualitative (visual) values and quantitative priorities that will be measured in economic and commercial evaluations.

Research Method: This article is a qualitative research and introduces a newer and more appropriate structure for teaching the evaluation of handicrafts based on scientific and applied analyses and arguments, and is based on library studies, interviews and written information analyses.

Results: The results of research discussions indicate the importance and priority of the place of quality characteristics and criteria (color, design and motif) in evaluating handicrafts. Quantitative characteristics and criteria, such as weaving techniques and size, are also considered less important in the classification method of evaluating priorities, unlike the traditional methods of evaluating handicrafts.

Keywords

Color, Design and motif, Evaluation criteria, Size, Weaving techniques

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Introduction

More accurate and appropriate knowledge of any product with cultural and artistic features will establish a chain of trust and confidence between the presenters and the audience. In today's world, art economics is one of the most important aspects of art. Buying and selling works of art at any art market, ranging from visual arts to applied arts, have their skills and characteristics. Artistic and cultural works, which have functional characteristics, have specific economic characteristics and complexities due to their multiplicity and diversity. Handicrafts, especially hand-woven carpets, have a long and brilliant history and have faced many ups and downs. They are widely used in homes, public places and workplaces. In the past, it seems that in evaluating and recognizing the handicrafts, methods were used that mainly were explained orally and in an unstructured manner. Over time and as the scientific and practical experiences gradually gained acceptance, the shortcomings of these traditional methods became more apparent. Needs that are not met in the evaluation topics include the following: lack of attention to essential aesthetic criteria, as well as lack of opinions of academic experts and forgetting aesthetic criteria, which are less talked about due to the special features of traditional arts. Carpet, as one of the most popular artwork for a long time. It has a significant economic turnover in the traditional arts of Iran; however, it does not have appropriate criteria for evaluating visual features. In practice, it pays attention to quantitative criteria in the processing and delicacy of the weaving techniques and the design and size of the carpet. However, many qualitative features such as color and design have not been taken into account in aesthetic features. Although the aesthetic aspects of valuable works and even commercial handicrafts seem to be chosen based on the people's taste, the importance of its features should not be overlooked. When it comes to the artistic features of a work, the impact of its underlying themes must also be considered. It is vital for artists to offer acceptable works of art in order to present a good and useful¹ work properly. This study seeks to answer the question: "What are the characteristics and criteria of qualitative and quantitative evaluation of hand-woven carpets?"

Research Method

This article is a qualitative research that introduces a newer and more appropriate structure for teaching the evaluation of handicrafts based on scientific and applied analyses and arguments; moreover, it has been written based on library studies, interviews and information analysis. Research has been conducted both in the field and clinically in art universities. For the evaluation of handicrafts, the research has been done based on the lectures of evaluation training classes in the last 15 years. The researcher's experience over the past thirty years in the field of trade and export of handicrafts is one of the reasons for conducting this research. The researcher is familiar with the traditional and unstructured features in this field and with an evaluation of handicrafts in the market. Therefore, he considered it necessary to introduce qualitative and quantitative characteristics and criteria of hand-woven carpets for academic education. The structure and classification of hand-woven carpets evaluation priorities in the present study are based on artistic-visual values. Then, the quantitative and technical characteristics of the hand-woven carpets have been done by studying books and library documents and have relied on recording field observations. Due to the research review of the literature and the lack of records in analyzing the methods of evaluating handicrafts in university education, it has been compiled for the first time with this research.

Research Background

One of the written sources dealing with the evaluation of carpets and hand-woven carpets is the book "Quality Control of hand-woven carpets" (Reza Allahdad, 2018). This book includes discussions of the characteristics of raw materials, weaving quality, dyeing and preservation of carpets, emphasizes the technical characteristics of hand-woven carpets and how to increase their quality. The book "Carpet Evaluation and Marketing" (Educational Research and Planning Organization, 2018) presents the topics of warehousing, weaving methods, and packaging and provides the audience with the topics needed to maintain and sell hand-woven carpets. Evaluation of handicrafts is done according to field observations and prevailing methods in business and sometimes academic environments in mostly traditional ways. It is also based on common tastes and often emphasizes quantitative concepts such as size and woven techniques; and pays less attention to the aesthetic characteristics of color, design, and motif.

