

Thesis Book of

**Persian**

**Reviving**

**Collection**

Remembering Persian culture based on  
Safavid dynasty art with European look

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Persia is a name of country which reminds the new generation of the world desert, war and strong religion but for me and other Iranians it reminds happiness, love and strong culture. Iran has one of the deepest and most ancient culture and origins in the world which is going to be forgotten completely by foreigners and even Iranians.

As I immigrated out of my country, I decided to be useful for my culture and people and try to bring back the real Iran that was existed to the world. For sure I cannot do anything so big and effective for it but at least I can help to my friends and people around me to see the real Iran, so I wanted to dedicate the most important part of my studies which is my thesis to this topic.

One of the items that could show the rich roots of a country, is the culture and behaviors of its people. In this order I decided to put that as my starting point of thesis. In this way I started my research from the elements which form a culture, such as art, music, literature and tradition in Safavid, an important dynasty, which Iran had the most develops in art, architecture and fashion.

So , I decided to design a capsule collection with its textiles regarding and with the base of the Persian art, culture and try to develop it in European look in order to revive the beauties and importance of Iranian culture. I also tried to use main elements that were important to ancient Persia such as Persian carpet and mosque tiles in order to be more in Persian way.

Persia è un nome di Paese che ricorda alla nuova generazione il deserto mondiale, la guerra e la forte religione, ma per me e altri iraniani ricorda la felicità, l'amore e una forte cultura. L'Iran ha una delle origini e delle culture più profonde e antiche del mondo che rischiano di essere dimenticate dagli stranieri e persino dagli iraniani. Quando sono emigrata dal mio Paese ho deciso di essere utile per la mia cultura e per la mia gente e di cercare di riportare alla luce l'idea del vero Iran. Di sicuro, non posso fare nulla di tanto grande ed efficace ma almeno posso aiutare i miei amici e le persone intorno a me a scoprire il vero Iran; quindi ho voluto dedicare la parte più importante dei miei studi, la mia tesi, a questo argomento. Uno degli elementi che potrebbero mostrare le ricche radici di un Paese, è la cultura dei comportamenti della sua gente. In questo modo ho deciso di metterlo come punto di partenza della tesi: ho iniziato la mia ricerca dagli elementi che formano una cultura, come l'arte, la musica, la letteratura e la tradizione in Safavid, un'importante dinastia Iraniana che ha influenzato la cultura nell'arte, nell'architettura e nella moda. Ho deciso così di disegnare una capsule collection di tessuti a partire da questi stimoli culturali, alla base della cultura persiana, e provare a svilupparla in un look europeo per far rivivere le bellezze e l'importanza della cultura iraniana. Ho anche cercato di utilizzare gli elementi principali che erano importanti per l'antica Persia come il tappeto persiano e le piastrelle delle moschee.



My project is a collection of eight pieces of garments with different textiles, which are designed by getting inspiration from ancient Iran and its culture. Culture is the first word which I started my research from, because you can reach to different elements, beliefs and behaviors of a country from its culture. In this way I chose a dynasty which Persians had the main developments in art and fashion in it, which is the Safavid dynasty.

In the first part of my research, I reached to the main elements of Persian culture which are Persian art, Persian literature and Persian architecture.

In the first part, I tried to make the idea clear and show how important it is to revive my culture to me.

The second part is dedicated to the main research about culture, tradition, different arts and textiles, both Persian and European and their common points. Also the Safavid dynasty, which is the dynasty where I could find these arts mostly there.

Then I have a case studies part which I collect the most related cases to my thesis and the ones I used them in my inspiration. I got inspiration of mosque's tiles from architecture, Persian carpets from interior, calligraphy from literature and family trees and vases in the house from the culture of Iranians for my textile collection.

The fourth part is the solutions and how I started from these inspirations to reach to the final collection by mixing both arts and looks and the materials.

And the last part is the collection of coats with the collection of textiles. For the capsule collection, I decided to design the pieces of garments for women which care about the history behind the clothes that they wear. They could be both Persian or European. The first group are people who know the history of their country and are trying to make it alive and to be proud of what they wear. Secondly, people who are interested in history, uniqueness and colors.

A

# THE IDEA

- Why this topic

A

As I'm Iranian and my real culture and its roots are going to be forgotten and destroyed, I always look for a way to keep it alive. Iranian culture is one of the oldest and richest culture in the world, and it has influenced some other cultures like Italian, Macedonian, Greek, Russian and some other parts of Asia. Their common religion is Islam, and they are trying to mix some of their believes, cultures and traditions with the religion by passing the time.

I did my bachelor's in architecture, and I was always amazed by Iranian ancient patterns on tiles, mosques, ancient furniture and Persian carpet. In this way I started doing my research on this topic and how I merge it to fashion.

I looked back to the designs and the details of textiles of middle east, especially Iran, so I decided to work in those textiles and prints by recreating textiles by having them as my concept and inspiration in order to relive my culture in contemporary era. So, I want to reestablish a sort of rediscover of this culture and tradition.

B

# THE RESEARCH & MOTIVATIONS

- What is culture/tradition
- Common points of European and Persians
- Persian art
- European art
- Persian textile
- European textile
- Persian calligraphy
- Safavid dynasty

Culture is a way of living. It has plans and programs on how we could live and behave. Culture consists of common set of values, which encourages and influences human behavior, beliefs, objects and characteristics. Each culture has specific common subjects such as ceremonies, clothing, events jewelries and traditions.

Tradition includes different values like faith, a good education, freedom, integrity personal, a strong work ethic, responsibility, and being selfless. Tradition provides a forum to showcase role models and celebrate the things that really matter in life.

**The difference of tradition and culture:** Traditions are set of what people believe and how they behave by them that are passing from one generation to the next generation. Culture is describing the common characteristics elements of the whole group of people who has the same culture, which has been collected throughout the history and the historical challenges of that specific culture.

**B**

We can also find the effects of culture and tradition directly on how people dress and the way that they choose their clothes pieces on their daily life. which encourages the designers to build products with sensitivity to people's lived experience. This research pushed me to go deeper through history of Iran. I found out there were some periods in the history of Iran which people were caring about their clothes and the way that they dress. Safavid dynasty, a dynasty which even though they were dressing in middle east way, they were trying to get a distance from their traditions from middle east and be closer to European way.

**In culture:**

They both have valuable art and heritage in different fields such as painting, architecture, calligraphy and poetry. That is influencing many cultures and languages. Also, classical Persian poetry have influenced contemporary literature and it reflects the particularities of modernity.

They both care about film and cinema is an important part of their culture.

Being respectful to elder people is another common point of view between these two cultures.

**B**

Companies are hierarchical and the top members of the company make the decisions, it could be one person or a small council.

They dress formal and conservative in their business.

They also have some common points in the art.

**In art:**

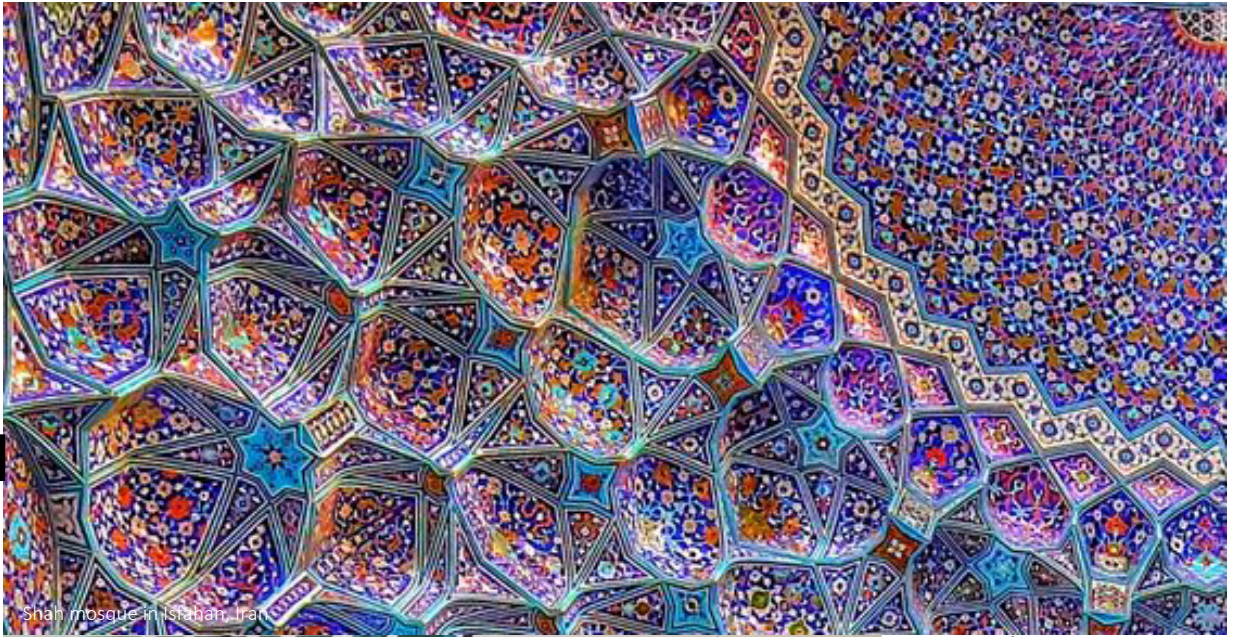
The main artistic elements of Iranian art are Persian rugs, painting and miniature, poetry and ceramics, music, literature, environmental design, architecture, Persian gardens, Persian calligraphy, tilework, cinema, metalwork (ghalamzani, khatamkari, minakari), relief and sculpture.

The main artistic elements of European art are painting, sculpture, literature, architecture, cinema, music, theater, color, line, shape, form, and texture.

The strength point of the Persian art and its architecture is the merging elements of Median, eclectic nature, Assyrian, and Asiatic Greek styles. The first Persians were professional in constructing complex frieze reliefs. Also is an art form made up of many mediums that include painting, pottery, sculpture, metalworking, calligraphy, weaving, and architecture. By going back in the time, Persian art was in the richest art heritage list of the world.



B



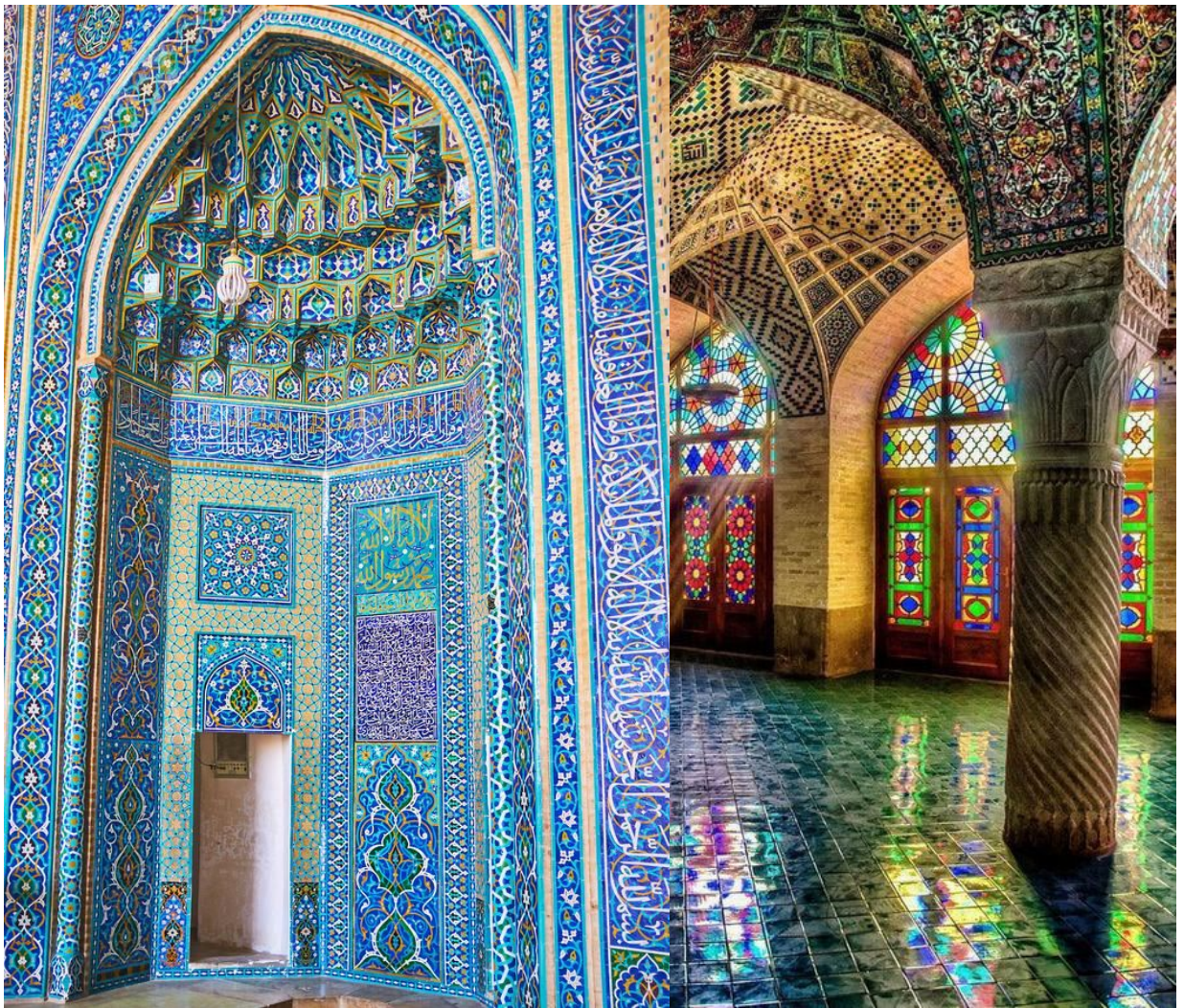
Shah mosque in Isfahan, Iran





Art calligraphy that has been used a lot in the **architecture** of mosques. Among the features used in the architecture of mosques, calligraphy is more prominent. Calligraphy is one of the basic and identifying elements in Islamic architecture and is considered as a decoration in architecture. The presence of Quranic verses and inscriptions in mosques is a clear example of this art, which by reading it attracts the attention of every viewer and causes peace. Today, no mosque can be found that does not have a verse, hadith or text with beautiful calligraphy on its walls.

