

Original Research Article

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تحلیل عناصر ساختاری و زیبایشناختی قالی‌های ساروق مجموعه کلرمونت

Analyzing the Structural and Aesthetic Elements of Sarouk Rugs of the Claremont Collection

Abstract

Problem Definition: Sarouk rugs are one of the most crucial rug brands in Iran and one of the most famous rugs among the world audience, which were produced from the middle of the 19th century until the beginning of World War II under the management of French companies, especially Ziegler. There are samples of these rugs with Corner and Medallion designs and a unique structure in the Claremont collection, which differ from common samples regarding the type of design pattern. The limitation of comprehensive and salient research resources about Sarouk rug and its exquisite and export samples that were produced in the past reveals more of the necessity of research on this issue. The main research question is "What are the features, visual qualities, and structural elements of Claremont Collection rugs?"

Objective: In the present research, the structural elements of Sarouk rugs of the last quarter of the 19th century, which are preserved in the Claremont Collection, will be analyzed. This article's structural and aesthetic elements include the background space, Medallion (Toranj) and space above Medallion (Sar Toranj), Corner, Margins, and the colors used.

Research Method: This research is qualitative and fundamental, and the research method is descriptive-analytical. The method of collecting data is library-based in addition to searching the websites.

Results: The Sarouk rugs produced in the late 19th century, which were woven for export, are all of the Corner and Medallion design and are unique in their design pattern and color. They are often produced on large scales with vegetable dyes. The color of the Margin and background change between red, navy, and ivory colors. In some rugs, the color of the central Medallion is the same as that of the Margin and Corner. All these rugs are various in Corner and Medallion design, and the central Medallion forms the structure and identity of Shakhe Shekasteh motifs (cursive-curve). The structure of the designing pattern, the logical color scheme and the visual order of the motifs are the differences between Sarouk rugs and other Iranian rugs.

Keywords

Sarouk, Rug, Motif, Color

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Introduction

With the taking over of the Qajar dynasty, especially from the middle of this reign, as well as the familiarity and acceptance of the Iranian carpets by the Europeans, the period of growth and revival of this art began. It happened in such a way that by seeing the striking Iranian rugs, especially the Sarouk, Farhan, and Sultan Abad, which were exported to Europe by local merchants (from Tabrizi), investors and foreign merchants also decided to invest in Iran in the profitable trade, production, and export of these luxurious works. The rugs produced in Sarouk in the middle of the 19th century are among the most advanced Iranian rugs in introducing and informing the world community about the activity of this art and the production of these works in this region. The presence and establishment of foreign companies, led by the Swiss-English company Ziegler in Sultan Abad (now Arak), caused a tremendous change in the production of luxury rugs, mostly large-scale carpets, which were produced solely to export to America and Europe. Accordingly, except for "weaving," which Sarouk weavers did, all the process of production and preparation of weaving materials and tools was managed under the supervision and management of these companies. Today, samples of these rugs, which include mostly Corner and Medallion motifs and are large in scale, are collected from different places and people and exhibited in world-renowned collections such as the Claremont in America. Reporting weaving dates of these samples with terms such as 19th century, late 19th century, and last quarter of 19th century shows that they were woven in the last thirty years of the 19th century. The Medallions with different forms and the coexistence of plant (floral) motifs of Shakhe Shekaste on contrasting colored backgrounds are among the visual and aesthetic values of these rugs, which have been more and more stimulating and are the subject of research.

Research Method

In this research, 30 samples of Sarouk rugs were studied. For this reason, the structural elements were analyzed separately (Medallion (Toranj) and space above Medallion (Sar Toranj), Corner, and Margin), based on the position of the image, the format of the motifs, and the types of colors used. This research was qualitative and fundamental, using a descriptive-analytical research method. The data collection method was through library-based investigation and extensive search on the websites of reliable collections.