Definition of Evaluation

Evaluation of works of visual arts is mostly based on the form and content of the works. However, in the evaluation of handicrafts, the aesthetic aspects have not been sufficiently addressed due to a lack of knowledge or necessary information. This shortcoming seems to be due to the traditional structure of the evaluation of hand-woven carpets, which is based on the importance of woven techniques, density and raw materials. The word evaluation in dictionaries refers to a concept. In Moein Encyclopedic Dictionary, it has been defined as determining the price of something (Moein, 2002, p. 119); Dekhoda Dictionary: the act of finding the value of anything (Dekhoda, 1993, p. 1540) and in "Amid" Dictionary: determining the price and value of something and estimating the price for a work or product (Amid, 2010, p. 94). Longman's dictionary refers to three more words²: one is "a judgment about how good, useful, or successful something is", the other one is "estimating the price and commenting on the value and price and conditions of a thing (commodity)" (dictionary, 2009, pp. 576-574). "Stone" defines "valuation" in the category of woven fabrics as follows: "Evaluation means to determine the economic value of a woven fabric. In conventional evaluation, the carpet is identified and described, and issues such as age and health, raw materials, design and color are taken into consideration" (Stone, 2012, p. 27). "Evaluation, assessment, and measurement have been considered relatively synonymous according to their concepts, although some researchers, with their different meanings, consider evaluation more comprehensive than assessment and consider its scope of application wider than evaluation (Bola, Movafghi & Abili, 1996, p. 110); or they consider evaluation more comprehensive than measurement (Seif, 1996, p. 33). Considering these definitions, in evaluating the hand woven, the characteristics and criteria can be divided into two groups: The quantitative group, which is associated with technical principles, product quality and raw materials, and the qualitative criteria, which are related to features such as color, design and motif.

Evaluation criteria of hand-woven carpets

This study investigates the classification and importance of the items considered in evaluating hand-woven carpets. This evaluation is done according to the process of carpet formation, which includes the stages of pre-production, production and post-production. Finally, according to the different perspectives in choosing a carpet in terms of being desirable and acceptable in the audience's minds, the most desirable ones are presented².

Qualitative criteria for evaluating handicrafts in terms of their effectiveness and importance can be introduced as follows:

1. Color has the highest impact on the audience's attention.
2. Design and Motif include the coordination of colorful motifs, proportions and attractiveness of motifs and drawings.
3. The size of the hand-woven carpets in the audience's view, the color dispersion, the proportions of the design and the motif, and application are defined.

Color

Color is considered an essential and practical element in decorating the environment around people's lives. Color is one of the significant components by which one can express inner feelings or influence the mind and feelings of the audience. One of the first things that come to mind about color is its set of symbolic and visual relationships with people's beliefs, which is one of the most influential aspects of color (Riley & Douglas, 2006, p. 267). For this reason, the accompaniment of colors, both in the workplace and at home, affects people's emotions. Color can create a special atmosphere, transform the human spirit and create a suitable field for human creativity. Furthermore, in the view of Islamic thinkers, color had not had the importance and status of current definitions, and it is not emphasized. As in Mulla Sadra's definition³, anything that has its proper perfections is beautiful (Shirazi, 1410 AH, p. 128). A hand-woven carpet is admirable with an excellent design, eye-catching colors, and suitable materials. As a result, apart from paying attention to color, which is a vital indicator and plays an essential role in the form and content of the work, other components such as the harmony of motifs, and balance should also be considered. By understanding⁴ Pollock's technique of using color, the connection between our perception of beauty and color is straightforward and immediate. Even if we do not have a theoretical knowledge of color, we are instinctively in a situation, where it can influence over our emotions and moods and its depth, warmth and spectrum (objective quality) are mixed with some of our feelings and emotions (Smith, 1985, pp. 33-38). Definitely, colors have had various variations and changes in certain periods and historical dates in Iranian culture and art. The colors used in the carpets from the Safavid period are probably influenced by those used in the paintings of that period (according to the paintings obtained from that period) (Varzi, 1977, p. 58). The presence and role of color in carpets can be considered similar to the effect of color on people's clothing. As the color of the clothes is a relative indicator of the personality and mood of an individual, the same amount of color on the carpet can have the same function. Color, as an influential element in the audience's opinion, should be used so that the viewer as a consumer can harmonize it with the decorations of life or attract the expert in terms of beauty. One of the most influential features of Persian carpets is undoubtedly the variety of colors in different carpet weaving regions. The difference in color selection and layout is noticeable in each of these regions. This diversity has been influenced by various factors such as climate, culture and traditions. The topic of color in the carpet is raised in two ways: First, in a qualitative state, which contains a variety of carpet color combinations and the other in a quantitative state, which contains dyeing of textile fibres. The color, in the qualitative state, refers to the type of background and carpet margin color combinations. That is, the designer or the person who orders the carpet design decides on the color of the carpet background that covers a large part of the color level. Therefore, in the first place, the color of the carpet is divided into two ways of the background and margin color. Then, the color combination of the images and the elements within the carpet will be in the next step. It should also be noted that some hand-woven