B





Application of bird motifs and mythological organisms in textiles it is an affirmation that these are based on the aspect aesthetics, in terms of themes and symbols, also have a special place they did. Peacock and simorgh among birds, the highest attendance in the fabrics of Iran and India and this issue because of the richness of the face and, more importantly, the conceptual and symbolic of these two birds. Peacock bird is native to India and from there it has made its way to the Far East and Iran. Peacock symbol of importance and instills this bird's bond with the world of kingdom into the mind of the viewer. The role of peacock in Safavid fabrics is often as the placenta and the chest are seen in the frame, while the door several examples of Iranian fabrics, peacocks from frame fence it has come out and is in the al-Bahali of flowers and trees. In Asalmi culture, peacocks are the chicken of heaven. Sabbaghpour & Shayeffar, Peacock ingots that with the worship of the tree and the sun evokes the epitome of fear, length.

B

Omar, love, is the natural symbol of the stars of heaven, so it embodies godhood peacock's eye, it means the eye of the heart. Two types of sample pitches are fabrics that are used in antiques Personal Gallery No. 10 in New York, Manhattan, Central Kept. Both fabrics are pitched antique. Zarbaft is silky and their motifs of the role of peacocks is symmetrically woven in parallel rows, and it covers the whole fabric. since these two types of fabrics, they have beautiful motifs and textures, as examples of this the research has been analyzed and analyzed. Beshk for diagnosis structure and importance of samples, to the analysis of fabrics the main need is that unfortunately, due to not having access to these textiles have been difficult to detect, but from their ID and the study of historical documents that remain is, it can be recognized that these two pieces of fabric of silk and fiber they're Zorbafat and their taropods are all its Galbton.



Silk Brocade with Gold thread Textile Table Cover Qajar Dynasty 1795 - 1925 A.D Circa 1900

As you can see in the pictures, In Safavid era people were designing with the flowers and calligraphy on **metal or ceramics decorative objects** of the house or the flowers on the vases of flower or water.

B





One of the most important things in that was Persian **carpet** for the Iranian people. So, they were using specific and meaningful prints and designs for the carpets which you could find in all the reach people's house. Each item of the carpet has a meaning to them. For example, flower means bringing happiness and being alive sense to the house. Some birds have the sense of being alive too and using the different colors means different items and aspects of being happy in the house.

B





Another factor of Persian prints were the tiles. They used many different types of prints and designs of the tiles of the mosques, where they were important places for them as they were related to religion, so they had also used these kinds of prints on their fabrics and cloths. You can find many stories behind each design of each tile.



B





There are many important historical monuments and places to visit in Iran which are remained from Safavid era. You can find these kinds of **walls** and written calligraphy phrases on them. Mostly they are regarding to a historical event or a part of a famous poet from that era.

B



There are different types of ancient paintings which people were using in their houses in the past and they could be a case study for making the patterns according to that dynasty.

B





Different styles flourished in different locations; therefore, European art is divided into a variety of artistic periods that historically overlapped. Classical, Byzantine, Medieval, Gothic, Renaissance, Baroque, Rococo, Neoclassical, Modern, Postmodern, and New European Painting are the broad periods.

The history of visual art in Europe is encompassed by European art, also known as Western art. Mobile Upper Paleolithic rock and cave painting and petroglyph art characterized the period between the Paleolithic and the Iron Age and was indicative of the period between the Paleolithic and the Iron Age. The art of Ancient Israel and the Ancient Aegean civilizations, beginning from the 3rd millennium BC, is frequently mentioned in written histories of European art. Parallel to these important cultures, art in some form or another flourished throughout Europe, leaving evidence in the shape of sculptures, decorated items, and massive standing stones. However, it is only with the art of Ancient Greece, which was taken and altered by Rome and disseminated across most of Europe, North Africa, and Western Asia, that a coherent pattern of creative evolution within Europe emerges.

**B**

The influence of Classical art waxed and waned over the next two thousand years, appearing as a distant memory in parts of the Medieval period, re-emerging in the Renaissance, suffering a period of "decay" during the Baroque period, reappearing in a refined form in Neo-Classicism, and finally being reborn in Post-Modernism.

Prior to the 1800s, the Christian church had a significant effect on European art, with the Church's architectural, pictorial, and sculptural commissions providing the primary source of income for artists. During this time, the history of the Church was very much represented in the history of art. During the same time period, there was a resurgence of interest in heroes and heroines, legendary gods and goddesses, great conflicts, and strange animals unrelated to religion. Most of the art produced in the previous 200 years has been made without reference to religion and frequently with no ideology at all, although art has frequently been inspired by political issues, whether reflecting customers' or artists' concerns. Different styles flourished in different locations; therefore, European art is divided into a variety of artistic periods that historically overlapped. Classical, Byzantine, Medieval, Gothic, Renaissance, Baroque, Rococo, Neoclassical, Modern, Postmodern, and New European Painting are the broad periods.

European **architecture** has some characteristics: continued use of Roman arches and columns, domed ceilings and basilica structures, emphasis on the interior decoration over the exterior – Decorative tile mosaics and gold detailing are two very common features. European architecture in the early middle ages may be divided into early Christian, Romanesque architecture, Russian church architecture, Norse architecture, Pre-Romanesque, including Merovingian, Carolingian, Ottonian, and Asturian.

B



The Galleria Vittorio Emanuele II in Milan



Frederik's Church, 1749, Copenhagen



chateau de Chantilly near Paris



The **paintings** were realistic and huge in size.

The Europeans introduced the new technique of oil painting which gave clarity and realistic touch to the paintings. The paintings of the European artists depicted the culture, the strength and the life of the people of Britain.

B



Streetscene in old town Greece, Regina Femrite



Max Nonnenbrunch, the swan lake, German symbolist painting 1886



Streetscene in old town Greece, Regina Femrite



The Soloist art print by Giuseppe Signorini



The Statue of Europe (also referred to as Unity in Peace) is a **sculpture** symbolizing peace through European integration, while at the same time aiming to demonstrate the motto of the European Union (EU), "United in Diversity". Spirituality and religion are perhaps the oldest yet most significant reasons for the creation of sculptures. In ancient times, people used carved stone to represent their deities. The practice continued in all continents, where societies decorated their temples and gardens with statues of their respective gods.

B



Opera House, Vienna



Michelangelo gold eye mas

European interior design style is a very broad term encompassing many strong style influences and overlapping design styles, such as Tuscan, Italian, Spanish, English and French. Each country's architecture has diversity within its regional style and was greatly influenced by travel across these varied regions.

B



St. Charles's Church / Karlskirche



European Chic



Europe has also its **textile** specifications. Cotton is the leading fiber for clothing purchased in the EU, used in 43 percent of new textiles. Polyester ranks in second place, used in 16 percent of new clothing purchases. Textiles are classified according to their component fibers into silk, wool, linen, cotton, such synthetic fibers as rayon, nylon, and polyesters, and some inorganic fibers, such as cloth of gold, glass fiber, and asbestos cloth.

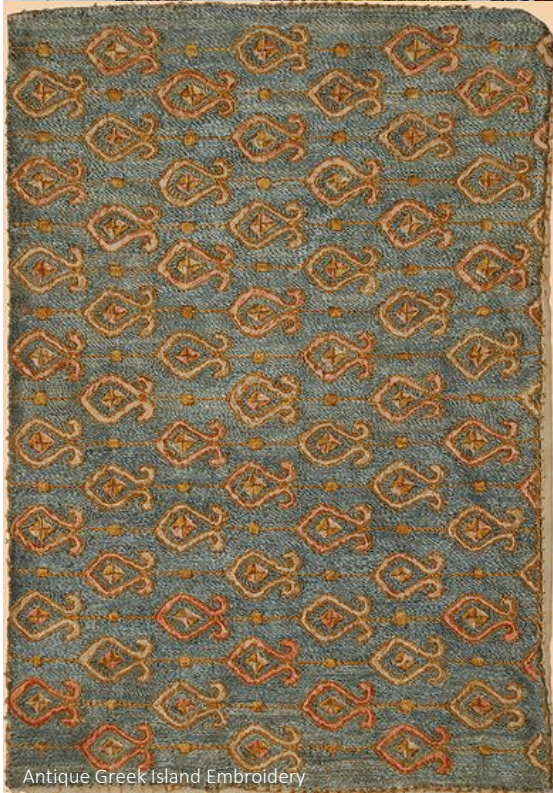
B



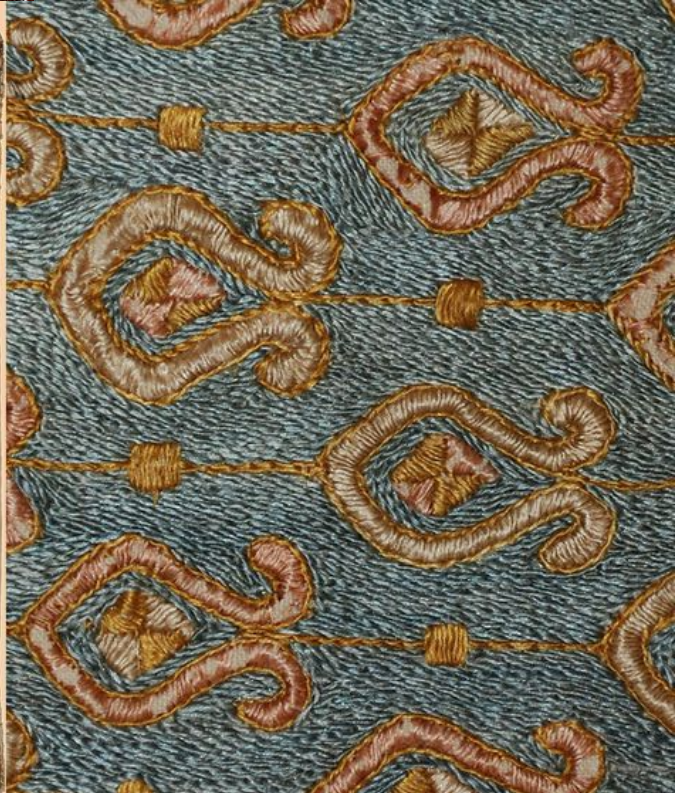
Pair vintage French curtain mid-century Boussac, 1870



burnout velvet chandelier, inspired by antique European textiles



Antique Greek Island Embroidery





B

Pictorial depictions of ancient Persia's clothing originate mostly from rock reliefs, metalwork (including coinage), seal imprints, and, from around the second century C.E., wall paintings. The information is fragmented and episodic, and it mostly concerns the royal families, the military, divinities, and occasionally clerics; women are rarely shown. Textiles and costumes from Elamite. The Elamite empire ruled the territory from eastern Mesopotamia to central Asia and Pakistan in its zenith, but its political power faded about 1100 B.C. Early Elamite cylinder seals depict bearded men wearing multi-layered skirts, similar to those discovered in votive statues from Mari (an ancient Syrian city), and clay tablets demonstrate that wool and flax were being sold to surrounding areas. Female creatures wearing similar but larger skirts are among the seals. A bronze statue of Queen Napirasu from Susa (now in the Louvre) depicts her wearing a diagonally necked bodice with elbow-length sleeves, a long, bell-shaped skirt with wide decorated bands around the hips and down the left front, fabric flaps on the right hip, and a deep fringe (possibly of sheep wool) around the hem. Although severely damaged, later Elamite rock reliefs show ankle-length, long-sleeved gowns with projecting shoulder collars. Textiles and Costumes of the Achaemenid Empire (550-330 B.C.) The Persian Achaemenid family defeated the Medes of northwest Iran, capturing territory that stretched from the Balkans to the Tian Shan mountains in central Asia and China, until Alexander the Great destroyed them. The ceremonial capital of Persepolis provides the majority of costume pictorial evidence; scholars are split on whether details on the so-called Oxus Treasure (British Museum) and surviving clothing from other central Asian sites such as Pazyryk should be considered Iranian Achaemenid or central Asian dress. The Louvre's Persepolis reliefs and Susa tile revetments show two distinct male costumes: the "Mediterranean" dress of long trousers tucked into ankle boots, a tunic under a knee-length, a long-sleeved coat (kandys) draped over the shoulders, and a rounded soft cap encircled by metal fillet; and the "Persian" dress of an ankle-length, draped skirt, a top with four deep pleats at the elbow, and a tall, fluted cap (possibly of feathers or padded felt). It is the latter garment that has sparked debate. Anna Roes argued for a sophisticated construction of two separate pieces: a waist-length cape with a triangular insert at the elbow creating four sleeve pleats, and a sari-like skirt with hanging fabric bands down the front, back, and sides, rejecting a 1930s theory that the garment was made of an unseamed rectangle of fabric folded on the shoulders and belted to form drapery folds. P. Beck (1972) presented a new construction based on two lengths linked at the shoulder, both cut differently to give the characteristic sleeves' curves and pleats. In terms of the skirt as depicted on seated figures, neither argument is totally convincing. Men's hair was neatly curled behind the ears to shoulder length at court, and beards (which may or may not have been artificial) were painstakingly styled into ringlets, interrupted by rows of tight curls. Textiles and Costumes from the Parthian or Arsacid Period (250 B.C.-224 A.D.) During the Parthian period, the multiple Silk Roads that crossed Asia flourished, delivering Chinese silk to the West in exchange for horses, wool, and linen. Short-staple cotton was probably grown in eastern Iran, although it was also available in east Africa and the Persian Gulf. The most detailed information about this period's dress comes from pictorial art from the ancient cities of Palmyra, Dura Europos, Hatra, and Nimrud Dag—as well as the central Asian regions of ancient Syria, Iraq, and Anatolia—but modern specialists in these areas often classify such clothing as "national" rather than "imperial" Parthian dress. Although the Palmyran sculptures show a long linen tie, twisted and looped, the man of rank wore a hip- or thigh-length belted tunic with narrow, long sleeves. There were various methods of fastening tunics, possibly denoting differences in rank, status, or, perhaps, office: wide diagonal openings right to left, small and deep rounded necks, square necks, and extended neck

lapels fastening below the front left shoulder.