Research Background

As one of Iran's global rug brands, Sarouk has been neglected due to the passing of its time and presence and the research on its quality dimensions. Therefore, the lack of resources in this field highlighted the necessity of writing such a topic by introducing valuable examples of this rug. In connection with the Sarouk rug, some limited sources are introduced as follows: The book "Golden Sunset of the Sarouk Rug" "Souresafil" (1993) is the first source that specifically and briefly examines and studies the Sarouk rug. In the article entitled "Research on the motifs of Sarouk, Moshkabad, and Mahal rugs" "Afrough" (2020), the author has studied and briefly described Sarouk rugs in addition to Moshk Abad and Mahal rugs. In the article entitled "Investigation, analysis, and introduction of local and primary motifs in the Arak rug weaving school (Sultan Abad), "Afrough" (2017) studied the local and primary patterns of Arak, among which the motifs of the Sarouk rug has been introduced as an important center of Arak rug production. Also, in the article entitled "Documentary on the study of the formal structure of the motifs of Sarouk and Farahan altar rugs of the Qajar period," "Iranmanesh and Vandsheari " (2020) have studied and analyzed the shape structure of the motifs of Sarouk and Farahan altar rugs.

The growth and prosperity of Iranian rug during the Qajar era

The middle of the Qajar era is a turning point at the beginning of production, trade, and the transnational competition of hand-woven rugs in the world and its essential developments. "During the Qajar era, after relative peace was established during the reign of Fath Ali Shah and Naser al-Din Shah Qajar, a platform was prepared for producing exquisite Iranian rugs" (Etehadiyeh & Parvan, 2010, p. 1). In fact, it has been since the middle of this century that "Iranian rugs were known in export markets, and on the other hand, the demand of Europeans and Americans for carpets was increasing, and this is why rugs become more important as export items to these new markets (Yarshater, 2005, p. 97) (See Figure 1). In this period, the factors that caused the growth and prosperity of Iranian rugs include "the increasing development of international markets, the creation of large world exhibitions and displays in important museums of the world, the movement of crafts and techniques in England, and the increase in the purchasing power in Western countries." (Yarshater quoted from Atiq, 2005, p. 98).



Figure 1. Carpet and baling market in the Qajar era.

Source: <https://golzarcarpet.com>.

Establishment of the Ziegler company in Sultan Abad (Arak) and the fame of Sarouk rug

Undoubtedly, Sarouk rugs owe their fame to the merchants of Tabriz. By entering Sarouk and collecting old rugs, transporting them to Trabzon port in Turkey, and exporting them to Europe, they made the name of Sarouk prominent. The quality of Sarouk rugs made foreign companies such as Ziegler gradually establish their offices in Sultan Abad in the late 19th century and focus on the production of Sarouk rugs (See Figure 2). "The first known attempts to organize the production of rugs in Iran using foreign capital were made by Ziegler trading enterprise in Sultan Abad (now Arak)" (Yarshater, 2005, p. 99). "The oldest foreign business center operated in Iraq (Arak) was the branch of the English company Ziegler. This Swiss-origin company started its commercial activities in the 1270s/1850s from Tabriz by importing Manchester cloth and exporting Gilan silk. In the late 19th century, it started rug trade and rug weaving development" (Ashraf, 1980, p. 53). During its activity in Iran, the Ziegler company "supervised 2,500 rug looms in Sultan Abad and the surrounding villages, especially in Sarouk. The design was prepared, and the pile dyeing was done at trading centers. Based on some agreements, women weaved the rugs at home" (Ashraf, 1980, p. 55).

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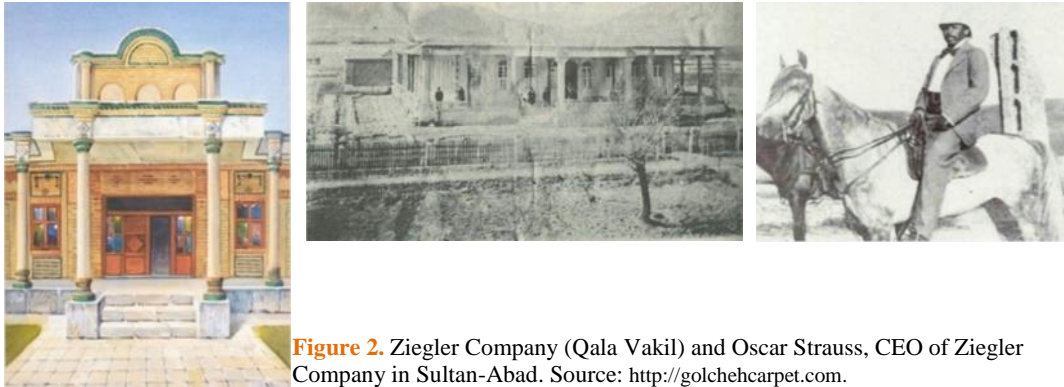


Figure 2. Ziegler Company (Qala Vakil) and Oscar Strauss, CEO of Ziegler Company in Sultan-Abad. Source: <http://golchehcarpet.com>.

