نقش و نگار

ممازی هنرهای سنتی و صنایع دستی استان قزوین

اداره کل میراث فرهنگی، صنایع دستی و گردشگری استان قزوین

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استان قزوین یکی از مراکز مهم تاریخی ملت ساسانی و اسلامی بوده و از نظر تاریخ و ادبیات، یکی از قدیمی‌ترین مناطق ایران محسوب می‌شود. بیش از هشت هزار سال پیش از میلاد، این منطقه به سرعت رشد کرده و نه تنها به هنر و هنرمندی به وسیله آثار ارزشمندی که در اینجا ساخته شدند، بلکه به هنر و هنرمندی به وسیله آثار ارزشمندی که در اینجا ساخته شدند، بلکه به هنر و هنرمندی به وسیله آثار ارزشمندی که در اینجا ساخته شدند. در دوران اسلامی نیز بر اساس گزارش‌های جغرافیایی نخستین‌ها، از جمله مقدسی، ابن فقیه، ابن حوقل، ناصرخسرو و ..، محصولات هنری قزوین به نقاط دیگر صادر می‌گردید. شکوفایی و رونق هنر‌های قزوین را می‌توان از توصیف بازارهای قزوین در سال‌های سوم تا پنجم هجری دریافت که به تنوع و گونه‌گانی دست ساخته‌ها و محصولات نشان می‌داد. این روند در دوران سلجوقی و سلجوقی از عزتی و تاثیری می‌زیست که با انتخاب قزوین به عنوان تختگاه امپراتوری صفی تا به اوج پیشرفت و تکامل پیوست. شکافی‌های مدارس هنری و گسترش کارگاه‌های مهم تولید آثار ارزشمند و فاخر به تربیت و پرورش نسل‌های پیوسته از صنعتگران و هنرمندان می‌انجامد که تا امروزه سال‌ها استمرار دارد. هرچند سیل و معمای زنده‌یرگان تجدید مقلدانه، بسیاری از زمینه‌های بروز و بالندگی استعداد‌ها را از بین برده و غبار فراموشی بر چهره‌های هنری اصیل، بومی و سنتی این منطقه نشان می‌دهد؛ اما همچنان با هم‌زمان منی هنرمندان و کارشناسان توانمند صنعت‌های استانی که در این استان قزوین به وسیله آثارشان زنده می‌ماند.
Based on the archaeological research and discoveries, Qazvin is one of the first and the most ancient human settlements in Iran Plateau, rooted back to 8000 years ago. The residents of this ancient settlement have a close and old relation with art. They have been professional at producing and processing the brilliant objects which were completely compatible with artistic standards. In addition to magical clay dish designs, recognizing and color usage, the first melting workshops were available from thousand years ago. Manufacturing of the stone and metal products were the backup for expanding of Qazvin’s handcraft in following era. In Islamic era, based on historian’s reports of the first century like Moghaddasi, Ibn Faqih Ibn Hoghel, Naser Khosro and …, some of Qazvin’s art craft were exported to other areas. The oneness of Qazvin’s handcrafts is reported and recorded in the reports about Qazvin’s market reports during the third and fifth century. The variety of the handcraft and other products were praised in these reports. This trend received more credit in Saljoghi era and achieved to its highest point during Safavi era when Qazvin was selected as the capital of Safavi kingdom. Forming of different schools, art schools and expanding of artistic workshop which produced valuable items helped training of different generation of artists and artisans and this trend has been continued to our time.

However the copied modernism trend stopped developing of new talents and made people to forget about the original, domestic, and traditional arts of this area but the handcraft production is alive due to perseverance of masters, artists, and professionals of the city in handcrafts. These artistic abilities are passed to new generation, who are thankful of the origins, by training and marketing. We will be informed about some of Qazvin’s potentials about handcraft in this booklet.

Muhammad Ali Hazratiha
General Director
کهن و هنرمندان. این مکان دلار قزوین، به عنوان یکی از مراکز مهم هنر و هنرمندان، از خصوصیات این منطقه است. نمایش نقش آفرینی و طرح‌های تاریخی، هنرمندان و هنرکاران هر چه بهتری در این زمینه عمل کنند، بهترین شرایط را برای ازای کمک به فن تولیدات این منطقه فراهم می‌کنند. در اینجا، به محیط محیط، بهترین شرایط را برای ازای کمک به فن تولیدات این منطقه فراهم می‌کنند. در اینجا، به محیط محیط، بهترین شرایط را برای ازای کمک به فن تولیدات این منطقه فراهم می‌کنند. در اینجا، به محیط محیط، بهترین شرایط را برای ازای کمک به فن تولیدات این منطقه فراهم می‌کنند.

سيد ميثم حصاري
معاون صنایع دستی و هنرهاي سنتي

The ancient Qazvin, reminds all about the design on all historical monument and talents of artists. The beauty of these traditional arts and handcraft in Qazvin provides us an opportunity to introduce some of artistic products of this city. We wish by helps of the only God, we could introduce some of Qazvin beautiful handcrafts.