A long-sleeved, calf-length, narrow-fitting jacket was worn over the tunic, which occasionally featured heavy drapery folds producing a U-shaped apron. Loose pants were gathered at the ankle or into calf-length boots, which were typically richly patterned and banded along the center of the leg. A long-folded stole, or silk strip, on the left shoulder, as seen on some figures, could suggest priestly clothing. Regarding head covering, gods, kings, and generals (as those at Hatra and Nimrud Dag) are shown with tall helmets with a narrow front profile, decorated with "pearl" beading. Information regarding female attire is sparse. The Greek chiton is said to be the inspiration behind the Palmyran dress, but ladies' bodices in Khaltchyan wall-reliefs are close-fitting with a deep or shallow neck, with additional material flaring from the breast band. Below this a trailing pleated skirt was worn, and a long, wide stole covered the shoulders or was draped over the arms. Sasanid Textiles and Costumes (224-658 A.D Iranian cotton, along with linen, flax, and wool, has been traded to China since the fifth century. Silkworms were transported into Central Asia in 419 C.E., according to Chinese imperial histories, whereas Arab history and Iranian poetry say sericulture was developed in Sasanid regions around 300 C.E. Although eastern Mediterranean countries had developed draw-loom technology, most dress textiles were still manufactured on the narrow back-strap loom. Sasanid wool and silk dress fabrics are generally connected with tapestry (slit) weave and compound twill weave, respectively. Shahs are seen in rock carvings near Shiraz wearing fitting bodices made of molded leather and full-length trousers or chaps with long wavy curls made of sheepskin or very fine fabric. A draped apron-like tunic, reaching to the lower leg in front, was worn by the mid-fourth century, and some later silver dishes portray a tunic with stiffly pointed side corners. The royal attire was a long-sleeved, knee-length tunic in richly patterned woven silk or embellished with padding appliqué forms by the late fifth or early seventh century, depending on the date of a carving at Taq-i Bustan. The belt contained hanging lappets denoting position (the more numerous, the higher the rank). The central front clasp, neck, cuffs, and hem margins were all embellished with a double row of beading. Large trousers were gathered into soft ankle boots with long ribbon ties underneath. Princes and generals wore tall caps with a slight Phrygian curve terminating in a bird or animal head or ornamented with a stylized symbol, while shahs wore a peculiar crown with a big "balloon" (perhaps of hair). The majority of information on women's attire comes from a few images of the Zoroastrian deity Anahita and court entertainers. Anahita wears an ankle-length robe with diaphanous folds and a creped ribbon belt in a late-third-century relief at Naqsh-e Rostam. Her long-sleeved robe slips from a shoulder clasp at Taq-i Bustan, carved at least 150 years later, with a sleeved coat (perhaps felt) falling over her shoulders. Her tasseled hat is more extravagant than the female musicians' headdresses in the hunting compositions below. Female dancers in Sasanid metalwork are distinguished by their long stoles wrapped over the front at hip height. The royal ladies' attire is similar to Anahita's, and the children wear tiny replicas of the regal costumes in the few images of royal females. Zoroastrianism was publicly fostered throughout the Sasanid dynasty, and Zoroastrian priestly clothing was likely codified around this time. During this time, ritual restrictions for the lambswool kusti (girdle) and cotton sndra (shirt) worn by all adult believers were most likely defined.

The number of textiles and fine silks in one's collection was an outward show of affluence in the 17th century. It's a rare delight to come upon an existing artifact from the Safavid Dynasty. Such artworks are unfortunately uncommon because to the fragile nature of organic materials and metals. The diversity and complexity of the looms may be seen in this piece. Traditional Persian rug motifs from the same time period influenced this painting. It's made up of two pieces of cloth, one of which is a short border strip and the other of which is a field pattern. His unusual, historical painting delights the senses with its richer hue and exquisite blossoms.

Silk has a unique natural gleam that no other material can match. It also accepts color brilliantly and enables for stunning artistic expression. This item was designed to be used as a rug and contains a vase design inspired by Persian rugs of the time. This piece has a level of detail that is comparable to that of a superb painting. The style is graceful and refined. Rugs of this style were frequently intended to be hung on walls, utilized in religious events, or placed in low-traffic sections of the court. The hues add to the delicate and polished sense that many antique Iranian textiles from this period had.

The Qashqai are a collection of clans in the Esfahan region. They are a tribal group with Turks, Kurds, Arabs, and Persians among its members. They are a nomadic people by nature. Around the turn of the century, this overcoat was invented. With its vibrant colors and tribal fringe, it is a great example of tribal weaving. This artwork is substantial and was created to provide shelter from the weather.

The long, narrow sleeves are a style that may be found in both men's and women's clothes from the Safavid Dynasty. The sleeves were frequently pushed up to give the lower half of the arm a ruffled, puffy appearance. This outfit looks to have been stitched together from several different garments. When a piece of clothes or other fabric wore out, they would often repurpose what was still usable to make a new item. Pieces from tribal areas are less common than those from urban areas. It's a stunning piece of tribal art from the past.

This excellent antique shawl dates from the late nineteenth century and is from the Esfahan area. It's based on a medallion rug with tribal motifs such as birds for good luck and the boteh, or perpetual flame. It demonstrates a high level of detail as well as a magnificent use of color. These shawls were worn around the shoulders or as a modesty covering for the head.

They were formerly a key element of a woman's clothing, and this one is particularly lovely. The intricate pattern on the shawl exemplifies the level of talent of Iranian textile weavers.

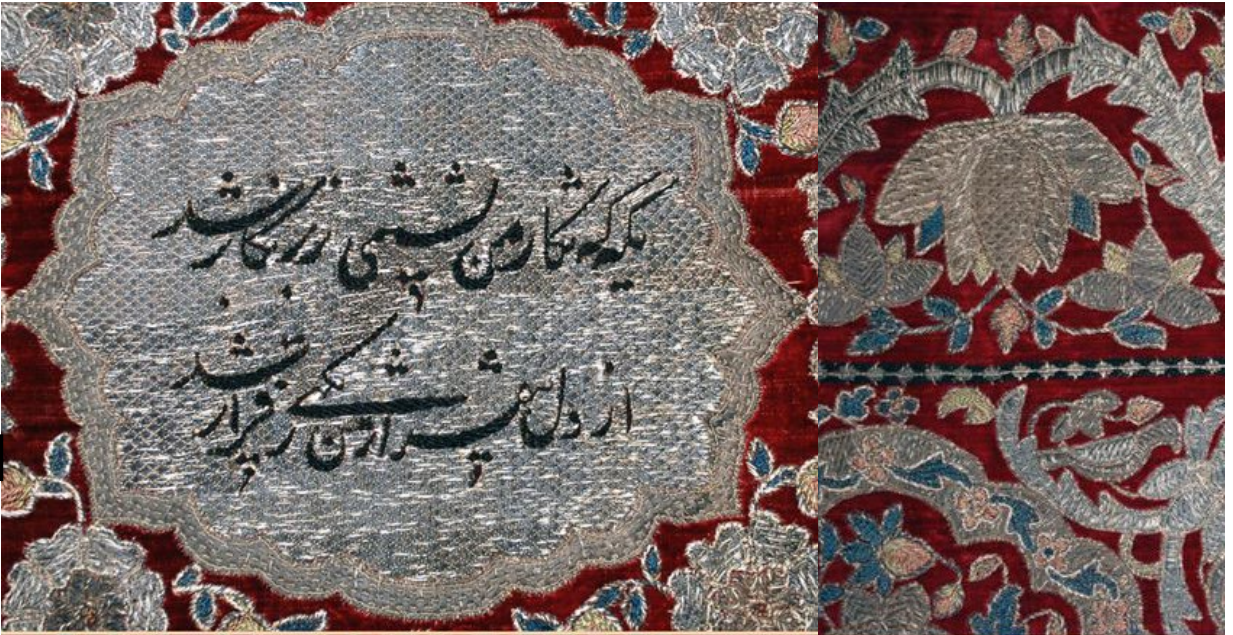
Persian Rashti embroidery from the early twentieth century uses brilliant colors and displays the Persian weavers' breadth of design. The complex design in the middle of the item contrasts with the more abstract boteh motif on the exterior of the piece. Rashti, often known as the City of Rain, is a region on the Caspian Sea. It was a center of silk manufacture and export at the time of this piece's construction. Many of the designs produced in the region reflected the typical colors and designs used in the city throughout the Safavid Dynasty.

The earthy colors of the stunning 17th-century Zanjan textile express a strong connection to the environment. Zanjan is a predominantly rural city and area. Many of the items made in the region have an ethnic or tribal feel to them. They do, however, make some pieces, such as this one, that demonstrate a high level of ability and craftsmanship. Zanjan is a city in Iran's northwest region, near to Turkey. The region is characterized by a cosmopolitan and diversified population. As a result, the designs from this area reflect the influence of numerous cultures, finally resulting in a distinct regional style that is instantly identifiable.

Various techniques were used to make this stunning piece of Rashti embroidery. It features classic embroidery stitches as well as applique techniques. It's a complex piece of work that requires a high level of talent. Many traditional symbols, such as birds and a garden of floral patterns, are included. A medallion carpet served as inspiration for the pattern. These pieces were intended to be used as carpets, wall hangings, or tablecloths. This item exemplifies the talent of Iranian textile artists and is a work of art to see.

Iranian textiles, as you can see, are among the most magnificent works of art in the world. Their designs and techniques have been passed down over the centuries, many of them date back to the Safavid Dynasty's Golden Age of the Arts. The nice part about this collection is that you may contact us if you see something you like and have it added to your own collection.





B





Textiles and clothes are a varied business that employs 1.5 million people and generates €162 billion in revenue for the European manufacturing economy. The industry has recently experienced a significant transformation in order to maintain its competitiveness by focusing on high-value-added products. From the transformation of natural (cotton, flax, wool, etc.) or synthetic (polyester, polyamide, etc.) fibres into yarns and fabrics to the production of a wide range of products such as hi-tech synthetic yarns, bedlinens, industrial filters, and clothing, the textile and clothing industry covers a wide range of activities.

The EU textiles ecosystem adds value and generates investment and innovation opportunities. Environmental footprint is linked to competitiveness challenges. Increasing investments to advance sustainability and circularity is a significant challenge for the green transformation.

**B**

A shortage of competent people is holding back SMEs in the textile ecosystem. Recent skill trends and occupational profile changes have led to the assumption of a steady transition from low-skilled to medium- and high-skilled workers. High-quality production, especially in technical textiles and high-end fashion, rapid integration of new and innovative materials, design, creativity, strong brand names, especially in high-end industries, strong leadership in high-value-added segments where competitiveness drivers are difficult to replicate, specialized firms taking advantage of new tech and consumer trends, competitiveness challenges, increased competition from emerging markets (high cost of compliance with environmental and chemical legislation), The textile and clothing sector is an important part of the European manufacturing industry, playing a crucial role in the economy and social well-being in many regions of Europe, despite fierce international competition and factors such as lower environmental and social standards in third countries, skills gaps, high labor costs, an ageing workforce, innovative capacities concentrated in a few EU countries, and a high reliance on imported goods. According to 2019 figures, there are 160,000 enterprises in the industry, employing 1.5 million people and earning €162 billion in revenue. Small enterprises make up the majority of the sector in the EU. Companies with fewer than 50 employees employ more than 90% of the workforce and generate about 60% of the value-added. Italy, France, Germany, Spain, and Portugal are the industry's top producers. They account for almost three-quarters of all EU production. The production of apparel in the southern EU countries is higher. Northern countries like Germany, Belgium, the Netherlands, and Austria produce more textiles, particularly technical textiles. Due to a combination of technological advances, the evolution of production costs, the introduction of significant foreign competitors, and the elimination of import quotas in 2004, the sector has seen a series of important shifts in recent decades. Technical textiles and nonwovens (industrial filters, hygiene products, items for the automotive and medical industries, and so on) as well as high-quality clothing with high design content are all made in Europe.

With 38 percent of EU revenue coming from the worldwide market, the textile and garment industry is one of the most globalised sectors. Free trade agreements provide the ecosystem with commercial opportunities. Textiles and garments have performed well in terms of exports. Between 2010 and 2019, exports climbed by 58 percent, while imports increased by 43 percent. The Commission's Communication and Information Resource Centre for



Administrations, Businesses, and Citizens (CIRCABC) database contains detailed production and trade data on the European textile and garment industry.

B





Languages like "Ilami," "Avestaaee," "Pahlavi," and "Farsi-e-Mianeh" were spoken in ancient Persia and throughout history. Ancient Persian script is thought to have been devised around 500-600 BC to give monument inscriptions for the Achaemenid kings. These scripts were made up of horizontal, vertical, and diagonal nail-shape letters, hence the name "Script of Nails" or "Khat-e-Mikhi" in Farsi. Other scripts, such as "Avestaaee" and "Pahlavits," were constructed centuries later. The Avestan alphabet, often known as "Avestaaee," was devised in the third century CE to write Zarathustra's songs. Avestan is an Indo-Iranian language linked to Old Persian and Sanskrit that is now extinct. Unlike nail writing, which was carved on flat stones, Avestaaee script was written with a feather pen, generally on animal-skin pages, and was tied to the religious scripts of Zoroastrians' holy book called "Avestaa." Surprisingly, this character resembles Arabic scripts such as "Sols" and "Naskh," which were developed centuries later. Unlike these scripts, however, letters in Avestaaee were not joined to create a word; instead, they were written independently adjacent to one another (like Latin scripts). It did, however, write from left to right. Persians adopted Arabic script to Farsi language and formed present Farsi alphabet after commencement of Islam in the 7th century. The Arabic alphabet comprises 28 characters, and the Iranians added four more to make the current 32 Persian (Farsi) letters.