carpets do not balance the color of the background and the margins, making it difficult and complex to introduce the colors correctly.

The most commonly used colors in Persian carpets

Due to the important role of color in the carpet, Persian carpets have numerous diversity about colors that influence viewers. A large variety of beautiful colors of Persian carpets will make it difficult to examine each one. Therefore, the colours used in these two sections will be discussed because the color division in the carpet design is mainly examined in two general groups of background and margins. The most commonly used colors in the background and margins include Carmine red, mentioned as carmine red, rubia tinctorum, madder red, rose red, cochineal, cadmium red, and so on in different areas. Pink types can also be added to this spectrum (so called Dooghi color⁵). The reason for using each of these names is related to various factors such as the type of dye and stabilizer or common terms in the carpet areas based on the customs and culture of the community. Carmine red spectrum has been used and welcomed in carpet weaving areas such as Azerbaijan, Markazi (Sultanabad), Khorasan, Kurdistan and Isfahan, or in other words, in all carpet weaving areas of Iran. Other common colors in the carpets are the blue spectrum, which is often used as navy blue (which is a combination of green or sometimes red with blue). Turquoise¹¹, ultramarine¹², Navy blue / deep navy blue¹³, aquamarine, etc. are other color spectra used in carpets. Blue is used in most carpet weaving areas such as Kashan, Isfahan, Naein, parts of Fars, Azerbaijan and Kurdistan. The color of the cream is the other most commonly used and dominant color in the field of carpets, as used in most carpets. It is also used in different color spectra, often used in Isfahan, Naein and Tabriz. The reasons for the dominant use of these colors in most carpets produced in these areas are as follows: first, these colors are able to attract attention. In other words, the presence of this color in the background of the carpet or margins attracts the viewers' attention to the carpet. Another reason for using these colors is their proper association and harmony with each other and other colors in the background and margins, which results in more visual aesthetics. However, climatic factors effectively use these colors by the weavers and designers in those areas. Other colors used in carpets in other areas are used as the colors of carpet design and are scattered in the context of the background and the margins of the carpets inside and around the designs. In some urban carpets, designs are more colored than before. In this way, the color spectrum of light and shadow is used in the designs, making them appear larger and more beautiful. [Table 1](#) lists some of the colors used in the designs, such as flowers, petals, leaves, buds, stems, Arabesque (Islamic) curves, and frames. It should also be noted that the color spectrum in coloring designs increases the number of colors in a carpet. Finally, due to the existence of a lot of color names, the most commonly used are listed in the table below.

Designs and Motifs

In evaluating the carpet by considering qualitative and aesthetic criteria, it seems that after the effect of color, the characteristics of the design and the motif are important. Design in visual works is the process of organizing and placing the constituent elements of each work of art in a framework in accordance with its rhythm, contrast and balance. Furthermore, each work of art and design uses elements to decorate that work and give meaning to it. This is called design ([Pakbaz, 2006, pp. 349-598](#)). Design¹⁸ literally means the art or process of making a drawing of something to show how you will make it or what it will look like ([dictionary, 2009, p. 457](#)). The word motif also refers to an element to decorate something or something ([dictionary, 2009, p. 1137](#)).