Sayyid Maysam Hesari
Handcraft and Traditional arts Assistant Director
Introduction

The archaeological discoveries in Qazvin reports the 8000 years history in this area. Discovering of the monuments and remaining of clay workshop and iron and copper melting workshop shows the history of handcraft in this region.

The creativity of artists and artisans in this region resulted in using of wood, metal, paper and other natural raw materials available in the region to produce unique handcrafts. As a result we have artists all over this ancient region producing different handcrafts. But unfortunately we cannot introduce all of them in this short booklet.

In this short booklet, some of domestic and non-domestic handcrafts of Qazvin is introduced in different categories of appellation, production process, tools and etc. In this short booklet we just introduced some fields. We hope we could satisfy artist and art lovers of Iran by this booklet.
Qazvin’s handcraft industry can be categorized in 16 fields:

1. Traditional textile
2. Knitting
3. Traditional clothing
4. Traditional printing
5. Traditional tiles, pottery and ceramics
6. Leather handcrafts
7. Architectural handcraft
8. Metal handcraft
9. Wooden and mat handcraft
10. Stone made handcraft
11. Paper handcraft
12. Traditional designing and painting
13. Traditional Sewing
14. Glass production
15. Traditional musical instruments
16. The related carrier to the above fields
1- Traditional textile

1.1. Pan weaving

Introduction:
Pan is a narrow hand woven item which is waved over a machine called Karchoob and it is woven by warp winder over specific number of cards. Pan is mostly used for decorating clothes. Pan is a handcraft of Maraghi villages in Alamut region.

Needed materials: different natural and artificial thread and thread spools available in market.

Tools and equipment: 
- Karchoob (weaving machine), knife, card which is called Chappar in local language (the cards were made of Ivory, cattle leather, deer leather, ceramic, and fiber but these days they are made of thin wood or Talc), Pochin (a bobbin for passing the weft through it).

Production process:

1. Warp winding (passing the threads through the card’s holes, Vakeshi (the threads are lied parallel to each other to eliminate all problems and knots), placing the master thread (in order to preventing change in threads placement during the weaving)
2. Transferring the warp to Karchoob.
3. Weaving (turning the cards to starting the weaving and passing the weft through warps and then beating)

The domestic and original designs: Cheshme khoros, Nimeh madakhel, Madakhel.
1.2. Wave weaving
Introduction:
Wave weaving is done by hand and traditional weaving machines and due to wavy design is called Wave weaving. It is woven by woolen threads in a two or four input machines moved by hands and feet pressing to make simple or geometric designs

Needed materials: The woolen fabric

Tools and equipment:
Weaving machine (warp roller, cloth roller, ward, milmilak, spool, comb, beating, pedal, ropes
Bobbin machine
Warp machine
other tools such as shuttle and bobbin for passing the weft through the warp

Harzegard

Production process:
1. Warp winding: (running the warp, transferring to the machine, designing the warp)
2. Weaving: start the weaving by pressing the pedals, weft placement (with shuttles containing the bobbins) and beating

The domestic and original designs: A simple checkers, Malileh, Gol pathoi, Fandoghi, Cheshme Bolboli (Cheshme Khoroo), diagonal stripes and Jenaghi
3-1. جاجيم
تعریف: جاجیم به صنایع دستی سنتی و کهن قزوین اضافه می‌شود که در بسیاری از مناطق استان قزوین ازجمله: تاکستان، طارم، آبیک، بوئین زهرا و الموت رواج داشته است. از آنجا که در گذشته برای پیچیدن رختخواب و به اصطلاح "جاجیم" از این دستبافه استفاده می‌کرده‌اند، به آن "جا" می‌گفتند که به مرور زمان و برای راحتی تلفظ به جاجیم (Jajim) تغییر داده شده است.

4-1. ایزار
تعریف: ایزاز از مشتقات کلیلا بافی است. این محصول درگیر می‌شود و ساقه‌های آن رنگ‌های سفید و آبی است. این پارچه به وسیله دستگاه‌های پاچال بافته می‌شود.

5-1. چادرشب
تعریف: چادرشب یکی از مشتقات کرنسی دستبافه است که با نخ پنبه‌ای بافته می‌شود. این محصول به وسیله دستگاه‌های پاچال بافته می‌شود.

1.3. Jajim
Introduction: Jajim is one of Qazvin’s traditional and ancient handcraft which was produced widely in many regions in Qazvin such as Takestan, Tarom, Abyek, Buin Zahra and Alamut. People used it for warpping the blankets (Ja) so they call it (Ja Jam) which is changed to Jajim during the time for easier pronunciation.

1.4. Izar
Introduction: Izar is like Chadorshab. It is used as a table cloth for keeping bread. The white and blue cotton treads are used in it. This item is woven by Pachal machines.

1.5. chador-shab making
Introduction: Chador-Shab is a hand-woven product made of cotton yarn by a machine. This product is thinner than Jajim and Moj and is less diverse in color and design.