Among the classical Persian calligraphy scripts, "Nas'taliq" is the most popular modern style. "Bride of Calligraphy Scripts" is the name given to it. Since then, this calligraphy style has remained mostly unchanged. It's as though "Mir Ali Tabrizi" has discovered the ideal letter and graphical rule composition and has only fine-tuned it throughout the years. The most beautiful and technically challenging Persian calligraphy style is Nas'taliq. The graphical shape of the letters, as well as the combination of letters, words, and the composition of the entire calligraphy creation, are all subject to rigid restrictions. Even the second most popular Persian calligraphy style, "Cursive Nas'taliq" or "Shekasteh Nas'taliq," follows the same guidelines as Nas'taliq, albeit with a little more flexibility. In the 10th century, "Ebn-e-Moqlah Beyzavi Shirazi" performed research and examined six key calligraphy styles, classifying them. "Mohaqqaq," "Reyhan," "Sols" or "Thuluth," "Naskh," "Reqaa," and "Towqee" were among the styles. There were 12 major principles that all of these calligraphy styles followed. Following "Ebn-e-Moqlah," another calligraphy artist, "Hassan Farsi Kateb," blended the "Naskh" and "Reqaa" styles to create a new style known as "Taliq." "Mir Ali Tabrizi" eventually blended two main scripts of his day, Naskh and Taliq, to produce the most elegant Persian Calligraphy style, "Nas'taliq," in the 14th century.

It's worth noting that Nas'taliq, unlike its forefathers, follows natural contours. In other words, unlike other Arabic characters, Nas'taliq follows natural curves rather than logical/geometrical forms. There are many similarities between Nas'taliq's curves and natural curves, and a few examples are presented here. It's interesting to note that it wasn't necessarily Mir-or Ali's the others' aim to write the letters in such a way that they resemble natural curves; rather, these parallels were discovered later. As a result, it demonstrates that Nas'taliq's basic spirit and natural propensity are responsible for its intimate and lovely appearance.

The "Iranian Calligraphers Association" is the most prestigious art school in Iran. It has over 60,000 students in more than 220 locations, including international branches in Tokyo and Paris, to mention a few. The Iranian Calligraphers Association was founded in 1950 by the Iranian Ministry of Arts and Cultural Affairs, a few professors from the School of Arts, such as Mehdi Bayani, and a few notable calligraphy masters, such as Hussein Mirkhani, Ali-akbar Kaveh, Ebrahim Bouzari, and Hassan Mirkhani. This Association and its activities were enthusiastically supported by Persian art lovers from all across the country, and the organization quickly developed and opened multiple branches in different cities across Iran. The Persian Calligraphers Association gives art students lessons in several calligraphy styles and holds national exams at the end of each semester. In a four-year curriculum leading to a Bachelor of Art Degree, students must pass four major levels. One can acquire "Motavasset", "Khosh", "Aa lee" and "Momtaaz" by completing the first, second, third, and fourth years, respectively. These names can be translated as "Mid-level," "Nice," "Excellent," and "Brilliant," depending on the handwriting quality of the holder. As previously stated, there is a national final test at the end of each of these four educational years that graduates must pass in order to receive the corresponding degree. These exams have three primary standard components, and each student's paper is judged on a range of criteria by numerous assessors.

From 1501 until 1736, the Safavid dynasty was one of Iran's most important dynasties, formed by Ismail Shah and lost by third Shah Abbas. They trace their origins to the Safavid Sufi order, which was formed in Ardabil, in the Persian Azerbaijan region, by Kurdish people. During their reign, they intermarried with Turkoman, Georgian, Circassian, and Pontic Greek elites. The Safavids established sovereignty over various sections of Greater Iran and reasserted the region's Iranian identity, thus becoming the first local dynasty since the Sasanian Empire to establish a national state officially called as Iran. They dominated the whole country during the Safavid era, which is now known as Iran, Azerbaijan, Bahrain, Armenia, eastern Georgia, portions of the north Caucasus, Iraq, Kuwait, Afghanistan, parts of Turkey, Syria, Pakistan, Turkmenistan, and Uzbekistan.

**B**

In the Safavid era, the royal family members would spend the time by speaking Turkish Persian together, and some of the monarchs would translate and compose songs in their own language. As a result, the Shah's families paid close attention to literature and tried to encourage it in a variety of ways. At the time when the main Shah and other members of the family were creating poems, there were several literature projects and poems, such as the magnificent *Shahnameh* of Shah Tahmasp.

The Safavid dynasty was founded on religion. Their claim to legitimacy was since they were direct male descendants of Ali, Muhammad's cousin and son-in-law, who was considered by the Shia as the first Imam. It was also thoroughly intermarried with both Pontic Greek and Georgian lines from the start. They also had intermarriages with Circassian and Georgian dignitaries, mostly after the first Shah Tahmasp's accession.

They came to see us. Despite his long stay in France and repeated visits to factories and cultural events, the French were astounded that Mohammad Reza Bey seemed unconcerned about the manifestations of the contemporary world, let alone their origins and meanings. Mohammad Reza Bey and his colleagues do not appear to have recorded their impressions of their European tour, which can only be explained in part by the fact that most Safavid envoys feared the Shah's wrath before returning to Iran. They took their own lives in Iran. The Iranian Don Juan (Oruch Bey), who defied his duty, is the lone exception; nonetheless, by converting to Christianity, he never meant to return to Iran and hence did not write for Persian audiences.



B



The royal family of the Safavid dynasty was literate from the beginning. Shaykh Safi addin Ardabili's Tati and Persian poetry, as well as Shaykh Sadr addin's Persian poetry, are both extant. The majority of Shah Ismail's poems were written under the pen name Khataj in Azerbaijan. Ismail created poems in both Turkish and Persian, according to his son, Sam Mirza, and several later authors, although only a few pieces of Persian verse have survived.

He has a collection of Azeri poems that were collected into a large and significant book called Divan. Shah Tahmasb, who wrote Persian poetry and was also a painter, and Shah Abbas, who wrote Azerbaijani rhymes, were both poets.

**B**

**Why Safavid** The Safavid court leaders lacked faith in European military intentions, fearing that if the Ottoman Empire vanished as a barrier, European countries would attempt to gain control of Iran. The Indo-Persian poet Abdul Qadir Biddle, who has previously highlighted later Iranian contradictions in depicting the West, offers a more nuanced view of Europe's possible influence. Threatening and enticing at the same time. These, on the other hand, revealed pragmatic reasons and personal feelings that had little bearing on the general Safavid worldview, which appears to be filled with the same sense of self-evident superiority that pervades chronology. Several outside observers stated that Iranians were persuaded that they had everything essential or desirable in life and had little opinion about it, referring to the deep sense of self-sufficiency that the Safavid elites felt in the face of the outside world. Other people, as well as their skills and abilities. The Safavid envoys to Europe - Musa Bey, who traveled to the Netherlands in 1625, Naqdi Bey, who traveled to England in 1626, and Mohammad Reza Beg, who traveled to France in 1714-15 - showed no clear interest in the globe.



The major items worn by women in the cold were a small and tiny hat, specific pieces of clothing (charghad), cotton-sewn trousers, and short socks. When they left their homes, they wore a large square piece of fabric that covered their entire body and was mostly white or purple, allowing you to see only the front part of their faces.

The Safavid era is a turning point in terms of culture and civilization between the periods before and after it, and the manifestations of this civilization and culture, one of which is worn, gradually evolve because the economic and commercial relationship with European nations begins here and gradually peaks in the Qajar period and the beginning of the Pahlavi monarchy, resulting in the transformation of men's clothing. Women should be sought out in the Safavid government's economic and trade contacts with Europeans in recent centuries . Human clothing in the Safavid era: As a result of the Safavids' attention to Iran's specific customs and religion, as well as the Twelver religion, various fields of industry and art have advanced greatly, with women's clothing taking on a unique form due to the unique social-religious texture of the time. Shirts, which are frequently colorful, floral, and silky. The front tribes on it opened out to the ankles and tied a belt to the waist so that it wouldn't be too tight around the waist. The major items worn by women in the cold were a small and tiny hat, specific pieces of clothing (charghad), cotton-sewn trousers, and short socks When they left their homes, they wore a large square piece of fabric that covered their entire body and was mostly white or purple, allowing you to see only the front part of their faces. Iranian dress, while like Turkish clothes in many ways, differs in many ways. The uppers of Iranians are not if those of Turks, and their loose sleeve tops, which are worn instead of lips, are different from those of Turks. Iranian turbans are brightly colored with golden borders; Iranians wear their upper knuckles on the left side and knot their turbans with a hooked strap . Iranians dress with long, thin pants that reach their ankles. Because the giveh and socks are one piece, they can be worn instead of pantyhose. Women, like men, wear pants and a corresponding top. Shoes for men and women are made of leather and come in a variety of colors, with very rigid and inflexible materials and short procedures. They are as simple to put on and take off as indoor outpatient shoes. Even though the front half of the shoes is taller than the back, numerous fine pegs have been hit on their beds. Women put on loose white fabric garments and dunk their heads into it so deeply that their eyes are painfully visible. Tommy's outfit is reminiscent of Muslim women's clothes used in Spain during the Reign of Gharnata.

B



In the Safavid era, there were different reasons which were affecting the way of dressing. The first one is classification of women's clothing on the base of their social class, so it would be in this order: the family of the king and the wives of him should wear a crown, dress, under dress and a vest. The women of the castle should wear dress, under dress and the vest. (These two first groups of people are known as reach people.) then they had normal women which were wearing same as the previous group just, the difference was in the material and dancers which wore long skirts with blouse. (These groups of people were known as medium class.) and the last group which were the workers who were wearing a scarf and dress. (These people were known as poor people.) Rather, in the selection and use of women's dress, their dependence on the court classes has been very important. It seems that the same designs and forms of women's court coverage, including princesses, maidens, dancers which was implemented as a harmonious pattern, indicating that the cover is a symbol of class. Social has been functioning. It is also the case in the lower elijahs and the commons of society. A social norm has become, and each person displays his or her belonging to the social class by displaying the cover, they would have given. What is important is that political rule in different periods according to the year and The Shah's personal alias, acts of taste and produces precious clothes in the knitting centers of Isfahan, Kashan And Yazd led part of the consumer market to its own will.

Silver, blue silver, red, brown, blue, cream, cameo, and cream cameo were all recognized colors. Patched tabby designs are not available in red, cream, or cameo. Except for silver variations, which may have green or hazel eyes, they all have beautiful copper eyes. Black is also the hue of mental change and regeneration in Persian Safavid writings. "The endeavour of light to become visible" is how colors are defined. They operate as a sort of veil, allowing the colorless light to be seen. As a result, colors have always had a symbolic meaning in religion, poetry, and everyday life. That is true of Islam and Persian culture, as well as other aspects of human comprehension.

B

Other poets, including qn, have skillfully integrated allusions to and descriptions of numerous colors, and Nem's Haft peykar is without a doubt the most intriguing depiction of the "spirit" of colors in Persian literature. The sense of colors is pervasive in Sufi imagery. White, black, and red are the three primary colors, albeit black and white are not hues in the technical sense. Despite this, they are ideal for expressing the contrasts between good, pure, and dazzling on the one hand, and evil, dark, and dangerous on the other. Color classifications were not always as precise as they are now. The blue-green hues were frequently uncertain, implying something gloomy, whereas the red-yellow hues were frequently grouped together to form a single, light category. The significance of white is evident in the Quran, where it is linked to kindness and dignity, as it was in ancient Arabia. Persia and Turkish territories were both aware of the association of white with aristocratic. The blessed-on Doomsday have white features, and the occupants of paradise are dressed in white and green silk, implying that they are clothed in heavenly light. In several religions, including Zoroastrianism, priests wear white robes. The miracle of Moses' "white hand" (yad bay), which is described in the Quran, became a symbol of prophetic authority, the power of love, and transformation through love in Persian and related traditions, as it is still mentioned in Moammad Eqbl's poetry. Black, on the other side, refers to the sinners' black looks and faces on Doomsday. The punishment of blackening a criminal's face was frequent, because sh-r "black-faced" meant "dishonored." The beloved's black tresses were compared to, or symbolized, the manifestations of the created world in contrast to the divine's splendour. Because black is a worldly color, the nafs (lower self) is sometimes shown as a black dog, and the world (dony) is portrayed as deftly concealing her black legs in order to entice men. In magic, black cats play a vital part. The proverb faqr, which means "blackfaced in both realms," was often taken as referring to the beauty spot on the lover's face that deflects the evil eye. Black has always been associated with India: Hindus have been referred to as "black" since antiquity. This category includes the well-known l-e hend (beautiful spot) referenced in a poem by Fe. Everything dark was compared to a Hindu by Persian poets. Saturn, the most distant of the planets, is known as the "Hindu doorkeeper of the sky" because his color is dark. Because black is the color of bad luck (sh bat), a common Persian saying is bltar az sh rang nst, which means "there is no color beyond black." The color black is commonly associated with nonconformity and rebellion: certain b-a (antinomian) dervishes wore it, and the Abbasids' flags were black. The black crow was equated by Ner-e osrow to the Abbasids, who took Fema's patrimony. However, in addition to the material black, there is a spiritual black. That is the dark light, the mr-e sh, ab-e rowan, which cannot be seen but leads one to see; it is the full blackout during ecstasy, fan, which is crucial in mystical works by abestar and Najm-al-Dn Dya Rz, for example.



Dark blue or violet can be achieved by softening black (the reason why hyacinths usually represent the black curls of the beloved). Dark blue, the hue of grief and asceticism, is becoming more popular, which explains why Sufis choose to dress in dark blue.

The violet is associated with a pious ascetic on the lawn's green prayer rug, while the dark-blue sky is commonly associated with a treacherous blue-clad ascetic: Blue is a bad color associated with blue eyes; wearing blue beads will ward off their wickedness. Red, on the other hand, carries all the blood's and energy's strength. It is the color of the divine mantle of glory, the crimson al-kebr, under which some Sufis, such as Rzbehn Baql rz, felt the divine presence. It has to do with activity and strength, as well as rage, and a Sufi who emits power is known as sorp (red-mantled). Aql-e sor by Sohraward also comes to mind. Bridal gowns are frequently red, symbolizing life and fertility; hence the rose may seem as a red-dressed bride. However, crimson is also the color of martyrs, and the tulip might wear the bloodstained robe of the martyrs. In Ar's emotional story of allj wiping the bleeding stumps of his arms over his face to color his pale cheeks and become genuinely sor-r, "red faced" is another synonym for "honorable." The colors of wine, flowers, flames, and blood are developed into one big fabric of red colors in the poetry of such poets as Mrz leb. The lover is pale and yellow like straw, experiencing the seduction of the kahrob (amber, lit. "straw robber"), but the beloved is energetic red. The longing lover suffers from yellow bile in a variety of diseases until he turns "golden," like metal, in the furnace of love. Autumnal foliage in a different shade of yellow reminded poets like Farro, Ner-e osrow, and qn of the yellow robes or patches worn by Jews.