Table 1. Names of some common colors in hand-woven carpets that are common in carpet weaving areas.
 Source: Authors.

	jade green		Agreeable Gray		Maroon		Golden		Camel ⁶
	olive green		Copper		red jujube		Beige ⁷		
	Lettuce green		Gray		Onion color ⁸		Dark green		
	Lilac		Ochre		Human skin color ⁹		henna		
	plain mouse (sunezumi)		Brown		cloak		dark lilac		

Sources related to carpets also provide definitions of design and motif. One definition refers to the overall combination of decorative components of carpets, which consists of lines or colored backgrounds (Stone, 1997, p. 63). It has also been defined as the general framework and structure of the designs to achieve a specific goal (Daneshgar, 2011, p. 47). The word "design" in the same sources is often expressed as a specific element or shape in the carpet, as well as, a set of various drawings, motifs and images that decorate the designs of the carpet. According to the above definitions, it is understood that "design" has the meaning of the basis of work and forms a general combination of the framework of a carpet. Moreover, the motifs and other common designs in the carpet are responsible for the decorative part of the carpet frame (Arbabi, 2008, p. 64). The design and motif of carpets produced in different regions of the geography of Persian carpet can be nomadic (completely abstract and geometric), rural (semi-geometric and with more details) and urban (rotating design and detailed), all of which fall into neat, well-organized, categorized frameworks. One of the most widely used definitions of design and motif classification is the nineteen classifications of Iran Carpet Company. It has lost its applicability due to the lack of proper structure in the definitions, and the classification seems incorrect and distorted. Moreover, the differences in the definition of design and motif illustrate these drawbacks correctly. It shows that in order to evaluate the design and motif, first, the general structure of the designs or the general shape and architecture of the images of the structure should be introduced as the design. If the designs have themes, add them later. In other cases, such as design styles¹⁰ and type of drawing blueprint¹¹ to complete the introduction of a carpet is done and does not affect the classification of different types of carpet designs. Therefore, the basis of the proposed classification¹² is based on two axes of design and motif. The design of carpets can be introduced in seven general titles; striped design, multiple-panel design, vāgire, corner-medallion design, garden design, prayer niche design, and overall flower design (See Table 2). Furthermore, the motifs of the carpets include Khitan (lotus motif with buds and leaves), Islamic and a combination of both (Islamic Khitan¹³) and the motif of the bush, various trees, vases, bouquets, animals (animals, natural and mythical birds and fish), chandeliers, underground objects, landscapes and images, Gol farang, etc. Due to the large number and variety of designs, Table 3 only mentions a few of them (Egharloo & Zavieh, 2020, p. 164).

PAYKAREH

Journal of Art Faculty, Shahid Chamran University of Ahvaz
 Place of Color and Motif in Evaluating Hand-woven Carpets
 Volume 10 Issue 26. Page 52-65

Table 2. Common designs of Persian carpets. Source: Authors.














			
<p>Figure 1. Overall flower design. Source: (Oriental Carpets in the Philadelphia Museum of Art, n.d.)</p>	<p>Figure 2. Prayer-niche design. Source: Personal Archive of the Second Author</p>	<p>Figure 3. Garden. Source: Nasiri, 2003, p. 26</p>	<p>Figure 4. medallion-Corner design– Source: Nasiri, 2003, p. 34</p>
			
<p>Figure 5. vāgīre. Source: Ford, 1981, p. 178</p>	<p>Figure 6. multiple – panel design. Source: Personal Archive of the Second Author</p>	<p>Figure 7. stripped design Source: Jouleh, 2002, p. 27</p>	

Table 3. Common motifs in hand-woven carpets. Source: Authors.

		
<p>Figure 8. Vase. Source: Hossein, 1956, p. 7</p>	<p>Figure 9. Gol farang. Source: Farshkadeh site</p>	<p>Figure 10. Bush. Source: Rahnavard, 2009, p. 150</p>

		
<p>Figure 11. Fish. Source: Joint Stock Company, 1977</p>	<p>Figure 12. Islamic. Source: Iskanderpour Khorami, 2012, p. 203</p>	<p>Figure 13. Khatai. Source: Edwards, 1974, p. 56</p>

Familiarity with classification methods of carpet designs and motifs can be considered a more suitable cognitive initiation of the effective and aesthetic features of carpet designs and motifs. Since the motifs are the components of the carpet design, they will determine the quality evaluation structure of the hand-woven carpets in their dimensions, colors and drawings. In other words, the criterion for evaluating the beauty of the hand-woven carpets can be considered the harmony, accompaniment and color characteristics of the carpets. Therefore, it seems that after the criterion of colors, the criterion of design and motifs of hand-woven carpets has the most aesthetic effect on the eye. In addition, after color, in artistic features and hand-woven objects in an intermediate relationship, the design and the motif establish the most connection visually.