This category includes following fields: Canvas making, Metghal making, Homespun, Silk weaving, Rope (narrow weaving, knitting Varis), bag making.
2. Knitting

2.1. Kilim

Introduction: a flat-woven carpet or rug without any shagginess or tides. This carpet is called by many different names in different languages. This rich art-industry handcraft is regarded as one of the most famous handcrafts in Qazvin Province. There are many artist and artisan in Dashtabi Region of Buin Zahra and Alamut region producing Kilim

Needed materials: colored woolen weft, cotton warp

Tools and equipment: Dar machine, beating comb, hook and scissors

Production process:
1. Warp winding
2. Weaving (chain weaving, canvas weaving, weft over)
نقوش رایج:
موج، دریاچه ترکی، شیرینی، جمجمه، سکسَرگان، گل کوچندری، گل قریچه، گل دریچه‌ای، گل زرد، گل قریچه‌ای، گل کوچندری، گل دریچه، گل قریچه‌ای... از نقوش رایج در کلیم‌های الموت است که اکثریت آن‌ها هندسی و متقارن و منتظم هستند. گل ارداق (ارداق گل)، ترنجانی، عالی‌آغاسی، خرمن و از نقوش رایج در کلیم‌های الموت است که بسیار زیبا است و به صورت حرفه‌ای تولید می‌شود.

2.2. نمد مالی
تعریف: نمد به اصطلاح نسج نابافته است که توسط فشار، رطوبت و حرارت تولید می‌شود. به میزان خاصی: جعد یابی و پوسته ای تولید می‌شود. در کلیم‌ها، پوسته ای و جعد یابی مشخص است که از محتوای آن‌ها می‌توان به شکلاتی و صورتی سفید و قهوه‌ای اشاره کرد.

این گروه در بخش‌هایی از الموت و ناحیه‌های طاطوس و شهرستان آبیک تولید می‌شده است. فرآیند تولید نمد مالی به دلیل زیست‌محیطی سخت و نسبت به پرورش بیشتری ندارد که در نهایت در حال فراموشی است.

این گروه شامل رشته‌هایی مانند: قالی، پالاس، ماسند

The domestic and original designs:
Sea wave, star, Qaraji, Tabazini, Alamouti, Ghalyan gol, Changaki bozorg, Gol qaray, Gol Kuchnany, Beshkan beshkan, and Taqah are mostly used in Alamut’s Kilims which are mostly designed geometrical and symmetrical. Gol ardagh (Ardagh gol), Toranjani, Amin aghane and Harati are used mostly in Buin Zahra Kilims

2.2. Felting
Introduction: Felt is a textile that is produced by creating pressure, humidity, and heat. It is made based on two features of the wool including scaling and crimping. In the past, this art-industry was produced in parts of Alamut area, Tarom and Abyek. Unfortunately, felting is being forgotten because of the difficulty of its production

This category includes following fields:
Rug, Palas, Masnad
3. Traditional clothes

3.1. Giveh

Introduction:
Giveh is a kind of shoe woven by thick threads called white warp threads. After weaving, a white Metghal clothes is sewed over it. Then it is put over a wooden frame and the lower part which made of hard leather called “Padosh” is connected to it. Giveh is one of the oldest handicraft of Takestan

Needed materials: cotton threads, glue, cotton cloth, leather (for the bottom part)

Tools and equipment:
Gazan, biz, knife, Zinc sulfide for painting the shoe, nails, hammer, desk, wooden frames for shoe, sewing thread, leather hammer

Production process:
1. weaving the top part
2. Framing
3. Connecting the bottom part and top part
3.2. Traditional knitted cloth

Introduction:
Different item produced by knitting sticks and hooks or other similar tools with natural fabrics. Gloves, socks, hat, scarf

Needed materials: colored woolen or silk twisted fabric

Tools and equipment: knitting sticks (a metal or wooden circular stick with different thickness due to thread’s type and thickness which is normally 20 cm. if two knitting sticks are used for knitting the products will have seam. For seamless cloth, 5 knitting sticks are used

Production process: knitting start with the expression of “Sar andakhtan”. In five-stick knitting, process is started with three sticks and then two sticks will be added. This process is continued by changing the colorful threads based on the producers mental design by adding or reducing the rings.
3.3. Burqa
Introduction: a piece of clothing which females used for covering their face. It is called Picheh in Qazvin.
This category includes following fields: Local communities cloth, Crochet with natural silk

4. Iran traditional printing
4.1. Calico Printing
Introduction: a fabric of cotton or other materials which is decorated by different prints. Some samples of this type of art have been found in the villages of Alamut

4.2. Batik printing
Introduction: Batikis one of the traditional printing which by a resistant material (the combination of turpentine, beeswax and paraffin) is printed on silk fabric. In this method the prints are made by negative dyeing method
5. Traditional tiles, pottery and ceramics

5.1. Pottery and ceramics

Introduction:

Based on the archeological discoveries in Qazvin the decoration in Qazvin can be summarized as follow: Simple and red pottery, gray pottery of iron era, the yellow and orange potteries with carving and yellow, brown and orange glaze. In addition to machine pottery, the relief pottery is regarded as one of the most active production in Qazvin.
مواد لازم: انواع مختلف گل سفال (خودی، لوئی دار)، انواع مواد اولیه: علاب، رنگ، ابزار سفالگری، میز کار، ابزار و تجهیزات: صفحه گچی، کوره، فر آینده تولید:

1- آماده سازی مواد اولیه (ورز دادن گل)؛
2- فرم دادن با توجه به شیوه های تولید؛ (انواع روش تولید: دور مگس، فنری، نقش برجسته، نقش تقسیم بندی اگر نیاز به داشته باشند);
3- خشک شدن;
4- پختن در کوره;
5- در صورت داشتن علاب، نقاشی با پوشش علاب و پخت مجدد در کوره.

کاشی سنتی

تعریف: کاشی کاری یک هنر و صنعت است که به کاربرد تزئین بناها و بخشی از تزئینات مسجد مربوط می‌شود. تزئینات کاشی کاری شامل کاشی هفت رنگ، کاشی معقلي، کاشی معرق و ... می‌باشد. کاشی هفت رنگ در مسجد جامع، مسجد نبی، مسجد مسجد و مدرسه، مسجد و مدرسه شیخ الاسلام در قزوین، ... . Seminary of Qazvin are the legacy of skillful artists who decorated the buildings by combining different colors and putting the tiny pieces of tiles together.

Need materials: different type of clay, different type of glaze
Tools and equipment: Pottery wheel, pottery tools, pottery desk, oven
Production process:
1. making the clay ready
2. Forming based on production methods
3. Drying
4. Baking
5. If it has glaze, it will be designed by glaze and baked again.

5.2. Traditional Tile

Introduction: Tiling is an art and industry which has been used from the very distant past to decorate various buildings, especially religious ones. The most important tiling methods are polychrome, Moarragh, and Magheli tiling. The Jame Mosque, Al-Nabi Mosque, Imamzade Hossein, Sardar Mosque and Seminary, and Sheikh-Al-Islam Mosque, ... .
6. Leather handcraft

6.1. Handcrafted leather items

Introduction:
Is a process in which leather items are produced by using natural leather through traditional methods. In this method the leather is made ready though tannery and the artisan made bag, shoes and etc. by using tools such as awl, needle, thread, and glue

Needed materials:
Various types of leather (cow, sheep, calf, shagreen), eshbalt, chamois leather
Silk thread, trishe (batch yarn made of leather)

Tools and equipment:
Various types of Gazan (straight cutter), awl (various types of mandrel), hook, clamp, punch, various types of ghazan stylus, cutter machin, Lewis machine

Production process:
1: Leather cutting
2: Leather cutting according to design and pattern using Gazan or straight cutter or cutting machine
3: Thinning out the leather with Lewis machine
4: Etching if needed
5: Surface polishing

This category includes following fields: traditional leather cover making, burning on leather, leather carving, painting on leather, designing on leather by hitting, leather Engraving
7. Architecture related handcrafts

7.1. Mirror modeling

Introduction:

Mirror modeling is named Regular cutting Mirror. The mirror modeling and the mirror box was prevalent in Qazvin. And the fine art had been a teamwork that carpenter, painter, mirror work has been performing.

Needed materials:

Common elegant mirrors (with a thickness of one mm), colored mirrors (mainly yellow, green and blue with the same elegance), wood glue, oil, glue, whatman, talc

Tools and equipment:

Diamond blade for cutting mirror (with thin and thick tips), set square, ruler, spatula, Needle-nose plier, pencil, meter, compass

Production process:

1. Preparing a suitable surface for mirror work (plaster, wood, mirror, etc)
2. Intended pattern design
3. Transferring the design to the mirror surface
4. Mirror cutting according to the design
5. Moving cut mirrors to the intended surface
6. Final polishing

This category includes following fields: lime cutting, mortar cutting modeling, mogharnas, Yazdi Bandi, Rasmi Bandi, mirror modeling
8. Metal handcraft
8.1. Traditional forging

Introduction: It was a method for forming the metals before industrializing. This method was mostly used for producing agricultural tools such as sickle, Alfalfa cutting knife. These productions which were made through melting of iron and other metals and by hammering have a long history in Qazvin. Currently this art-industry carrier is followed in Qazvin traditional market, Avaj and some other areas

Traditional forgin

Needed materials:
Iron pieces, iron springs, coal for the furnace fuel

Tools and equipment:
Anvil, mallet, tongs, furnace, hammer, dam

Production process:
1. Preparing the furnace providing coal as the furnace fuel, inflaming
2. Smelting intended iron pieces
3. Hammering the smelted pieces on the anvil using mallet in order to form it This is usually done collaboratively by the master and his co-worker
4. Tempering prepared pieces
5. Re-smelting, re-hammering, re-tempering
6. Supplementary steps and polishing
**8.2. Etching**

Introduction: It’s the art of carving or reliving over copper, gold and silver by hammer and different stylus. It includes three different artistic fields: Carving, netting, and etching. It was very famous during the Safavi era and also during Ghajar and First Pahlavi era. Also some artists are working in this field in Qazvin.