Green is the hue of life-giving water and the plants that appear as evidence of life, in contrast to red and yellow. As a result, it can legally be linked to the afterlife or paradise, where the blessed sleep on green cushions and wear green silk. "Those who wear the green" (sabzp) are either denizens of heaven and the spiritual realm, or angels who bring good news to people. In contrast to the black crow, the green parrot is also associated with celestial intelligence. Green is associated with the Prophet Mohammad and Islam, and it is the color associated with higher phases of the spiritual path in Sufi mythology. However, in Semnn's Sufism, it is the hue that the Sufi sees after passing through the "dark light" and emerging at the emerald mountain, which represents divine presence and eternal duration, baq. The magical guide was frequently compared to such a wondrous emerald since the green emerald was said to have healing powers and the ability to blind the eyes of serpents and dragons.

Even as important as colors were in life and poetry, observers recognized them as veils, or vessels (which color the water according to their own hue), and that changing color meant changing one's character: Rm's story of the jackal who jumped into a dyeing vat to gain a higher rank is a good example of this viewpoint. The goal is "the vat of unicolor city," also known as "the coloring of God" in the Koranic word ebat Allh. God is compared to a dyer who, in the end, colors everything in his own color, that is, the unseen, radiant light, and color distinctions are destined to vanish once this stage is reached.



B



The Persians had previously built similar domes, and Iran is home to some of the world's first examples of large-scale domes. As a result, the Safavids drew significantly on pre-Islamic dome-building knowledge, such as the use of squinches to transition from an octagonal to a circular dome.

The textiles of the Safavid dynasty are regarded as the peak of Iranian loom weaving. The Iranian textile industry was already well developed when the Safavids came to power at the turn of the sixteenth century, with woven silk textiles and rugs as well as raw silk for export. In the Caspian region, the textile sector comprised of independent urban workshops producing textiles, provincial centers specializing on rug weaving, and small farms cultivating silk. The textile industry grew centralized and was quickly incorporated into the national economy when the Safavids established their capital towns of Tabriz, Qazvin, and finally Isfahan, producing a large revenue stream.

B

Royal workshops were constructed largely to serve the court during the reign of Shah Tahmasp (1524–76), but raw silk was still manufactured and sold to the state by independent producers from northern regions such as Gilan. Shah 'Abbas I (r. 1587–1629) organized the Iranian economy in the seventeenth century by establishing a state monopoly over the silk trade and controlling production in the Caspian provinces, where the majority of the raw material was produced. In addition, the state reclaimed control of ports in the Persian Gulf that had been occupied by the Portuguese, facilitating marine trade and diverting silk trade away from Ottoman territory. Armenian textile workers were relocated to the suburb of New Julfa, near Shah 'Abbas' palatial complex, when the Safavid capital was founded in Isfahan in 1598. Under governmental control, this indigenous textile sector included dyers, weavers, and embroiderers who produced luxury textiles primarily for export. Private workshops in cities like Yazd and Kashan continued to make textiles for sale both inside and outside Iran and were particularly well known for their velvet and lampas-woven luxury silks. The composition and subject matter of figural drawings were greatly influenced by manuscript art. In a tendency that mimics current art, popular images show idealized pursuits like hunting, falconry, or poetry reading in garden settings (08.109.3). Characters from popular literature, such as the lovers Khusrau and Shirin (1978.60) and Layla and Majnun (46.156.7) from Nizami's *Khamsa*, or battle scenes referencing the herculean Rustam in Firdausi's *Shahnama*, appear on some of the finest examples of figural silks produced during Shah 'Abbas' reign.

These legendary figures are frequently shown on textiles in modern Safavid clothing, with men wearing turbans wrapped around a central oblong baton (*taj haidari*) (52.20.11). The twelve folds of the turban symbolized the imams of Twelver Shi'a, and this unique hat signified the Shi'i ideology of the Safavid monarchy. Women are pictured with a little square kerchief (*chahar-qad*) tied over longer flowing headscarves at the crown of their heads. The *taj haidari* was replaced by a wide, elliptical turban in the early seventeenth century, and figures on textiles show this change. Although it was not typical for artists to name their work before the Safavid era, textiles around 1600 do often include discreet signatures, such as Ghiyath al-Din 'Ali (52.20.13), a notable designer who owned and maintained a private workshop in Yazd. Ghiyath was the most talented.



He was well-known for his small-scale figural and floral designs, and he had a close contact with Shah 'Abbas' court.

In addition to figural silks, stylised flowers with delicate drawings of deer, rabbits, and birds, as well as the rose-and-nightingale pattern, were popular. The popularity of these designs among Iranian nobles and European aristocracy is reflected in their depiction in album pages, which range from interlocking overall patterns to single repeating motifs organized in rows. The designs are what give woven fabrics of this era their remarkable quality. Master designers (naqshband) created textiles as continuous repeat patterns with the purpose of hiding the repetition block's edges. Designers, with the assistance of a helper kid, calculated the mathematical sequence dictating which warp threads would appear on the surface of the cloth when the master weaver carried out the process on the loom.

**B**

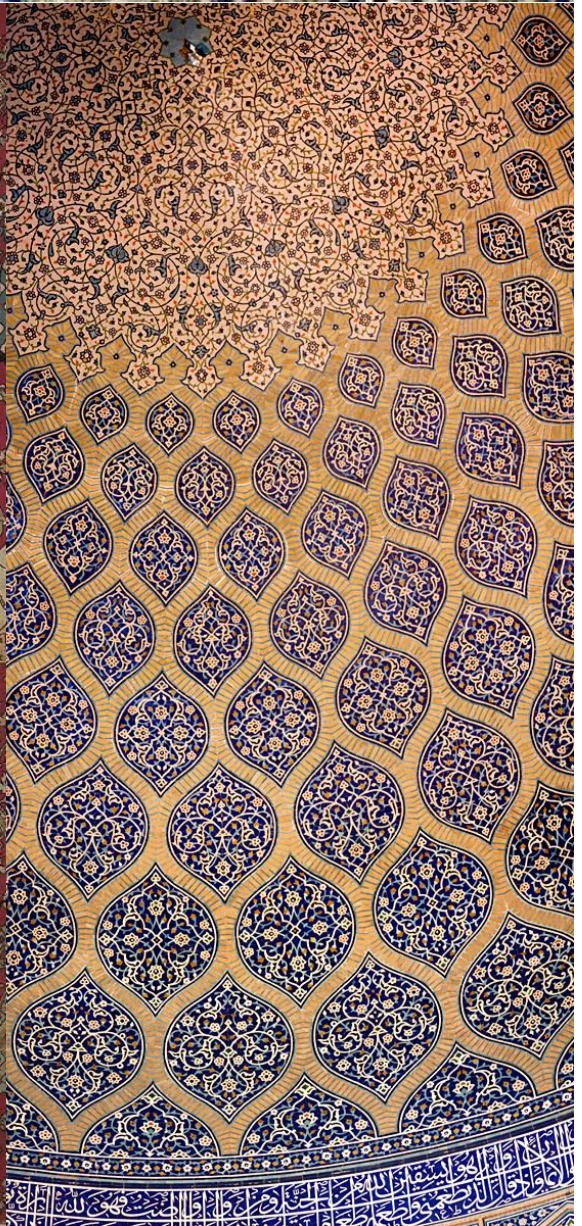
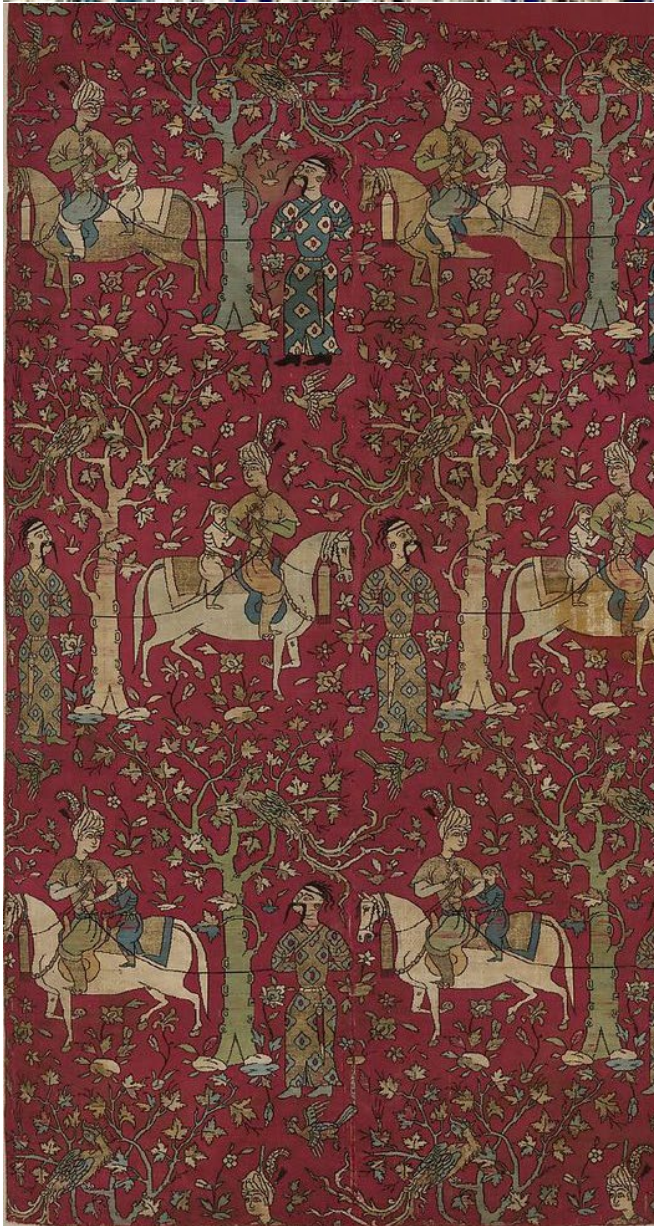
On the loom, textiles are created by the intersection of taut warp threads and interwoven weft threads, which generate diverse patterns on the cloth's surface. The lampas technique, a compound structure that allowed to produce figural and floral designs in fluid lines with a range of delicate colors, was used to create complex designs. Lampas-woven fabrics were utilized in clothing and home decor.

The elegant palette of pistachio green, salmon pink, alizarin, cream, and ocher was enhanced by compound weave structures integrating gold or silver strips or metal-wrapped threads floating on the face of the cloth, referred known as "brocades." Silk velvets were made either as a continuous pile, which created a supple and velvety material, or as a "voided" look, which was achieved by choosing weaving regions with pile and leaving other areas as flat weaves. The Safavid dynasty began to lose central control after Shah 'Abbas' death in 1629, and provincial governance reduced the ruler to a figurehead. Textile output in court-sponsored workshops decreased, but the textile industry's private sector regained freedom, manufacturing silks to meet growing worldwide demand. There was a noticeable difference in the textiles produced from the last part of the seventeenth century until the dynasty's collapse with the Afghan invasion in 1722, as Iranian weavers lowered their aesthetic and working methods to suit the fading regime's tastes and economy.





B





# C CASE STUDIES

- Nimany
- Ayda Najai/Elie Abou Jamra
- JUUN.J



Iranian fashion designer, Nima Behnoud and friends engaged in experimental garment alteration which became emblematic of the youthful underground scene in Tehran in the '80s. Today the same hunger and fascination has turned into an organized clothing line — NIMANY — Now their dream is to use their brand to share their magical teenage years in Tehran and connect a new generation with their heritage and history. NIMANY tells the story of their culture through fashion and aims to cultivate style for both daily life and the metaverse. He excites him about the growing world of digital fashion, and his upcoming NFT drop on Portion. They want to send a message that we embrace technology, they love it, and they implement it in every possible way they can. Future will belong to those who can adapt themselves to the technology. They want our audience to be able to enjoy the same handbag or accessory in a very different and new way. A sensation that they haven't enjoyed before. They are using Iranian calligraphy of ancient poems on their textiles and fabrics but in American style for their persona, So I got inspire from them to use these kinds of calligraphy with mixing them with ancient paintings of Safavid era for my collection. They are also using old newspaper of before Iranian big revolution in their design, instead of that, I want to use Iranian ancient paintings of rugs and tiles.

C





C



INTERIOR DESIGN CASE STUDY: Ayad Najai is a Lebanese artist and innovator who, after receiving a bachelor's degree in graphics from the university of Beirut, also became interested in product design in 2000 alongside his professional advertising activities. then, in 2013, it launched its design studio in the field of calligraphy elements design. using the concepts and fine art of Arabic calligraphy, he talas to show the world a wide range of functional and beautiful products and furniture. therefore, it is easy to calligraphy art ambassador in industrial design. his rich experiences in various fields of art, especially his knowledge in the recognition of materials such as concrete, nickel, gold, chromium, etc. and the features of industrial manufacturing have led to the production of countless pieces of everyday objects, all preserving visual beauty and functionalism, showcasing beautiful Arabic culture and art. Neja is currently studying Islamic-Arabic art and architecture.

INTERIOR DESIGN CASE STUDY: Elie Abou Jamra & Mirna Hamady (Kassida Brand) After studying at the University of Beirut in Lebanon, Mirna Hamdi and Eli Abu Jamra, two Lebanese designers and graphic designers who, after studying at the University of Beirut in Lebanon, began their collaboration at Kashida Kashida Studio to design furniture and industrial products using 3D calligraphy lines. Hamdi and Abu Jamra believe that it is possible to design functional and unique objects through Arabic calligraphy that, in addition to their aesthetic and decorative nature, become a fundamental element in furniture design and interior decoration.