Dimensions and Size

The world of proportions and dimensions has been one of the most outstanding issues for artists and audiences of works of art, and it has always been an integral part of works in various industries and arts. Many Iranian artists and artisans have been directly related to the criterion of dimensions in creating their works. The golden ratio is one of the most widely used dimensional ratios and is used in the analysis of works. The golden ratio, also known as the golden section, golden mean, or divine proportion, is often denoted by the Greek letter ϕ (Dotsis, 2009, p 33). This number and ratio are still widely used in various arts and designs. Phi or Fibonacci sequence is the golden ratio associated with natural shapes such as pineapples, oysters, and other natural creatures. The golden ratio—studied since the time of Euclid—is greater than two roots of the polynomial X^2-X-1 ; however, it gives a more accurate value in the quadratic formula: $\phi = \frac{1+\sqrt{5}}{2} = 1.6180$ (Schneider, 2016, pp. 2-3). The beautiful truth is that the number Phi is related to its mutual number with a straightforward formula. It is believed that the golden ratio has been in use for at least 4,000 years or more in human art and design. Many historians believe that the architecture of the Great Pyramids of Egypt also followed this golden ratio, which is why it is on the list of the Seven Wonders of the World. Other famous examples of the application of the golden ratio are the Mona Lisa and the architecture of the Parthenon. In the Mona Lisa painting (See Figure 14), Da Vinci's work starts from the center of the face, that is, the nose of the subject of the painting, and begins to enlarge according to the number Phi. This movement starts from the nose and then covers the lower half of the face, then the whole face and this process continue to the middle part of the subject of the painting. This process of continuing to find the rectangles reflects the golden ratio that the artist has correctly implemented. This process of finding the rectangles reflects the golden ratio that the artist has correctly implemented.

Like architecture, many ancient painters and great contemporary designers use the golden ratio to design works inspired by nature (Ayatollahi, 2018, p. 202). In handicrafts, especially hand-woven carpets, after the features of color, design and motif, the third criterion of evaluation and aesthetics is the characteristic of size and dimensions, which is very important. In this way, most consumers of hand-woven carpets pay special attention to the available space in their homes or workplaces, and then they decide on carpets. Due to the lack of written sources on the relationship between the dimensions of carpets and other works of art, as well as the visual arts, it is not possible to comment definitively about the calculation of the dimensions of carpets. However, it is crystal clear that the dimensions of carpets have always changed due to modifications in the living environment, and these changes have continued to this day. This process has resulted in the production of carpets tailored to the requirements of the house or workplace and have gained the acceptance for consumers. Carpets obtained from the Safavid period are among those that can be specifically evaluated for their dimensions and application. During the Safavid period, not only did hand-woven carpets reach the peak of beauty and elegance, but also they reached the peak of strength and beauty in design, motif and color (Heshmati Razavi, 2013, p. 19). In this period, the relationship between design and motif, the use of carpets and their dimensions can be noticed well. Considering the dimensions of the obtained carpets from the past to the present, the length to width ratio of Persian carpets has mainly varied between 1.4 and 1.6. With a glance at Table 4 and considering the ratio of length and width of carpets, the Golden Ratio can be observed in the produced carpets. Regarding the fact that the aspect ratio of some of the carpets in this period does not correspond to the Golden Ratio, it should be borne in mind that most of the carpets produced in that period were on order. Of course, the customers ordered these carpets based on their desired space.