Needed materials:
- Tar, sifted plaster, and ash

Tools and equipment:
- Various types of stylus
- Threaded: Gorsvad, Pardaz, Nimvar, Gorsom, Badamcheh, Shoteh
- Non-Threaded: Mandrel, Giri, Thick Half-Cutter, Half-Cutter, Yektoo, Dotoo, Square Flat, Rectangular Flat, Shap Cutter for Lattice Work, Nail, Flat
- Hammer (light and heavy), Compass
- Leather belt
- Desk (wooden or metal block) for assembling work on it, copper sheets, brass sheets, silver

Production process:
1. Preparing a suitable surface for work
2. Tarring the back side of the work or the inner surfaces of containers
3. Work dividing
4. Transferring the design to the work
5. Half-cutting (determining the design with a half-cutter stylus)
6. Implementing the design with stylus
7. Eliminating the tar from the surface or inside the work using heat or solvents
8. Final polishing by using a variety of application acids
8.3 Armored weaving

**Introduction:**
The artisan makes hood and armor by weaving the metal wire into circular form. Qazvin people’s religious believes make armor weaving very unique. The effect of this artistic carrier is quite clear on high religious, cultural, and social concepts. This carrier is registered as an intangible heritage of Qazvin at national level.

**Needed materials:** iron rings

**Tools and equipment:** Wire making machine, wire cutting machine, plier

8.4 Copper Hammering

**Introduction:**
Sheet maker coppersmiths hammer the copper ingots or roll out by a rolling machine and cut into several pieces. Then, coppersmith craftsmen use provided rolls to make containers needed by the people. The art-industry of coppersmithing has been one of the active handicrafts and common professions in Qazvin which is now being forgotten because of industry growth and insufficient attention.

**This category includes following fields:** Metal ware, engraving on metal, traditional jewelry making, locksmith, copper hammer, metal mesh, the Tapestry
9. Wooden and mat handcraft

9.1. Mat weaving

Introduction:
It is the process of weaving the plant yarn by hand or other tools results in production of following items: mat rug, mat table cloth, different baskets, and different dishes.

The Wheat stalks are called ‘Kolosh’ and tree’s thin twigs are called ‘Shooshk’ in Qazvin’s village. The woven items made of willows, poplar and purple twigs are called ‘Chapi’ and woven material made of reed is called ‘Chegh’.

Needed materials: wheat stalk, rice stalk, cherry, willows, and poplar thin twigs, reed, wool

Tools and equipment: hook, different type of needles, plier, gardening scissors, different knife, rubber, awl

Production process:
1. Collecting the needed materials (making the fabric wet for better flexibility during the weaving process)
2. Weaving (making rings, knitting, weaving)
9.2. Gereh chini

Introduction:

Gerehs are the results of direct and broken lines in a logical system which can be extended on surface. These gerehs are made of some special designs such as Shamseh, Toranj, 5 par, 5 zeli, 6 band, Targheh, Tabl, Sormeh dan. Gerehs are widely used in different Iranian arts such as tile designing, cutting, inlaid, the sash windows. Here we mean Gereh chini on the wood, which is done by two methods Inlay and lattice

Needed materials: glass, wood, wood glue. It is clear that woods using for making frames should be hard and tough. Orange, betel, and walnut woods are used in this process due to their resistance to climate change and because of their different colors

Tools and equipment: fixing machine, different saws, grate, multitask machine, different type of rulers, rubber and etc

Production process:

1. Designing
2. Cutting the wood
3. Making notch and tab
4. Connecting the cut parts based on the design
9.3. Painting on the wood

Introduction:
It is a kind of painting on wood with wooden objects by using different natural and chemical colors and protecting coat like patent and glue. It was regarded as an architecture oriented art for designing ceilings, walls, and doors. Also it was used for painting the wooden dishes, boxes and bottles.

Needed materials: Arabic gum (for pre-painting stage), natural or chemical color, powder color solution, glue (as final coat), wood (Pear, beech, walnut), soft emery (it is used for brushing the wood surface), copy paper, pencil and glue.

Tools and equipment: brushes (Artist selects brush based on the elegance desired), the brushes in past were mostly made of cat or sable.

There were two types of brushes:
1. Normal one for painting
2. Brush with narrow tip for painting the details

Production process:
1. Wood preparing process
2. Designing
3. Painting
4. Resistant making

The domestic and original designs:
flower and bird, flowers (Rose, Lily, Narcissus), natural scenery, Kolah farangi Palace, seaside, ships and boats, horse riding, hunting pictures, human
9.4. Wood mosaic

Introduction:
Whatever made of mosaic parts is called Mosaic but here we mean an art in which, the artist make beautiful designs by putting the cut wooden parts with different colors next to each other on a black wooden or black polyester surface.