C





JUUN.J unveiled his Spring/Summer 2015 collection during Paris Fashion Week and stunned his fans with a diverse range of eye-catching pieces. In addition to the collection's nightwear-themed suits and its streamlined apparel, its most memorable pieces were left for its finale. Models followed up a wardrobe of structured suits and holographic sweater garments with a range of graphic streetwear ensembles, made up of statement tee and trouser pairings.

These statement tees boasted illustrated visuals and written poetry motifs that spoke of space, the moon and life on Earth. The JUUN.J Spring/Summer 2015 menswear collection is a wearable take on sci-fi styling. The designer plays with proportion and stays true to his experimental aesthetics with the latest line of conceptual menswear looks.



# D THE SOLUTIONS

- How is possible to redesign
- Inspirations from case studies
- Colors
- Target
- Market place
- Materials

The first way could be span time. Fashion has a temporal dimension. If it is too far in the past, it's costume; too far into the future and people don't get it. It works very hard to capture that ever-changing, in flux present moment. The ability to be aware of that temporal range helps fashion firms to anticipate needs and do productive risk taking. How might your firm look to the past while incorporating social trends to innovate. The second way is to build bridges. Fashion also has a spatial dimension. It straddles cultural boundaries and taps into both "the street and the elite" for inspiration. Be curious about other cultures, geographies and inclinations. By opening themselves up to those that are afar and different from them, fashion designers help bridge gaps between a range of people and traditions and ultimately point out our interconnectedness. Remember that whatever your sector, your product/service is solving not only a functional job, but also a social and an emotional one. This is a reality to which fashion designers are well attuned.

The third way is to re-mix and embrace collage. Fashion designers are creatively resourceful "bricoleurs": they relish in the ability to make something new out of nothing. Invest in trend research and explore with whom you can unexpectedly partner to put a new spin on, say, your non-profit venture.

In my case, in order to redesign in creative way is to keep the base of the Persian culture in details and add them to European contemporary design style. As I found out, in the past, especially in Safavid and Qajar dynasty, there was a big importance of paying attention to the details of the clothes. For example, having the valuable bottoms could give a value to a cloth. Also belt and accessories which are matched with the clothes could be another item for giving value. In other hand, the material of the clothes and the quality of the fabric had a specific value for them. The prints on the fabrics supposed to be matched with the design of the clothes and each of them had a story behind their design which made them more valuable and interesting. Nowadays we could see many designers which reformed the culture or the designs of the past in new trends. Some in clothes and trends, some in accessories, some in details and some in textiles and prints. So, I decided to continue my path of recreating my culture in textile and prints of the fabrics by giving them European designs.

**D**

#### How to mix Persian & European textiles:

In order to mix these two elements, I decided to take the common elements of both groups and develop it. Flower is this element. The I want to develop it in different colors, Persian and European. So, for each print I would create a color palette of European style and colors and one for Persian and middle east palette. Then I would add Persian calligraphy of poets and add another element of European pattern, which is playing with the dimension of the same pattern in one garment. Adding dots could be another element of European pattern that I could use. Also, I could use the main elements of the Persian patterns in the past, which is the fruits that were important to them, like pomegranate and grapes which where the main fruits that they took wine from them, and they were important to them, so they always were trying to use them in the different furniture and decorative thigs of the house.



I got different inspirations from different Persian and European arts in my collection.

One of the most important element of art for Persians is carpet. I got inspiration from the flowers of carpet in my patterns. Then they had flower vases in their houses which was the symbol of being fresh and long healthy life. They had 2 main elements which you could find them also in the patterns, pomegranate and red grapes, which were two important fruits to them, so I mixed these elements for my textile patterns. Then I took inspiration from another important element in Safavid dynasty which was architecture of mosques and the patterns on the tiles. And the last patterns are inspired by Persian literature and calligraphy which was one of the bases of Persian culture and art. Poems of famous poets were my design by mixing them with “bottejegheh” which is another ancient Persian item that you could find on Termeh Persian fabric. In half of the textile collection, I used Persian colors.

From European art, I took the way that I could put these patterns together. In European designs you could find same fabric but in different dimensions in one piece of fabric or cloth which is one of the elements that I took from them. Being simple but in an elegant way is another parameter of European art that I used. I used European colors in the other half of the collection.

Also, I got inspirations from my case studies. Nimany was the first brand who puts this in my mind that you could be in Europe or America but still have your Persian designs roots. From what he said, I tried to have my persona and target in a way that he explained. Also, the usage of Persian calligraphy and how to mix them with textile was another guide that I took from Nimany. The fashion case study, helped me in a way that a garment could be unique even in a very simple ways just by adding specific and more detailed patterns on the fabrics. And the other case study of interior design gave me inspirations about how to mix art with Persian poems.

### Persian colors

Recognized colors are silver, blue, red, brown, blue, cream, green, cameo and cream cameo. There are no patched tabby patterns in red, cream and cameo. All have brilliant copper eyes except silver varieties which also may have green or hazel.

**Red** is considered lucky or to mean good fortune in Egypt and Iran.

**Blue** In the Middle East, Turkey, and Greece, it is associated with healing and evil repellence (if you have traveled in any of these areas you have probably seen the blue, eye-shaped amulets meant to repel evil).

**Orange** In the Middle East, this color is associated with mourning and loss.

**Yellow** In North America and most of Europe and the Middle East, because yellow is the color of sunshine, it is associated with joy and happiness. But, while warm and attention-grabbing, it is also considered a childish color that evokes instability and spontaneity rather than stability and safety.

**Green** is traditionally associated with Islam in the Middle East.

**White** In middle east, wearing white shows that you are of a high-ranking status.

**Black** In the Middle East it also can represent both rebirth and mourning.

### European colors

People in Europe tend to wear more basic colors like white, grey, beige, and black. If you want to add some color to your outfit, pastel colors are popular. Europeans often feel uncomfortable when they're wearing bright colors and prefer to blend in with the crowd with neutral colors.

**Red** In Western cultures, is the color of passion, love, fire, energy, aggression, action, and danger. It is an intense color that draws people in and conveys a bit of mystery.

**Blue** In North America and Europe, evokes a feeling of sincerity, trust, wisdom, and confidence. It is the color of the sea and sky and has a calming effect.

**Green** In the West, is calming and a symbol of nature promoting the idea of growth, freshness, and fertility. Darker greens are associated with money, banking, and power. It can also be associated with jealousy.

**White** In the West, is a color associated with goodness, innocence, cleanliness, and purity, this is the color of perfection. It is also a color used to represent new beginnings, like at a wedding.

**Black** In North America and Europe, is a very mysterious color. On the one hand, it is associated with death, mourning, and evil. But on the other, it represents power, elegance, sophistication, strength, and prestige.

**Beige/brown** Western cultures (North America and Europe) is earthy but can be associated with either health or barrenness. In the United States, it is the color most often used for packaging (think of the highly successful transport company UPS) and food containers. Brown is stable, dependable and wholesome, as association which comes from the color of grains.

My target would be people aged between 35-45 which care about being unique and the story and history behind a piece. I did research in targets of the brands which my case studies have them, I reached to these characteristics and behaviors:

### **Profile**

Name: Seniors / Age: 35-45 / Gender: Women

### **Interests**

History / Fashion / Literature / Reading / Sport / Tv series

### **Characteristics**

Try to be unique / Care about the root and base of the things / Conscious and aware of the surroundings / Problem solving / More sensitive than before / Care about their health and wellbeing

### **Values**

Achievement / Adventure / Creativity / Dependability / Friendship / Courage



Market is a system of institutions, rules and procedures relating to the exchange of goods and services between people or organizations. Markets can be defined in different ways, including by geography, customer, product or even the behavioral characteristics of consumers.

An international market is defined geographically as a market outside the international borders of a company's country of citizenship. A company, to the extent that it is a legally distinct entity from its owners like a corporation, is usually a citizen of the country where it is organized. IBM, for example, was formed in the United States. Thus, any geographic area outside the territorial boundaries of the United States where IBM conducts business is IBM's international market. The conceptual opposite of an international market is the company's domestic market, which is the geographic region within the national boundaries of a company's home country.

Elements of international marketing are research, infrastructure, product localization, marketing localization, communications., inbound marketing, outbound marketing.

I chose international market (both European and Persian), because as I see in middle east and Iran these kinds of calligraphy are common and they are many local brands that are doing them there. My target is looking for uniqueness, so I'll try to have simple designs for the collection by keeping European style in an elegant way as people in this age cares about and the story behind the products instead of just the shape. Then my target would be two groups of people: first are people who care about being unique and wear something that is not always in the European market, and they know the story behind the design of their cloth. Secondly people who are originally from Iran (because they know this literature and these poems so well) and are living in Europe so they could wear these kinds of textiles and try to show their culture by translating these poems of calligraphy and proud of their country instead of what they have in politics. (according to what "Nimany" said about having their collection in American styles for their American customers but with Iranian historical calligraphy so also, they have their Iranian customers.)

For the materials I decided to use the simple and basic materials that were existed in the past and we can see nowadays still we are using them as the main materials. Velvet, silk, elastic satin and cotton would be my main fabrics for the collection.

**Velvet** is a soft, luxurious fabric that is characterized by a dense pile of evenly cut fibers that have a smooth nap. Velvet has a beautiful drape and a unique soft and shiny appearance due to the characteristics of the short pile fibers. The texture is soft and has a luxurious look. It blends in with different décor styles, as an aesthetic value and very conductive accessory to use in the cold seasons. velvet-textured - smooth and soft to sight or hearing or touch or taste. velvet, velvety. smooth - having a surface free from roughness or bumps or ridges or irregularities; "smooth skin"; "a smooth tabletop"; "smooth fabric"; "a smooth road"; "water as smooth as a mirror"

**Silk** is regarded as one of the most luxurious and strong fabrics on the planet. This shimmering fabric is known for its slippery and smooth texture. It has many unique characteristics and uses that sets it apart from other fabrics. Originated from the cocoon of the silkworm, silk, the Queen of fabrics is the natural protein fibre which accepts different types of weaving methods and dyes. It can be blended with other fibers to create versatile and sturdy fabric. Here are some of the unique characteristics and uses of silk

Silk is composed of 80% of fibroin, which is a protein substance and 20% of sericin, which is a silk gum. Silk is a strong natural fiber possessing good tensile strength. This strength comes from the continuous length of the fiber. Silk is an elastic fiber which can be stretched from 10% to 20% of its original length without breaking. It has moderate resistance to wrinkling and can retain its shape through ironing. Silk has a flexibility and liability that gives it excellent drape-ability. It has good absorbency which makes it comfortable apparel for warmer atmosphere. Silk apparels are comfortable in the summer season and warm in the winter season. Silk fabrics do not attract dirt because of its slippery and smooth surface. The dirt which gathers can be easily removed by dry-cleaning or washing with a mild soap and has good affinity for dyes.

**Elastic satin** is more than just a soft, shiny fabric often used for fancy dresses. A satin weave can comprise many types of fabrics, and its uses number beyond bridesmaid dresses and gowns. Satin refers to the weave, not the textile, and most fabric characterized as satin has a soft, shiny finish that can be seen anywhere from evening bags to upholstery. Shiny front. Satin weaves create a shiny, soft right side of the fabric and a dull back due to the organization of the warp and weft threads, beautiful drape, durable, wrinkle resistant.

**Cotton** is a staple fiber, which means it is composed of different, varying lengths of fibers. Cotton is made from the natural fibers of cotton plants, which are from the genus *Gossypium*.

Cotton is primarily composed of cellulose, an insoluble organic compound crucial to plant structure, and is a soft and fluffy material. The cotton plant needs lots of sun, a long period without frost, and a good amount of rain.

The term “cotton” refers to the part of the cotton plant that grows in the boll—the encasing for the fluffy cotton fibers. Cotton is spun into yarn that is then woven to create a soft, durable fabric. Cotton has different characteristics. Softness, the cotton plant is soft and fluffy and results in a fabric often retains that soft feel. Durability, the cotton plant’s cellular structure is strong, creating a tough and wear-and-tear resistant fabric. Absorbent, cotton fabric is very absorbent fabric because there is a lot of space between the cotton fibers. Holds dye well, Due to its absorbent nature, cotton takes dye very easily and can be made into a wide variety of colors. Breathability, the fiber structure of cotton makes it more breathable than synthetic fibers. No static cling, cotton does not conduct electricity, therefore static is not an issue with cotton.



# **E** THE COLLECTION

- Textile Collection - 59
- Capsule Collection - 74

First textile is inspired by Persian ancient tiles.