Figure 4 shows examples of Ziegler's products. Ziegler company's goal and policy were to produce rugs with motifs suitable for the taste of western society. Therefore, western designers tried to create and present designs based on consumer taste and market needs by modifying, changing, and innovating original and classic Iranian designs. The samples of these designs are not seen among Iranian rugs and in the periods before and after that era, especially the last quarter of the 19th century. The samples studied in this research are related to this particular time. European producers, of course, not only in the design but also the coloring pattern and dyeing of the designs were changed based on the tastes and interests of the European Community (See Figure 3).



Figure 3. A sample of Ziegler company's initial plans and studies, Haqdadi collection. Source: Author.

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Figure 4. Examples of Ziegler productions, layout (top) and Mustofi (bottom).

Source: <https://claremontrug.com/antiqu>.

Claremont Rug Company

Claremont Company was founded in 1981 in America by John David Winitz. This company is one of the most essential and prominent collections that own the most exquisite and rare old Iranian rugs, especially the 19th-century Sarouk rugs. Some exquisite and expensive Iranian rugs sold at Christie's auctions belonged to the Claremont Company. The head of this company named 2010 "the year of the rug". The large-scale Sarouk rugs of this company are from around 1800 to 1910, which Ziegler produced to export to the West (See Figure 5).



Figure 5. A view of the great Claremont complex in America. Source: <https://claremontrug.com>.

Sarouk rug: Iran's global brand of rug

Sarouk is a village in the north of Arak and one of the villages of Farahan district, which in the past gained world fame due to the production of high-quality rugs, resulting in registration in the World Intellectual Property Organization (WIPO)¹. The exquisite Sarouk rugs were famous at the end of the last century [19th century]. At that time, only rugs were made in this area, and the prepared rugs were like shields in terms of dryness and hardness. They were woven very tightly, the piles were cut short, and they were polished very well. The design of the rugs was often Corner-Medallion on pale goldenrod or dark blue background. In fact, Sarouk is "one of the most prominent centers of weaving in the geography of Farahan and Arak" (Afrough, 2020, p. 2) and one of the best rugs in Iran in

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the 19th century. Ashenberner believes: "The best and most beautiful Sarouks are from Arak." This opinion of Rug experts is probably based on obtaining export markets. Good and high-quality rugs were exported to the whole world, especially America and Europe, and Sarouk spread as the origin of rugs during the 19th century" (Ashenberner, 1995, p. 83) (See Figure 6). In fact, the date of publication of the Sarouk rug is relatively late (around the second half of the 19th century AD), but these rugs, especially the old ones, are due to their elegant and delicate pattern, their soft and vivid colors, and their exact and robust texture, rightfully, are of great interest to rug experts. These rugs have particular and prominent original features, and this is true from the perspective of not only its decorative elements but also its style, which is determined through a certain rigor in the reconstruction of some floral motifs" (Hangldin, 1996, p. 83). Table 1 shows the technical and aesthetic characteristics of the Sarouk rug.



Figure 6. Examples of exquisite and elite Sarouk carpets, 19th century. Source: <https://claremontrug.com>.

Table 1. Technical and Aesthetic Elements of Sarouk Rugs. Source: Authore.

Patterns and Designs (motifs)	All kinds of designs and motifs, including various Corner and Medallion motif, Harati motif (in and out fish patterns), Bute Miri, altar and potted tree, various types of designs.
Size	In addition to large and combined sizes, all common and regular sizes were woven.
Color	Blue, dark blue (mostly on the margins), red (for background), green, ivory, a shade of red for drawing colors, yellow, shades of brown
Warp and Waft	The wrap in Sarouk rug is made of cotton, and the type of knot is asymmetrical and with knot density varying from 1600 to 4900 knots per square meter: Two cotton wefts pass through the wraps, one loose and the other stretched, which are sometimes colored in pink or azure. In some samples, after every five or ten Wates, a third supplementary weft is also added. Accuracy in the texture and abundance of the wefts creates a significant compactness in the Sarouk rug, but the quality of the materials used often causes the rug thin and wear faster over time. Source: Sabahi, 2014, p. 369.
Knot	Persian knot is used. The texture varies from medium to fine (5000 knots per decimeter square). Source: Aschenbrenner, 1995, p. 83.
Quality	Sarouk pieces belong to the best group of rugs. Even among recent export products, they have a high value in terms of rigidity. Old and antique Sarouk rugs can be found at exorbitant prices only in deals led by brokers at auctions.