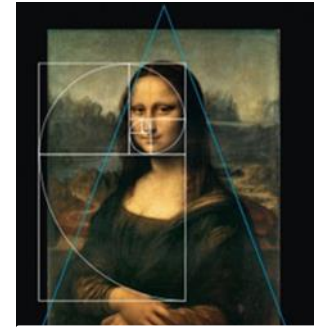


Figure 14. Analysis of the Mona Lisa painting using the Golden Ratio. Source: <http://monalisa.org>

Table 4. Dimensions and proportions of some carpets of the Safavid period. Source: Authors

Carpet	Dimensions (cm)	Length and width ratio
Sheikh Safi carpet which was produced by Maghsoud Kashani in 946 AH to furnish the tomb of Sheikh Safi..	534 × 1028	1.9
A hunting ground corner and medallion carpet which is held in Milan Museum and was produced in 926 AH in Isfahan.	360 × 690	1.9
The carpet known as Chelsea ¹⁴ was produced in Kashan in the first half of the tenth century.	316 × 540	1.7
The silk carpet of the Munich Museum is woven in Kashan.	244 × 150	1.6
Silk kilim is known as Figdor related to the late tenth century AH, whose weaving is known as Kashan.	125 × 192	1.53
Famous carpet with a vase motif of jziurug ¹⁵ attributed to the tenth century AH.	174 × 269	1.54
The sea wave carpet is woven in Kerman and belongs to the 11th century AH and is currently held in the Vienna Museum of Traditional Arts.	320 × 677	2.11
Vienna hunting carpet is woven in Isfahan and belongs to the 10th century AH.	323 × 695	2.1
Carpet of the tomb of Shah Abbas II. This carpet was also produced to furnish the tomb of Shah Abbas II.	268 × 171	1.56

Common dimensions of carpets produced in Iran

The dimensions of carpets have changed due to different spaces in architecture and are generally divided into several main groups: carpets in small size, carpets, tapis and carpets in large size. The dimensions of one and a half zar, rugs, tapis, rugs, nine meters, and twelve

meters are the common sizes of Persian carpets. Table 5 shows the dimensions of standard carpets.

Table 5. Common sizes and dimensions of Persian carpets. Source: [Heshmati Razavi, 2002, p. 202-206](#)

	Dimensions	Size in centimeters		Dimensions	Size in centimeters
1	One and a half zars ¹⁶	104 × 156 // 112 × 164	6	Carpet	200 × 300
2	2 zars	220 × 120	7	Nine meters	250 × 350
3	One zar and a quarter	130 × 80	8	Twelve meters	300 × 400
4	rug	150 × 200	9	Large in size	400 × 600
5	tapis	180 × 220			

Carpets woven in some nomadic and rural areas in the past and today have other dimensions. The dimensions and size of some of these carpets are as follows:

Cushion: The width of this type of carpet is about 60 to 90 cm, and its length varies between 100 and 120 cm.

Headcarpets: The dimensions of these carpets are usually 300 × 150, 300 × 170, and 350 × 250 cm. Weaving headcarpets was more common in ancient times and among nomads and villagers.

Kharak, cushion, doormat: types of carpets with small dimensions (width less than one meter).

Runner: A type of carpet that has a long length and is often used to cover stairs and corridors.

Doormat: This rug is woven to the size of a foot at the entrance, usually 70 × 50 cm ([Tajaddod, 2011, pp. 169-171](#)).

The dimensions and proportions of the hand-woven carpets with the colors, designs and motifs used in them have an effective and direct relationship in increasing the beauty of the hand-woven carpets. Moreover, the proportions used in producing such works of art play an influential role in modern homes' interior architecture and applications.

Weaving methods

One of the quantitative and very important characteristics of Iranian hand-woven carpets is the variety of their weaving methods, which has made it known in the world. Different types of symmetrical or asymmetrical knots, weaving methods of rolling, semi-rolling and flat, and using different raw materials are all items that must be considered during production of hand-woven carpets ([Surasrafil, 2002, p. 213](#)). Carpets are made by forming knots on the carpet threads, and from a technical point of view, factors such as the uniformity of the threads, the proportion of the thread score to the carpet lineage, suitable environmental conditions for weaving, standard materials and weaving skills all affect the production quality of a carpet. If these things work together well, a valuable and perfect rug will be obtained quantitatively and technically. As mentioned in many sources, the history of weaving carpets is estimated to be more than fifty thousand years ([Warzi, 1977, p. 45](#)). Furthermore, with the discoveries made including knitting and spinning tools such as spindle, cotton spinning, weaver's comb and knives from women's graves, the possibility of the existence and antiquity of textiles and weaving before the discovery of Pazirik carpet is strengthened ([Heshmati Razavi, 2013, P. 96](#)). Although weaving diversity has always existed due to the vast geography of weaving areas; with the passage of time and the expansion of communication, different types of weaving methods have become known. By