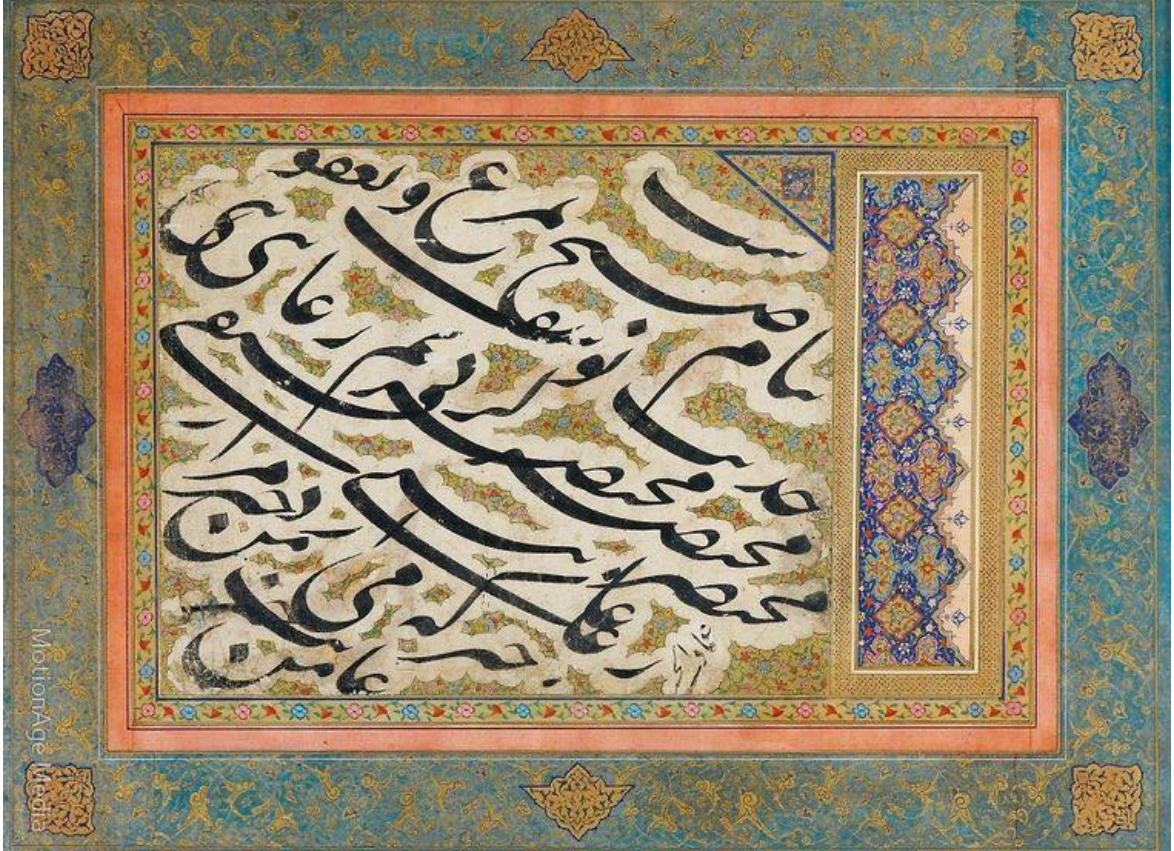








Second textile is inspired by ancient Persian poems calligraphy and textile.



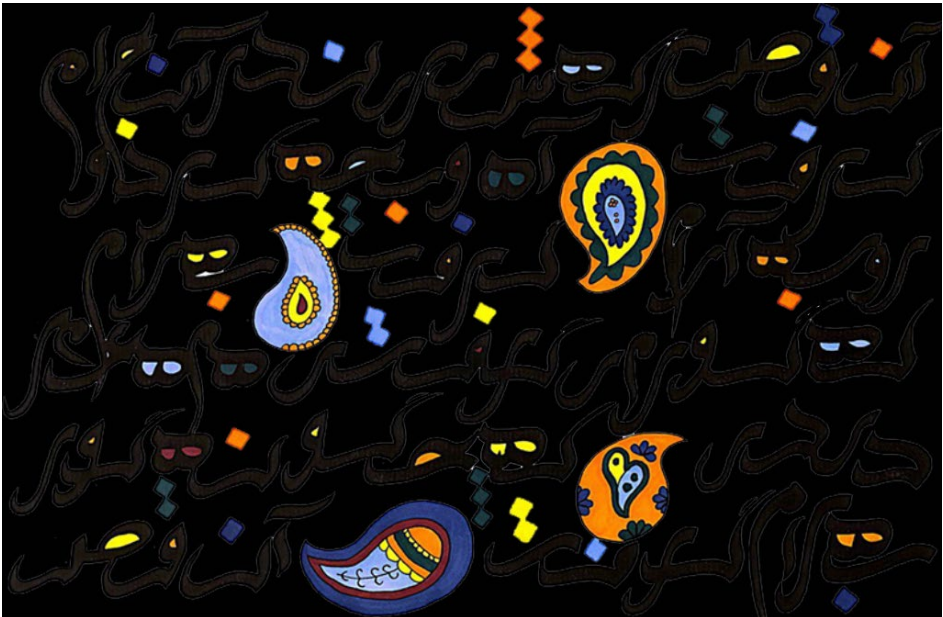






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 که رفیق است آه و چه کس در کار  
 رویه آرام که رفیق است آرام  
 که کس در هر کس نیست من هم در کار  
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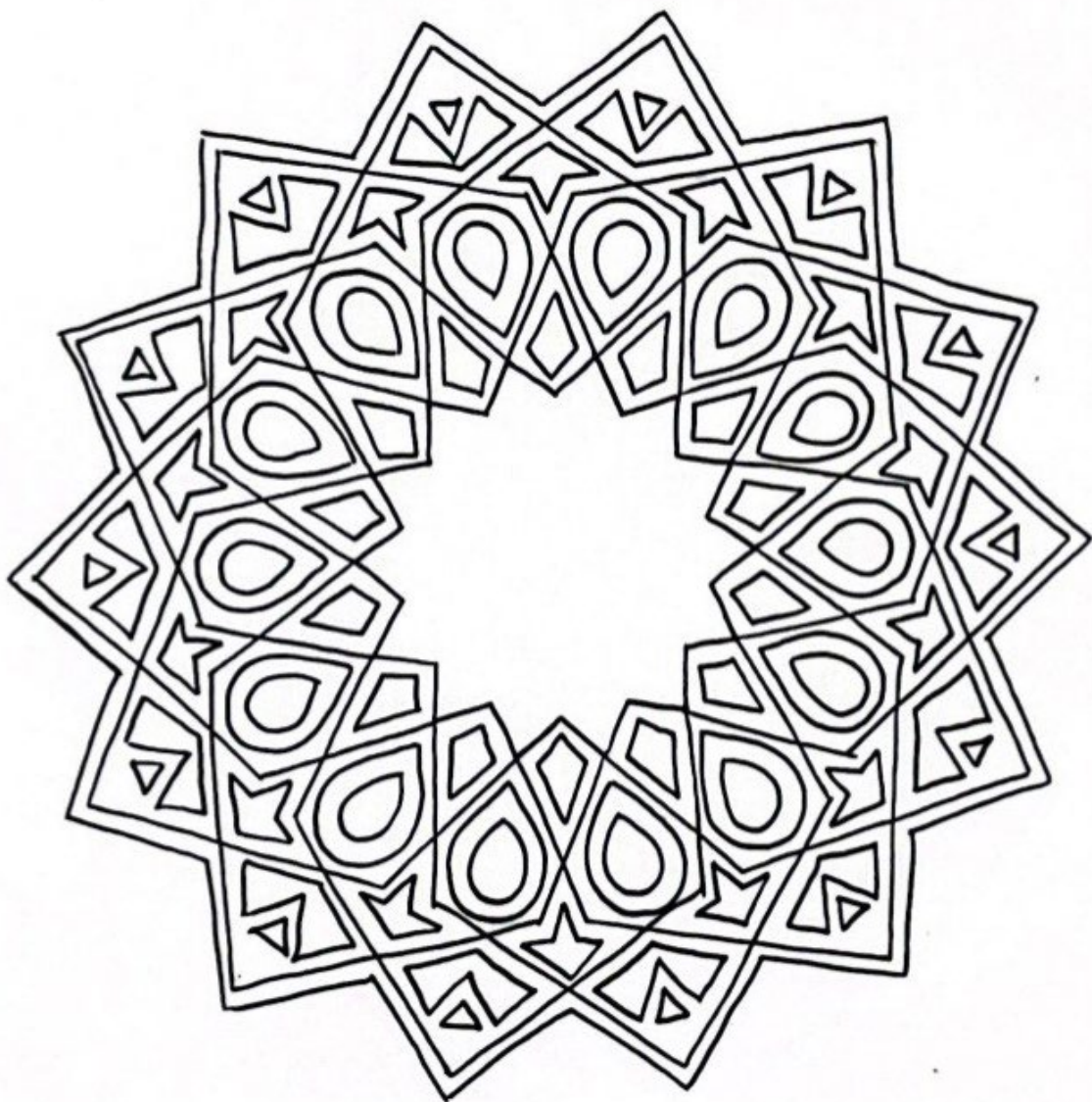
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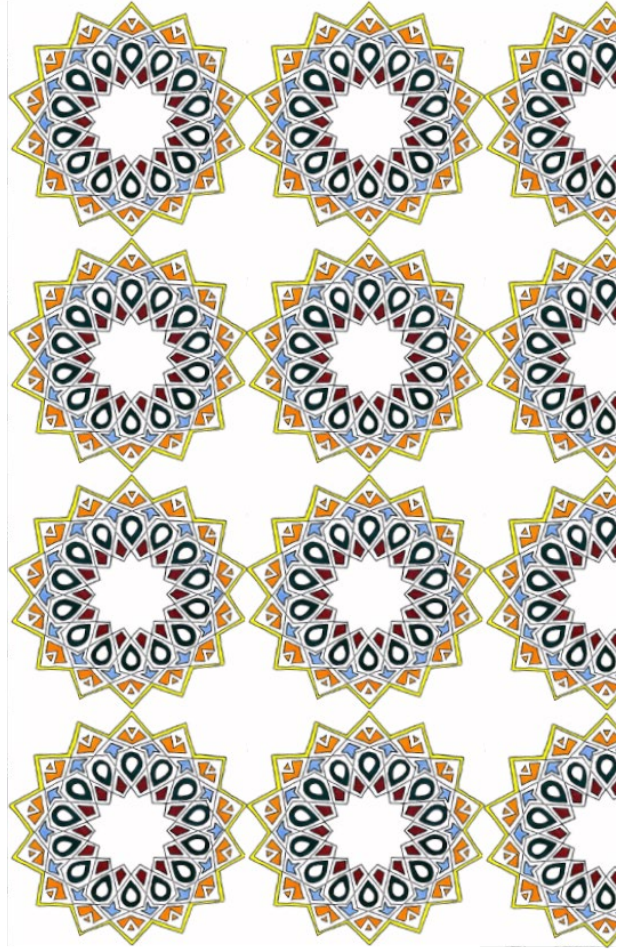
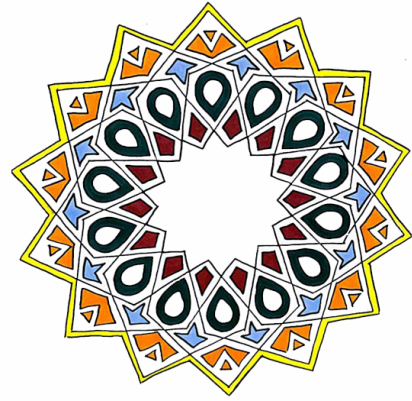
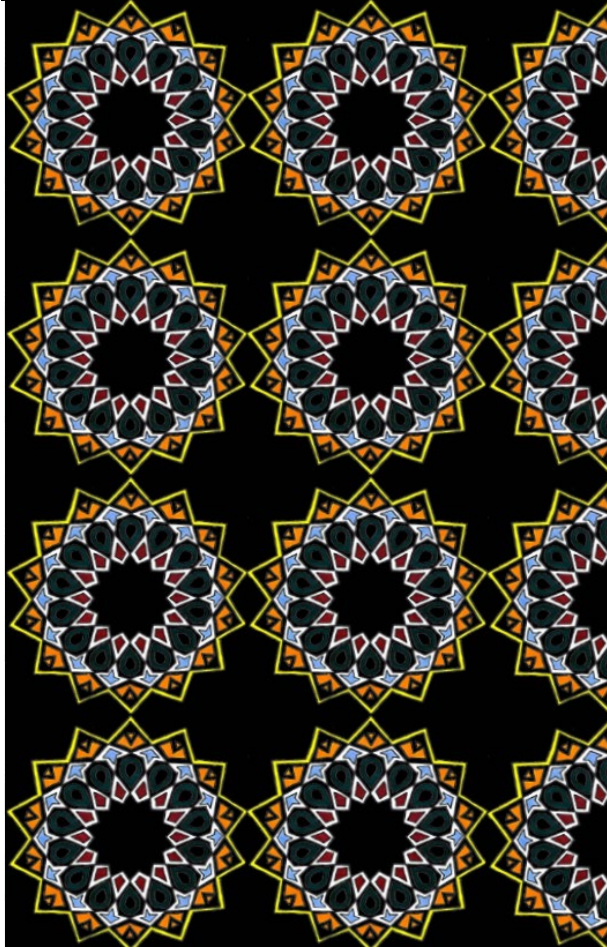
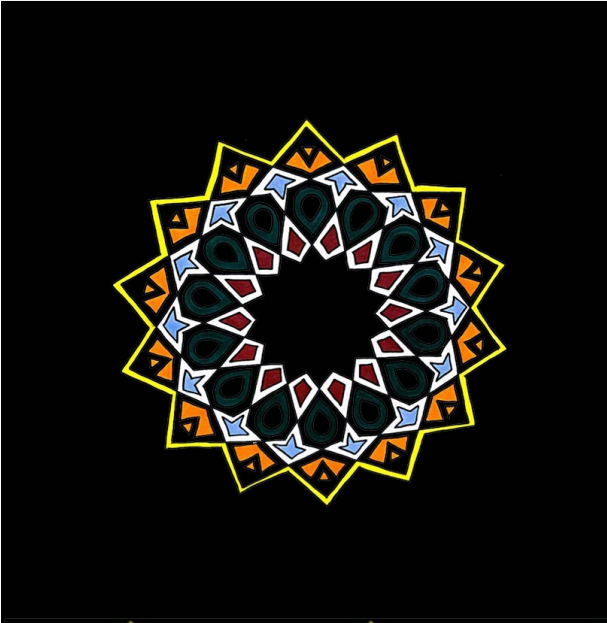


Third textile is inspired by ancient Persian mosques.