It is not regarded as a historical art in Qazvin and the only historical sample is a mosaic and carving wooden board kept in Qazvin museum. This board is dated back to Pahlavi era and it has not been identified if it is done by an artist from Qazvin or not. So there is not any historical evidence proving history of wood mosaic in Qazvin.
But these days wood mosaic has attracted many people to itself and it is one of active art-industry in Qazvin.

9.5. Wood carving

Introduction:
It is defined as the art of making different design on a wooden surface by holes, dents and bumps based on a careful proportion, symmetry and balance. Wood carving has faced many up and downs during history. The artist needs patience, skill and creativity for being successful. The wood carving artists has tried to save details and elegancy of this art.

This category includes following fields:
Sash window, the lattice work, wood lathe, producing traditional wooden figures, sculpturing.
10. Stone handcraft

10.1. Exfoliation of precious and semiprecious stones

Introduction:
In this art-industry, artisan exfoliates the precious and semiprecious stones by Lathe and milling machines for using the stones in jewelries, decorating dishes, and etc.

10.2. Traditional Carving

Introduction:
Stone figures may be in the form of three-dimensional or in relief objects. Two of the most beautiful examples of such figures in Qazvin are lions and troughs left in Safa bathroom.

10.3. Stone Turning

Introduction:
Stone Turning is one of the fields of stone handicrafts. The process of rotational carving of a piece of stone by a turning machine to build objects with symmetrical and circular volume is called stone turning.

This category includes following fields:
carving on the stone, Turquoise implant, stone mosaic, carbuncled
11-صنایع دستی کاغذی
11-1: پاپیه ماشه

این هنر به طور معمول زمان صفویه و در شهر قزوین، پایتخت آن دوره، به‌طور کامل شناخته شده است. این هنر محصول از شیلات و پارچه‌های مختلف و در شرایطی به‌طور کامل به دست آمده است که سطح آنها با گچ و لکیه نشانه‌های مینیاتوری ایجاد شده است.

مواد لازم:
- کاغذ سازگار
- کاغذ باطله
- سیم خمیر
- مواد اولیه

ابزار و تجهیزات:
- سنباده
- کوبه
- ماله
- منگنه
- قالب پاپیه ماشه

عملکرد تولید:

A: تولید کاغذ با استفاده از لکیه‌های کالیکو، کاغذ‌های باطله و پارچه‌های پنبه‌ای. (تکه‌ها را در حوضچه‌ای خیس کرده و عناصر را اضافه کرده، سپس هم می‌زنند و در نهایت پس از تکرار کلیه‌های مذکور خمیر خسته می‌کنند.)

B: تولید کاغذ با استفاده از قالب‌های مختلف به‌دلیل نوع کاربرد (قلمدان، قاب، و غیره)

C: تهیه کردن سطح کار

D: چاپ

E: نقاشی و برش

F: نشیمنگی و نهایی پرداخت

کارهای دیگر این گروه شامل:
- ساخت کتاب
- هنر برنگاری
- کاغذ برش کاغذ
- کاغذ سنتی

11. Paper handcraft
11-1: Papiyeh mâché:

This art is basically French and it is applying generally the cardboard objects whose surface is decorated by miniature using a special lac (varnish). Qazvin was the capital of Papiye Masheh art in safavid dynasty

The majority of these objects are including : book cover, pen case, mirror frame and vanity box (make –up box ) and jeweler box

Needed materials:
- Waste paper, cardboard, adhesive glue, salt water

Tools and equipment:
- Sandpaper, chisel, trowel, punch, Papier-mâché dies

Production process:

1 : Producing cardboard using pieces of calico, waste papers, and cotton textile (all piece are fallen into a pool and after adding additives, the whole materials are mixed. Finally and after some iteration, the resulting paste is flatten on a textile and smoothed with a wooden trowel. After drying, a thick but soft cardboard is obtained

2 : Forming the obtained cardboard with different dies according to the type of application (penner, frame, etc)

3 : Preparing work surface

4 : Imprinting

5 : Painting and gilding

6 : Lacing and final polishing

This category includes following fields: Traditional bookbinding, paper cutting
12. Traditional designing and painting

12.1. Painting

Introduction:

Painting has different meaning like drawing and designing in different culture. Actually painting has a wide and general meaning, methods and styles in Iranian culture. Qazvin painting school has some unique features which make it unique and separated from other schools like Harat and Tabriz schools. This method was mostly common during Safavi era while Qazvin was the capital of the kingdom. In this method the artist painted animals, birds, flowers, and tress but the most eye catching features are depicting thin body of youth, poor people, and framers body.

Needed materials: color goash, watercolor, (mineralcolor or herbal color), gold, okhra, walnut ink

Tools and equipment: brushes, fotak, terling, metal ruler, pelastik ruler

Production process:

1. Designing
2. okhra
3. coloring
4. impiled line
5. hatching

The domestic and original designs: man, nature, Architecture ,...
12.2. Gilding
Introduction: The term gilding covers a number of decorative techniques for applying fine gold leaf or powder to solid surfaces. The process of gilding includes some steps as follow: Prepare the canvas, primary brushing, Gold covering, beading, painting, final brushing and shading (processing).