Overall flower design: the most famous Sarouk design

Among the original and old designs of Sarouk, there is an overall flower design, which had many fans in America and Europe, who, due to the interest that Americans showed in the color "pink" or "Dough Ronasi"², it was called "American-interest Sarouk". Today, similar samples of this design are offered in the Arak market, which is identical to the old rugs of this design only in the form of an overall flower (See Figure 7).



Figure 7. The common design and map of today's flower bouquet is similar to and imitation of the original old map, Arak carpet market, Mahdieh Palace. Source: Author.

Structural elements and characteristics of selected samples of Sarouk rugs (background space, Medallion (Toranj) and Sar Toranj, Corner, Margin)

Regarding structure and visual elements, Sarouk rugs of the Claremont collection have a particular structure and different visual elements compared to contemporary rugs. One of the striking features of the mentioned samples is that the patterning is densely done, and the entire area of the rug is decorated with flowers and small and large lines (See Figure 8). In fact, the designer has avoided empty space, an attitude that is part of the aesthetics of Iranian art.



Figure 8. Examples of Sultanabad school carpets (Sarouk), with a busy background and avoiding empty space. Source: <https://claremontrug.com>



1. Medallion (pond, lozenge) and its characteristics: The Medallion is one of the present and often constant elements and arrays in the center of the rug background. In addition to its visual superiority, it has aesthetic and symbolic aspects. Also, it has an important place in the traditional rug design system. Medallion design has always had an order and beauty, complexity and perfection, in its whole and parts. In addition to being decorative, this motif contains symbolic concepts arising from Muslim Iranians' beliefs and worldviews. Therefore, it appears in different shapes and formats in the center of the rug, and its size varies depending on the application and the use. Even though the Medallion is a part of the architectural structure of the garden of this world, it is an implicit expression of the heavenly ponds mentioned in the description of the Quran. Medallion, this most central rug area, is known by the nomads and among their rugs as ponds or lozenge. This motif was designed in Sarouk rugs of the 19th century, and specifically, in selected samples, various and unique types of it were used. The variety of forms and the originality of the Medallions of these rugs at the time of fame is a great revolution in the rug weaving system of Iran and after a period of recession (from the overthrow of the Safavid dynasty to the middle of the Qajar period). However, a part of this fame and variety should be traced to the previous patterns, i.e., classic, court, and custom-made rugs of the Safavid era, as the basis and origin of the Medallions' design above. The Medallion, along with other components and aesthetic arrays, has played a constructive role in the preciousness and elitism of the rug field and its export system to the target markets. Using the space of multiple Medallions and creating depth as a visual technique for attraction and better visibility is one of the characteristics of the Medallions of this type of rug. The designer has tried to highlight and make this central element of the rugs as visible as possible with intelligence and using various visualization techniques. Below are three samples of these techniques, which are part of the aesthetic characteristics of Medallion in the study samples.

1.1 Visual priority: The priority of vision: Visual priority or priority of vision in an artwork makes the space or a part of that work appear faster and at first glance, and visual priority occurs first in that part, and this happens with the help and benefit of the existence of elements. There are strong forces and qualities in that space. Therefore, the technique of visual priority in the studied samples and in connection with different elements and parts of the rug, due to the possession of strong inner and peripheral visual qualities and elements of the rugs, occurs first in this part. By activating qualitative forces, the space of the

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Medallion attracts and focuses the viewer's eye. In fact, the surrounding space with cover and support makes the Medallion space visible first (See Figure 9).



Figure 9. Visual superiority in samples of Lakh carpet and Taranj Sarouk. Source: <https://clearmont.com>



2.1 Attractive and attracted (dominant and dominated): Among other common techniques related to the structural elements of the rug is the attractive and attracted technique, where one element and space may be attracted and dominated over other elements. For example, this phenomenon occurs in Sarouk rugs (See Figure 10). In these designs, the designer intends to see the central Medallion's attractive and dominant role in the first place. Therefore, other elements to highlight and give importance to the atmosphere of the Medallion are a favorable composition and decorated and harmonious placement.



Figure 10. Dominant and inferior quality in Sarouk carpet samples. Source: <https://clearmont.com>.