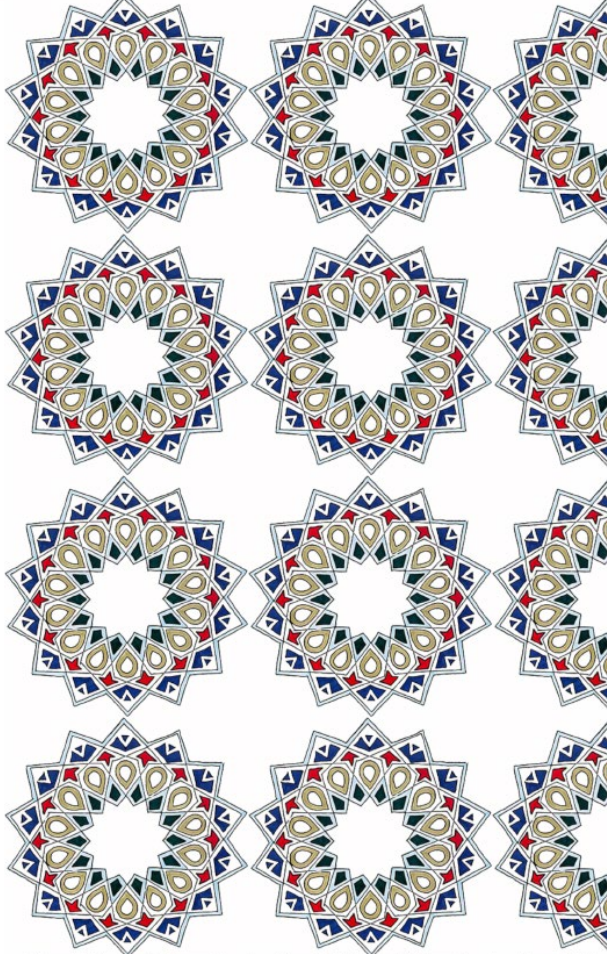
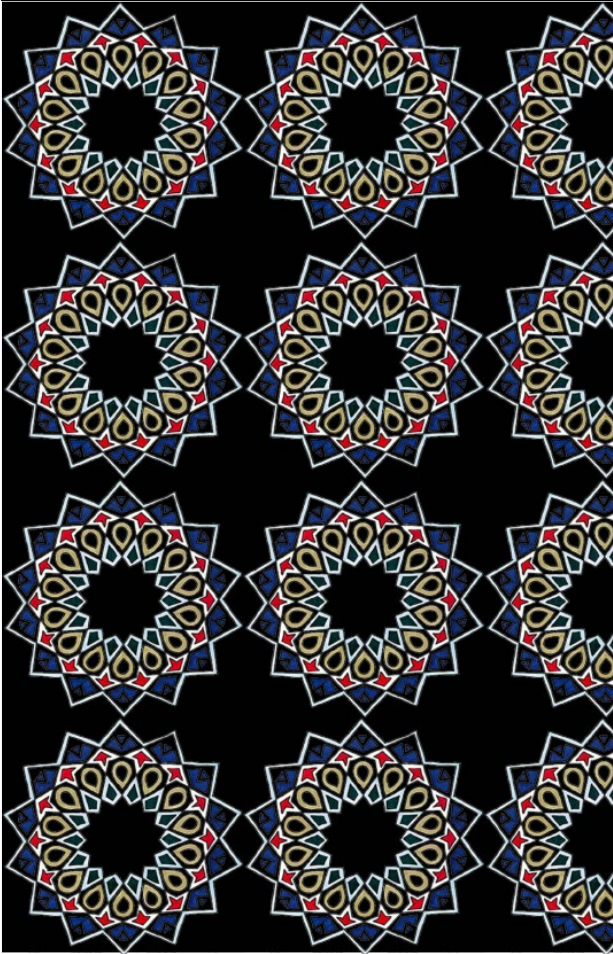
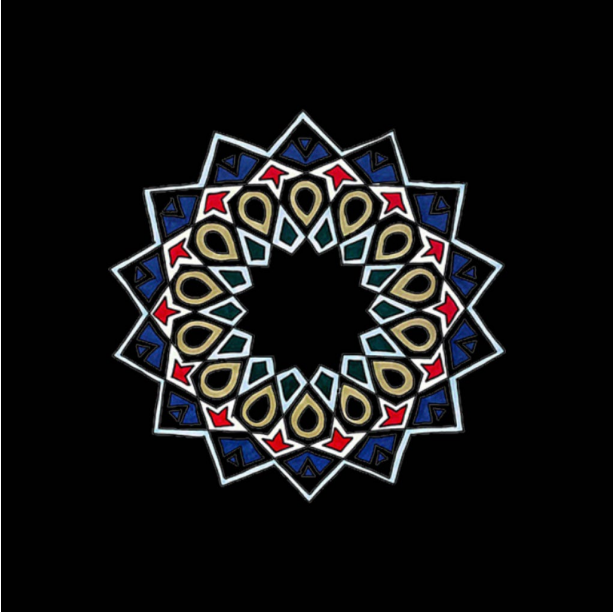










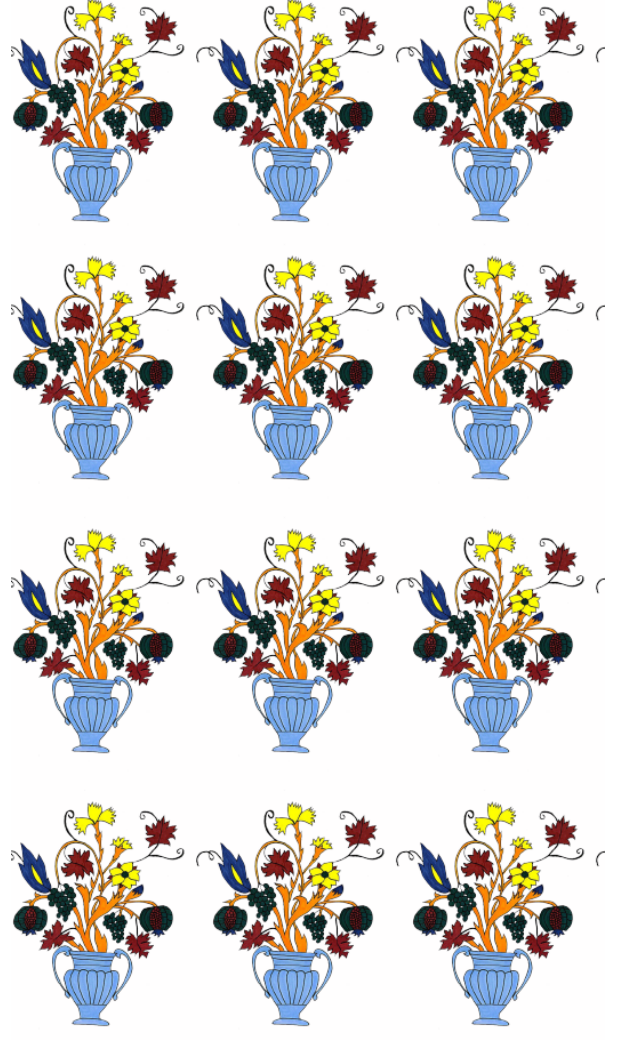


Third textile is inspired by ancient Persian family tree and house vases.

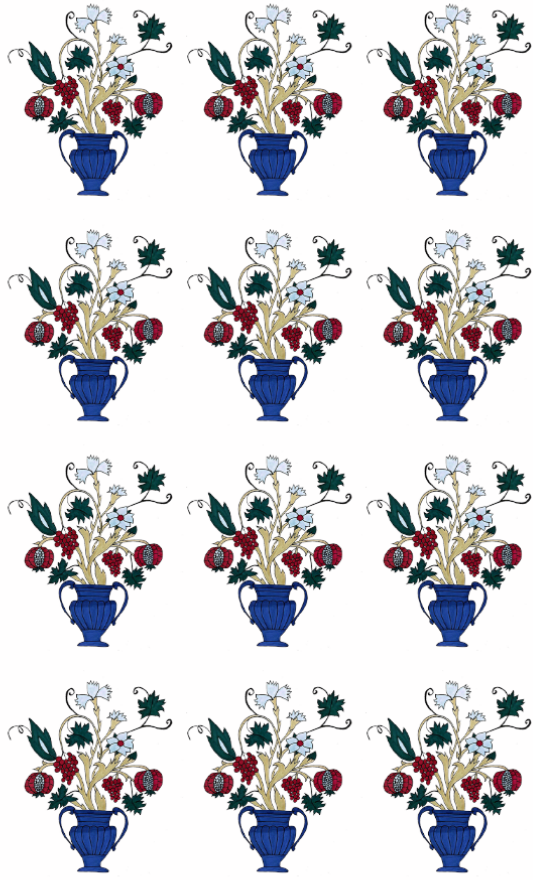










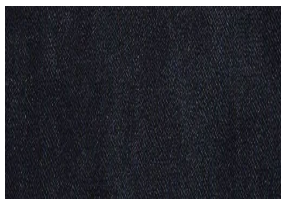




Velvet



Silk



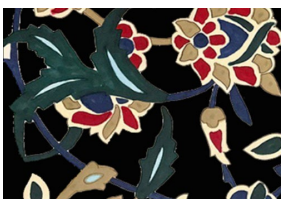
Ancient bottoms



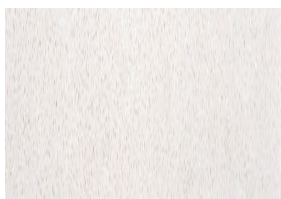




Velvet



Cotton



Ancient bottoms



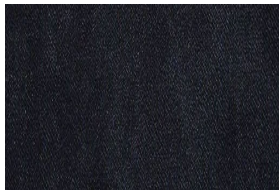


Velvet

Silk

Elastic Satin

Ancient bottoms





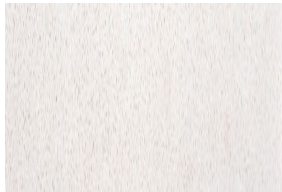


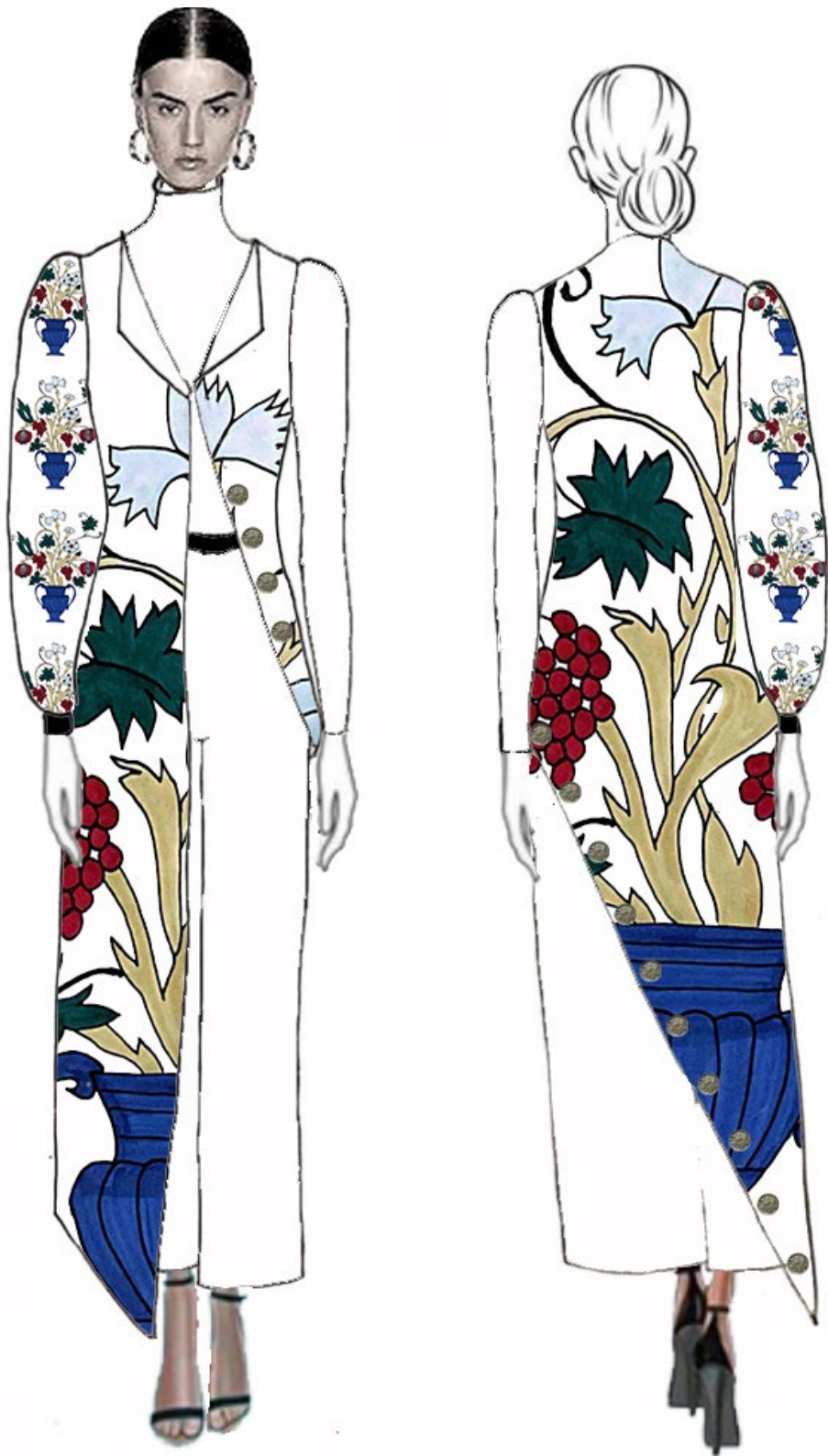
Velvet

Cotton

Satin

Ancient bottoms



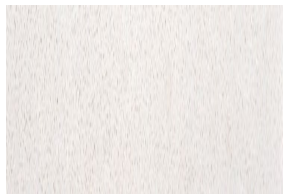
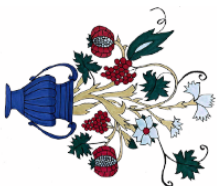


Velvet

Cotton

Elastic Satin

Ancient bottoms





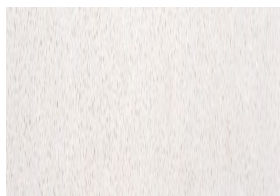


Velvet

Cotton

Velvet

Ancient bottoms

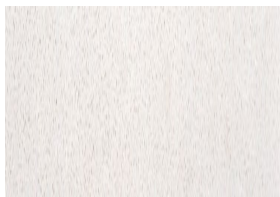




Velvet

Cotton

Ancient bottoms





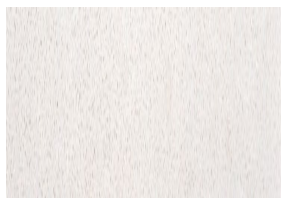


Velvet

Cotton

Cotton

Ancient bottoms



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**The End**