analyzing different carpets and weaving methods, different types of carpet knots were identified. The weaving of carpets is usually done in a mental or nomadic, rural and urban way. Due to the complexity of the design and motif, carpets with an urban design need¹⁷ pre-prepared blueprints for the weavers to read. Other carpets, including mental ones, as the name implies, are knotted directly from the weaver's mind, and carpets are sometimes made by mental designs and sometimes by pre-made blueprints. Carpets production conditions, especially urban carpets which are different from other rural and nomadic (mental)¹⁸ carpets, require a good weaving method and have characteristics that must be taken into account during production. Some of these characteristics are uniformity of the knots, smoothness and parallelism of the longitudinal and transverse edges, correct weft and proper combing of wefts, proper twisting of the selvedge (if there is selvedge when weaving), correct reading and execution of the blueprint and color of the carpet, a or protrusion of voiding distorted motifs, uplifts in the carpets, etc. These are among the important factors in the expert evaluations of carpets in the quantitative and technical field of carpet production or are the same factors related to the weaving process (Arbabi, 2011, p. 46). Considering the above-mentioned items, *the* weaving method is technically important in evaluating the carpet and has a relationship with making the carpet beautiful. Thus, if all the quality factors are observed including the design, *color* and coordination of the motifs with the design, these factors cannot be evaluated as long as they are not formed on the warp and weft of the carpet. Therefore, observing the basic weaving principles, such as the correct way of knotting and coordinating the carpet blueprint with the size of the carpet, has been effective in making it more beautiful. A flawlessly woven carpet meets all the stated aesthetic criteria.

Conclusion

Persian hand-woven objects, especially various carpets from different weaving regions of Iran, can be introduced as works of cultural and artistic nature. In traditional methods of evaluating hand-woven carpets, it seems that most of the characteristics such as the number of carpet lineages, the weaving method, the quality of the raw materials and fine-weaving are taken into account in the order and priorities that are listed. While in the needs analysis of university education, qualitative and quantitative characteristics are defined differently according to the values and importance of each of them. Common and relatively comprehensive evaluation in business and market expert environments is mainly based on quantitative characteristics such as weaving methods and sizes. It also seems that knot density, good weaving and large carpet dimensions are more effective evaluation criteria. In the culture and art of carpet weaving in Iran, despite a large variety of colors in different regions, various designs and motifs that are prominent features of Iranian handicrafts seem to be less considered and prioritized in the evaluation indicators. Moreover, the influential positions of these indicators have been less discussed by experts. It seems that this insufficient attention to aesthetic criteria in evaluating traditional methods can be attributed to the lack of recognition of the impact of valuable natures such as colors, designs and motifs in Persian carpet culture. These evaluation methods are traditional and based on technical and quantitative priorities in the hand-woven objects. Therefore, due to the lack of necessary attention to aesthetic or quality-oriented characteristics in university education, they do not have the expected scientific and research competencies unless the evaluation methods are appropriate to the cognition and analysis and based on the values and effects of each of them with a suitable structure. Therefore, evaluation methods appropriate to cognition and analysis with appropriate structures should be proposed. These methods