3.1 Applying unique forms and structural complexities: Another feature of Medallions is the use of unique forms, structural complexity, and density of their space by lines and tiny motifs in such a way that there is no empty space in any of the Medallions. Medallions are different from each other in form, body, and type of decoration. Sometimes one or more

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of a Medallion is placed in the design space and forms a structure without disturbing the order and composition of the whole motif. In addition, color contrasts in the Medallions space have created a unique harmony in the rug's background (See Figure 11).



Figure 11. The components of "peripheral space" and "special forms and structural complexities" in Sarouq carpet fringes. Source: Author.



Types of Medallions in Sarouk rugs

The Medallion element, in simple or complex form, in classic and urban woven rugs, is generally divided into round, oval, lozenge, and polygonal types. The Medallions in the studied rugs include a variety of shapes and forms, as shown in Table 2 and Figure 12.

Table 2. Classification of Medallions of Sarouk Rugs- Selected samples. Source: Author.

Medallion Varieties						
Number of Medallion	1 Medallion		2 Medallion (Multiple Medallions, 2 separated Medallions)		3 Medallions	
Sar Toranj Element	With no Sar Toranj		With Sar Toranj			
Medallion Form & Characteristics	Oval Shape	Circular Oval, Lozenge Oval	Polygon	Hexagon	Cross-form	Staircase Square
		Long & Stretched Forms, Short & Wide Forms		Hexadecagon	Long & Stretched Forms	

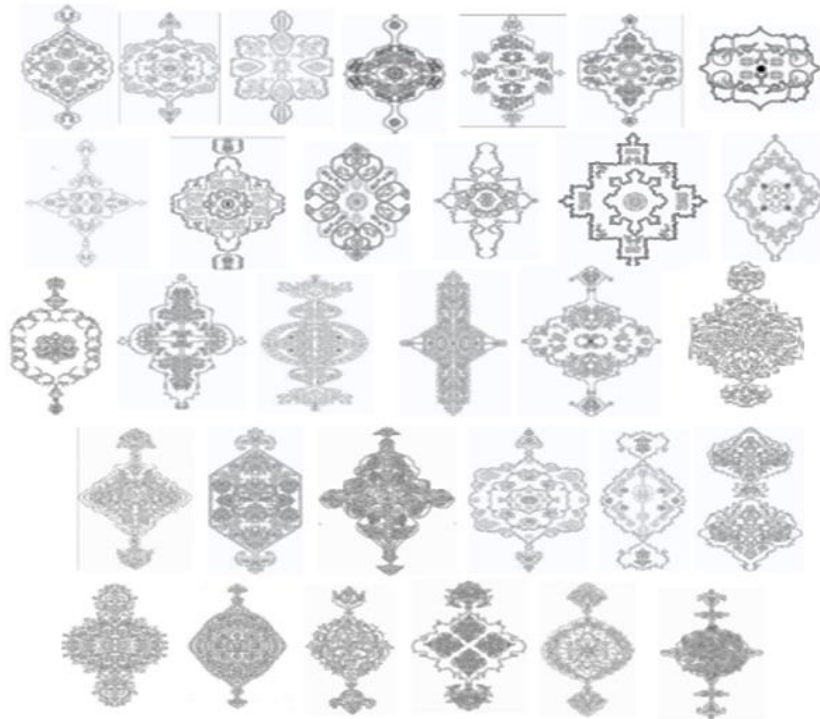


Figure 12. Linear and graphic design of different types of tranjas of selected samples of Sarouk carpet. Source: Author.

2. The motif of Sar Toranj in Sarouk rugs: The second structural element in the background space is the Sar Toranj, which has a different expression in terms of form and decoration in the Sarouk rug. The Sar Toranj is said to be the part and motif at the beginning and end of the Medallion (Toranj), which decorates it. Often, in all Corner-Medallion designs of Iranian rugs, Sar Toranj is present. But as an exception, it is not present in some motifs. Except for one case, the selected examples of Sarouk rugs have a Sar Toranj or a Kolaleh of various shapes. The important point about these Sar Toranj is that, unlike the rugs of other schools in Iran, where Sar Toranj mainly has an empty and relatively low-density atmosphere, it includes a crowded and dense atmosphere here. The forms of Sar Toranj are often heart-shaped and saucer-shaped. Table 3 shows Sar Toranj of selected samples, except for one rug.

Table 3. Types of sardranj forms in Sarouk carpets. Source: Author.