12.3. Traditional wall painting
Introduction: Traditional wall painting is a form of wall painting and coloring which is created through wet lime plaster in water-soluble paint.

12.4. Flower and bird
Introduction: Flower and bird to be used for decorating the cover, mirror frames, etc.

12.5. Varnished painting
Introduction: Varnished painting is considered a branch of painting provides that done on the various surfaces (paper, wood, leather, etc.

12.6. Coffeehouse painting
Introduction: Coffeehouse painting is a new phenomenon in the history of this land, which maintains all logical values and traditional and religious art, along with answering the need of the people, and to respect the beliefs of the people.

This category includes following fields:
- Tasheer, traditional designing
13. Traditional Sewing

13.1. Zaghareh sewing

Introduction:

Zaghar is a narrow tape which is sewed inside the hat and sleeve’s lining. Zaghareh is a kind of embroidered in which instead of beads on spangle, the cut sermeh is used. This kind of embroidered is mostly used for filling and making the background more shining. This type of embroidered is normally used with Blue embroidery, Cocoon embroidery and Bukhara embroidery

Needed materials: different Cashmere, velvet, cotton, spangle, sermeh (in past spangle and tapestry were made of valuable metals such as gold and silver by hands. Todays they are plastic)

Tools and equipment:
different needles, workshop

Production process:
1. designing
2. designing on the cloth
3. making the environmental line clear
4. sewing (simple, parallel, knotted, V form)
13.2 Nam Nam sewing

Introduction:

It is defined as sewing the small pieces of glasses on the cloth as decoration and jewelery. Beading called Nam Nam sewing in Qazvin is an historical and original art of Qazvin. Qazvin museum keeps many beautiful samples which rooted back to Ghajar era. These beautiful beaded items are pot cover, scissor case, Kohl box.

Needed materials:

Beads, textiles, cotton, cross-stitch lace

Tools and equipment:

Low number beadwork needle, scissor

Production process:

First Method:
A: Sewing lace on the textile
B: Transferring pattern to the lace
C: Sewing beads one by one on the lace

Second Method:
A: Transferring pattern to the textile
B: Sewing beads

13.3 Sermeh Embroidery

Introduction:

Sermeh embroidery generally refers to stitching done using a variety of beads. Of course, Sermeh thread is a thread twisted using gold or silver or gilt or alloys in tubular or rectangular forms. This type of thread is resilient and can take the form of any shape. Sermeh embroidery is active and common in Qazvin province.

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13.4. Patchwork

Introduction:
Patchwork is defined as sewing small, big, and colorful pieces of cloth together. This pieces are usually simple, patterned, stripped, and buttoned

This category includes following fields: Passementerie, Outstanding embroidery, Filigree, embroidery, Inscription embroidered, embroidery with jewels, silk embroidery, and Cocoon embroidery
14. آبگینه
14.1. ترابش شیشه

**تماس**

تبارت ترابش علف بر ترابش شیشه است که دارای شکل معیینی از طرف ارائه‌دهنده ترابش می‌باشد که می‌تواند بتواند در شیشه‌ی اصلی داشته باشد. به ترابش کبود می‌گویند. این ترابش در حالت پولیش نشده (اسید شویی نشده) در حالت ترابش کبود و در حالت پولیش شده ترابش کریستال معروف است.

**مواد لازم**

- شیشه
- حمایت سولفوریک (HF)
- حمایت 

**ابزار و تجهیزات**

- ماشین طراحی
- ماشین ترابش یک محوری
- ماشین ترابش دو محوری
- ماشین کف ساب
- ماشین سوراخ کار

**دوره تولید**

1. طراحی با مدل
2. ترابش
3. شویی
4. نقاشی
5. پخت در کوره (اگر جهت ترابش و نقاشی همراه باشند)

**14. Glass**

**14.1. Cutting glass**

**Introduction:**

It is defined as a method to engrave different patterns on glass. It is called blue scratch while it is not polished. After polishing it is called Crystal.

**Needed materials:**

- glass, acid (sulfuric and fluoride)

**Tools and equipment:**

- designing machine, Single-axis milling machine, two-axis milling machine, drilling machine, and etc

**Production process:**

1. Designing with models
2. Exfoliation
3. washing with acid
4. Painting (if mixture exfoliation and painting are done together)
5. Baking in oven
14-2-Painting behind the glass

Introduction:
By evolving of Zandieh kingdom, new methods of Iran painting started. Due to using the glass as the background this type of painting was called painting behind the glass. This method achieved its climax during Ghajar era and it has been forgotten during the next eras. However some experts think that this art is rooted back to Safavi era, it should be stated that this art was boomed during Zandieh era. Karbala event was first painted by Painting behind the glass.

Painting behind the glass in Qazvin boomed in Ghajar era based on its Safavi background. During Ghajar era, hundreds of these type of master pieces were painted by and Qazvin was regarded as one of the main center for production of them.