should be based on the values and effects of each of them. This study aims to study and record field observations, to evaluate the traditional way of evaluating comprehensive characteristics and priorities in order to introduce a structure commensurate with the effective qualitative and quantitative characteristics in order and in proportion to the priorities. Therefore, by prioritizing qualitative characteristics based on the basics of visual arts, we can classify qualitative criteria. Colors, designs and motifs are considered the first step and are the most important features. As a result, the power of colors with their numerous variations, as well as the designs and motifs that come to life with their colors and charms in the backgrounds and margins are the most important characteristics of the evaluation of hand-woven carpets. Furthermore, in the order and importance of other characteristics of hand-woven evaluation, we can pay attention to the appropriate dimensions of the hand-woven carpets, the quality of weaving, such as density or lineage, as well as being well woven. It is necessary to emphasize that in order to evaluate appropriately, both exquisite and commercial hand-woven carpets, the priority and importance of the evaluation characteristics can be introduced in order of their importance: color, design and motif, dimensions and weaving method. Therefore, highly influential qualitative aspects (color, design and motif) have their rightful effects. The method of traditionalist evaluations, which places priority and importance mainly on quantitative criteria, can be reformed. It is necessary to mention that presenting and emphasizing the evaluation of hand-woven carpets based on the order of color, design and motif, dimensions and weaving method, contrary to common traditions in hand-woven carpets evaluation, will have a direct impact on university education and will improve design and production training in academic and market settings.

Appendix

1. The usefulness of a product means that it is designed or produced to meet basic and everyday human needs. "Such human needs have not changed much from primitive cultures - whether ancient or modern - to the advanced industrial culture of today." (Dandis, 2018, p. 20). Here, usefulness means the goodness of a work of art, and Plato has expressed the value of a work of art: "Everything that is good is beautiful. "All the good is beautiful, and the beautiful is not disproportionate. Thus any living creature that is to be considered as such must be considered proportionate." (Plato, 2001, p. 87).
2. On the other hand, due to the special economic position and special attention of the Persian carpet market and consumers, it has been mainly a capital good. However, the carpet has been gradually increasing in the consumer market. Hence, the change in capital values from the perspective of consumers, capital goods in the Iranian economy became items such as housing, gold, currency and automobiles, and from the Persian carpet only the name of capital goods has left.
3. The beauty is the one who is praised (Shirazi, 1410 AH, p. 128).
4. Jackson Pollack (1912-1956), American painter and activist in the abstract arts movement.
5. Dooghi color is a term used in Farahan and Sarough regions as well as Hamedan. In the past, red colored wools were used for softening and removing color of sour buttermilk. They put them in buttermilk for a day or a few days, and then the red color turned into a dirty pink color. This was also welcomed by its customers (Zare, interview, October 2016).
6. The color of a light yellowish brown camel (Azarpad and Heshmati Razavi, 1993, p. 181).
7. In Kashan, the color is called lime and among the other people it is dark yellow (Daneshgar, 2001, p. 117)
8. Orange, which is known as onion color in Birjand, Mood and Derakhsh regions (Daneshgar, 1390, p. 118).
9. This color is common among weavers in Tabriz, which is a light pink similar to the color of the human face (Shafiei, interview, September 2008).
10. The meaning of design style is the same as drawing which the carpet is broken or rotating.
11. Drawing blueprint means a general blueprint which has different forms including a complete blueprint or 1/1, a half or 1/2 blueprint, a quadratic blueprint or 1/4, a repeating blueprint.
12. This classification is defined as Haftorkh (seven faces)
13. The fish motif can be mentioned in the classification of the main motifs due to its multiplicity in carpets.
14. Due to the fact that this carpet was traded in Chelsea neighborhood in North London, it became known by this name.

15. This carpet is mistakenly known as Indian carpet (Heshmati Razavi, 2013, p. 199).
16. Zar is equivalent to sixteen yards. Zar has been a unit of measurement in the past that has varied in some areas. For example, the size of a royal zar is 1.12 m (and it is more common in Tabriz). The moghasa zar is 1.04 (and it is common in Tehran and Fars) and the Neyshabouri zar is twice as much as the royal zar. However, in the first Pahlavi period, in order to standardize the dimensions of carpets, they changed each piece of carpet to 100 cm (Azarpad & Heshmati Razavi, 1993, p. 202).
18. Ornak is a small piece of carpet in which parts of the carpet are woven and rural weavers use it to weave the carpet (Arbabi, Interview, November 2010).
18. Most rural and nomadic carpets are produced on a custom-made basis because villagers do not produce them on demand. However, today some producers have introduced rural and nomadic weavers to read the blueprints, and production is based on blueprints.

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PAYKAREH

Journal of Art Faculty, Shahid Chamran University of Ahvaz
Place of Color and Motif in Evaluating Hand-woven Carpets
Volume 10 Issue 26. Page 52-65

65

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