3. Corner and its types from the perspective of space creation (setting): The Corner is another part of the rug's structure and the background, which has a different structure in the Sarouk rug. The boundary of the space around the central Medallion, compared to the corners and angles of the background, causes the formation of the space of the rug or the Corners. As an important part of the rug structure, "the Corner is very effective in its presentation and shaping. Regarding the motif it creates, it is possible to show the background and text in various shapes, such as square, rectangle, oval, and circle".

Typically, the Corner is a quarter of the central Medallion, repeated in the corners. In the studied samples, the Corners have various forms and shapes (See Figure 13). Corners are sometimes long and continuous and occasionally short and separate. According to the extension and diversity of various Corner structures in Sarouk rugs, the structure of this space includes five categories: (A) Independent Corners; In carpets with such Corners, the Corner element and space are formed independently. B: Pseudo-Corner space; In some rugs, the structure and space of the rug are occupied by a decorative element such as a bunch of flowers and bushes. C: Paired Corners; double corners or nested Corners. Some rugs have two Corners. In fact, a small and internal Corner is placed inside a large and external one. D: Continuous Corners in the width or length of the rug; These types of Corners are stretched from the width side (joining the Corners from the width causes the formation of the altar space – portal of the altar) or the length of the rug and are connected. E: Long and elongated Corners; These types have a small width or a relatively long length or height (See Table 4).



















Figure 13. Forms and forms of elasticity in Sarouk carpets. Source: Author.

Table 4. Types of Corner Regarding the Position in the Background of Sarouk Rug and the Color of Background. Source: Author.

				Description
Separate or Dis-contiguous Corners		Long & Stretched Corners		The background colors of Sarouk rugs include five separate colors and three combined colors, which, in order of increasing use, include: ivory, red, dark blue, blue, brown, ivory-red, ivory-blue, dark blue-red.
Contiguous Corners (Linear)		Pseudo-Corner		
Contiguous Corners (Lateral)		Paired Corners		

4. Margin and its features in Sarouk rug: In the samples studied, the Margin element has acted as a structured boundary for creating unity, preventing the dispersion of vision and visual forces, as well as coordinating and directing the audience's attention and these forces into the work. In fact, by highlighting themselves compared to the inner part, the Margins as the outer part have caused the convergence of the surface and structure of the rug and the internal unity of the set of rug elements. They also have prevented intensifying the relationship between the rug and its center, i.e., the Medallion. Among the other features of the Margin in these rugs, the following can be mentioned: 1. Quality of elements and tiny motifs: Many motifs in the Margin are sometimes different and taken from the context. They have been used independently of the context, and in both cases, the connection and modeling of the context and the Margin are different. Although a balanced and intermediate state should be considered in repeating and modeling the motifs of these two spaces. 2. Direction of motifs: In some of the Margins and depending on the motifs, their composition, and color, the eye's attention and the visual forces are directed towards the center and background of the design. 3. The size of motif: In some of the Margins of Sarouk rugs, especially the older samples, the central motifs and filling motifs are designed with larger, smaller dimensions or with proportions compared to the background motifs. 4. Movement in motifs: The space of the Margin is sometimes associated with movement and sometimes stillness, depending on the repetition and rhythm of the motifs. In [Table 5](#), the features of the Margins are shown along with the visual samples.

Table 5. Characteristics of Margins of Sarouk Rugs. Source: Author.

Elements and Characteristics of Margins	Margin	Background	Margin	Background
Quality of Elements and Tiny Motifs				
Size of motif				
Movement in motif				
Direction of Motif				

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The Margins in the studied rugs have five, and in some cases, seven; the wide and large Margin is in the middle, and the small Margins are created individually or in pairs on the sides of the large Margin. A rare and exceptional case can be seen in one of the rugs, which is a decorative Margin next to the small inner Margin that is not woven in the outer part (See Figure 14). The existence of a "Samavari Margin" (due to the similarity with the Samovar) is also one of the other features of the Margins of Sarouk rugs, especially in and out fish patterns, which can also be seen in the selected samples (See Figure 15). In Table 6, the types of Margins of the chosen samples are shown, in which the navy blue color (or dark blue) is the most, followed by red, black, and ivory, respectively, of the background colors of the Margins in the studied samples.



Figure 14. Right, three borders (large in middle and small pair on sides) second: five borders, third: seven borders, fourth: three borders with an additional border. Source: Author.



Figure 15. The famous border of Samavari, in Qali Saruq. Source: <https://claremontrug.com> And in the fish map (bottom), a similar collection. Source: Author.