This category includes following fields:
Glass Fusion, oven painting, Glass production by blowing method, traditional carving on glass.
15. Traditional musical instrument
15.1. Creating Sitar

Introduction:
One of the active fields are Tar and Sitar production. Making traditional musical instruments, Sitar is one of Iranian ancient instruments. The background of this instrument goes back to long years ago. Making sitar always enjoyed a high importance in Qazvin.

Needed materials:
Varies woods (Walnut, berry, ..), Metal wire, Glue

Tools and equipment:
Saw (band saw, round-cut saw, radical saw, jig saw, electric saw, cross-cut saw, handsaw), plane (bottom-cut plane, Gondegir plane, tool plane, Kheshti plane, Dorahi plane, hand plane), clamp (handheld and table clamps), ruler (marking gauge, calipers, set square, degree square, folding square), sander (sanding machine, belt sander, disc sander, orbital sander, stone wheel), drill, file, hammer, drill bit, angle grinder, worktable, woodturning machine

Production process:
1: Creating pattern and template of Setar and one-piece bowls
2: Creating tapes and tracks and cooking and putting them tight
3: Pasting the tapes and tracks and making one-piece bowls
4: Building and mounting handle of instrument
5: Building and mounting instrument surface
6: Making nut, tailpiece, bridge, and tuning pegs
7: Digging holes on the surface and painting
8: Fret fastening
16. The related carrier to the above fields

16.1. Traditional tanning

Introduction:

Tanning is the process by which animal’s skin, which is a perishable material in nature, is turn into a sustainable natural, permanent and flexible material with different application. In fact tanning means putting the animal’s skin inside some natural or chemical materials to stabilize it and preventing it from perishing.

16.2. Darning

Darning is an action for elimination of problems and vulnerabilities which are in hand woven items to repair the items which are destroying and returning them to their real price.

16.2. Traditional dyeing

There has not been very strong professional dyeing in Qazvin province, but by establishment of Etemad Carpet weaving Company in addition to improvement in carpet weaving the dyeing 1931 in quality in Qazvin increased. Etemad Company by inviting and accepting top dyeing professionals from different cities across the country increased the quality of dyeing and the quality of carpet in Qazvin.
Qazvin Province Handcraft Map

1. Traditional textile (Qazvin, Buin Zahra, Takestan, Alborz, Avaj)
2. Knitting (Qazvin, Abyek, Buin Zahra, Takestan, Alborz, Avaj)
3. Traditional clothing (Qazvin, Abyek, Buin Zahra, Takestan, Alborz, Avaj)
4. Traditional printing (Qazvin, Abyek)
5. Traditional tiles, pottery and ceramics (Qazvin, Abyek, Buin Zahra, Alborz)
6. Leather handcrafts (Qazvin, Abyek)
7. Architectural handcraft (Qazvin, Buin Zahra, Takestan)
8. Metal handcraft (Qazvin, Alborz, Avaj)
9. Wooden and mat handcraft (Qazvin, Abyek, Takestan)
10. Stone made handcraft (Qazvin)
11. Paper handcraft (Qazvin, takestan)
12. Traditional designing and painting (Qazvin, takestan)
13. Traditional Sewing (Qazvin, Buin Zahra, Takestan, Alborz)
14. Glass production (Qazvin, Alborz)
15. Traditional musical instruments (Qazvin, takestan)
16. The related carrier to the above fields (Qazvin, takestan, boin Zahra)
### stores in 2016

<table>
<thead>
<tr>
<th>Address</th>
<th>Phone number</th>
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<tbody>
<tr>
<td>Abadgaran Complex, south Ferdosi st</td>
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<tr>
<td>Various handcraft,between junction feletsinand omran. Felestinst, ghazvin</td>
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<td>Dai building. Tourism, marketplace handicrafts, on the corner of Resalat st. N. Naderi st. ghazvin</td>
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<tr>
<td>Vazir alley, Sado saltaneh, Imam khomeini st ghazvin</td>
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<tr>
<td>On the corner of amusement park children, shahid beheshtip Boulevard-ghazvin</td>
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<td>Serme Tiyan Co. South Ferdosi st ghazvin</td>
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<tr>
<td>Parsa kirstal Co, beyhaghi bolovar.khaje nasir st. alborz Industrial Town</td>
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<td>No 99 .on the corner of Adineh alley, Karegar avenue, Saadi street, Qazvin</td>
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</tbody>
</table>
# Handcraft production workshop and handcraft stores in Abadgaran Complex

<table>
<thead>
<tr>
<th>No</th>
<th>Center name</th>
<th>Working field</th>
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<tbody>
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<td>Abadgaran Complex</td>
<td>Various handcraft</td>
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<td>2</td>
<td>Daryosh complex</td>
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<td>3</td>
<td>marketplace handicrafts</td>
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<td>9</td>
<td>Serme Tiyan</td>
<td>Embroidery</td>
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<td>Parsa kiristal CO</td>
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<td>Mellat complex</td>
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<td>Agha cistern</td>
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