Table 6. Types of borders in Sarouk carpets. Source: Author.



Coordinates of studied samples

The Sarouk rugs in the Claremont collection have technical, visual, and historical dimensions, which are presented below as their identification. These dimensions include the design, type of warp and weft, size, wate number and type of knots, background color and Margin, texture date (See Table 7), and image (See Table 8).

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Table 7. Coordinates of Sarouk Rugs Studied in Claremont Collection. Source: Author.

Design Type	Type of Warp & Weft	Size (cm) Width & length	Wate Number & Type of Knots	Background Color	Margin Color
Corner & Medallion	Cotton & Wool	Width between 102 and 227 & length between 140 & 366 cm	40 asymmetric Wates(Persian texture)	Dark blue, Ivory, red (Doughi)	Dark blue, black, red (Doughi), ivory, bay
Used Colors	Red (Doughi), jade green and turquoise, navy blue, azure and sky blue, black, white, light and dark brown, elephant color (gray), mustard yellow and gold, dark red, purple, ivory, and copper (onion skin).				

Table 8. Selected examples of Sarooq rugs in the Claremont collection.

Source: <https://claremontrug.com>.

						
Late 19th century	Around 1900	Late 19th century	19th century	Late 19th century	Around 1900	Late 19th century
						
Late 19th century	Late 19th century	Late 19th century	Around 1850	Late 19th century	Around 1890	Around 1875
						
Around 1900	Around 1850	Around 1880	Late 1800	Late 19th century	Late 19th century	Around 1900
						
Around 1910	Around 1875	Late 19th century	Around 1890	Around 1900	Late 19th century	Around 1875
						
Late 19th century	Late 19th century					

Conclusion

In this research, 30 pieces of authentic Sarouk rugs produced by foreign companies and stored and displayed in the Claremont collection were studied and analyzed from a technical and aesthetic perspective. The date of weaving or production of these rugs, as shown in Table 8, is related to the last quarter of the 19th century. The critical point is that the lack of a reliable and trustworthy source makes it unclear which company's products the surviving and studied samples are. But what is evident is that these magnificent textures are, without a doubt, Sarouk products. By observing the technical and visual qualities of the structural elements of these rugs, it was determined that their text has various formal and visual characteristics and indicators. At that time, due to the export value of rugs, piles and wraps, the most desirable materials were high-quality wool and cotton, and the dyes were also excellent vegetable dyes. Limited colors in the form of a conscious cohabitation have made a good combination and color scheme. These colors include red (Doughi), jade green and turquoise, navy blue, azure and sky blue, black, white, light and dark brown, elephant color (gray), mustard yellow and gold, dark red, purple, ivory, and copper (onion skin). The structural elements in this article include margin spaces, Corners, background, Medallions (Toranj), and Sar Toranj, and visual elements including design, pattern, and color in the text and Margins of these examples, which were studied, examined, and analyzed. These elements have specific characteristics of 19th-century design. The designed content includes various motifs with a Shakhe Shekasteh and half curve, which is one of the most important features of the rugs of this period, intertwined lines and tendrils, and repetition of primitive and unusual Palmette flowers in the middle of a navy blue, red, and sometimes ivory background with small geometrical flowers and petals connected. The motifs of the Margin are modeled and taken from the motifs of the background, but with a different reading than what is done in the background. Also, Corners have various forms. These elements include separate or discontinuous, continuous (longitudinal), continuous (transverse), long and elongated, pseudo-Corner, and paired elements. The general structure of the rug has a symmetrical order and stable composition.

Appendix

1. Global registration in the World Intellectual Property Organization (WIPO), based on the Lisbon Treaty and through a continuous judgment process and in accordance with international laws, was carried out and registered in the World Intellectual Property Organization (WIPO) located in Geneva. The global registration process, which lasts for about a year, after the national registration in the General Directorate of Industrial Property of the country's Deeds and Real Estate Registration Organization and the preparation of the Lisbon Declaration and the preparation of an expert report (including the history and geographical location of the area in question, the technical specifications of the raw materials produced and used, texture features, motifs, and coloring). The file sent to the WIPO World Organization, after the expert review and inquiry and comments of all the member countries of the Lisbon Treaty, enters the final stage, and if there are no claims and objections from the member countries, it will be entered into the global record.

2. A special pink color that was a combination of alum, madder, and yogurt or buttermilk.

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