

STYLISTICS OF CARPET MAPS IN KERMAN CARPET JOINT STOCK COMPANY (COVERED GROUND PERIOD)

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Abstract: Kerman carpet is one of the most important centers of Iran involved in carpet weaving since the Safavid era and even before it. But since the late Qajar period, due to the boom of carpet weaving and frequency of internal and external orders, varied and abundant design and motifs were created in this center. Such motifs and designs are derived from the work of skilled and creative artists, many of whom remained unknown. There are many maps in carpet companies that are currently kept in poor conditions, and damaging environmental factors have had a very bad effect on them. The primary identification is related to the skilled designers considered among artists of Kerman carpet design index. In this study, the covered ground maps are investigated. The general purpose of this research is understanding the structural aspects and studying about 70 carpet maps in this period as well as their style. This study is carried out with a descriptive, analytical method, and tries to answer the question that what is the style of maps in the covered ground period. Since this research is in the field of design and motifs of carpets, the study takes place on the map, thus the maps identified available in Kerman Carpet Company have been identified again through data collection practices with the field methods, designs and covered ground maps and have been studied from aspects of the structure and general form of maps, in terms of form and composition. The forms itself include design, color, motif, composition, visual ness, rhythm or harmony. In addition, the pen style of designers is also studied. The most prominent designers of this style in this period can be named as Ahmad Khan Shahrokhi, Alireza Mayel, Taher Kashi, and Hossein Ravari.

Keywords: Stylistics, Carpet Map, Kerman Carpet Joint-Stock Company, The Covered ground period.

INTRODUCTION

Regarding the history of Iranian carpets, the visual aspects of rugs, such as the motif, color and motifs and their evolution have been less considered. The attention of European researchers to Iranian carpets that have done most of the research into the history of rug began since the late nineteenth century. Gradually in studying oriental rugs, in addition to the weaving time, the carpet map, and motif analysis became the basis of the motifs. Analysis of similarities between the carpets in different areas raised the issue of common art roots, which is also very important in terms of stylistics.

Qajar period in Iran can be considered as a brilliant age of Kerman carpets, a period when geniuses emerged at the end of it in the field of carpet, which highlighted Kerman carpet. On the other hand, through flourish of carpet and entry of foreign companies in the late Qajar, large companies were deployed in

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Kerman and produced carpet. Most notably was the East London Company which was transferred in 1935 to the Carpet Joint-Stock Company. There are many maps in Carpet Joint-Stock Company which is the art of many painting and drawing artists living in this land about 100 years ago. Unfortunately no attention is paid to maintenance and protection of these maps. Such art and even the name of the artists will be lost unless this trend is stopped.

The research has a glimpse on the subject of stylistics. Stylistics of maps will be studied in terms of history. After reviewing historical periods of Kerman carpet, stylistics has been made in relation to the covered ground period. All periods of Kerman carpet are so rich and varied in terms of design and motif, so that stylistics can be done in detail in each period. In this study, we have randomly examined this period. The main purpose of this research is covered ground period stylistics and identifying the pen style of designers in this period.

RESEARCH LITERATURE

Regarding the stylistics of Kerman carpet maps, considerable research has been done. Some researchers have done research with respect to carpets in the Qajar and Pahlavi period, and Cecil Edwards has been the most significant one (1975). He has fully periodized the carpet in the late Qajar and Pahlavi era, and described carpet weaving in each period. Thereafter, Siros Parham (1375) in a booklet has done a similar work to that of Edwards. Day (1990) named Kerman one of the centers of carpet weaving in Iran and in a short article has pointed to carpets of the recent one hundred years in this area. Ian Bennett (1989) has raised some topics in contemporary Iranian carpets regarding Kerman carpets in the recent hundred years by providing some images. Gholamali Maloul in Baharestan (2005) has brought some examples of Kerman carpets. Besides the stylistics of this carpet, the author has also mentioned designers and manufacturers.

RESEARCH METHODOLOGY

This study uses a “descriptive-analytical” method. To collect data required in the first stage the documentary method was used, and in the later stages we used field research, interviews and consultations with experts in this field of study. To develop information and data stylistics is used.

Stylistics

The exact definition of the term style and recognizing the views and, more importantly, the method of stylistics in analyzing the texts, can to a large extent depict the scope of each of the concepts and the relationship of art systems. Stylistics was first appeared in literature and poetry. It was then manifested in various arts, music, and architecture etc. Abrams believes that style is a linguistic manner in

poetry and prose and says: a work is analyzed on the basis of choice of words, sentence structure, and type of applying literary devices. (abrams ,1996:165-166) Cuddon considers style as a totally individual and personal issue and says that as the appeared of any person is unique, the writing of people is identical to that of others. (cuddon, 1999:663) In general, style is the art manner, distinctive superficial and structural characteristics in a work or group of works of art. (seyedsadr,2002:340) It is necessary that these features include inlinks and organic communication, or in other words, they should offer symptoms of expressing a complete unit.

Since stylistics includes investigating the quality and nature of the research topic, thus it will not be achievable regardless of rational order tailored to the subject, i.e. without any kind of classification. Evolution of art has a constant trend and identifying such evolution and finding its milestones is essential to understand the different styles of art. Stylistics of carpet maps also requires studying analytical history of art of this period, classification of known carpets based on the criteria, and the analysis of motifs. Pope makes it clear that the easiest classification of carpet is based on the map theme. Any researcher can with reasonable criteria, approve, reject or amend his desirable order on the subject of study and previous orders. In this research, the stylistic study method is provided in the following chart.

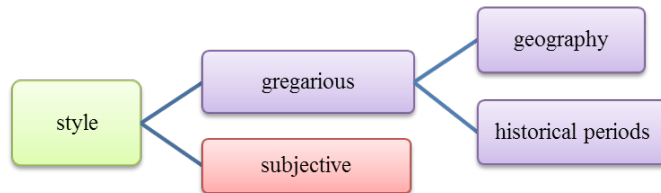


Figure 1: The Stylistics method

The formation of carpet designs is often related to internal and external market order. Market orders require special design, color and size. Based on the similarities, the designs are placed in a time range. According, such work stylistics are conducted based on historical periods.

In the field of carpet stylistics, often the focus of attention is on the texture of the carpet, but in the study off design and the motif of Kerman carpet, stylistics has not extensively been taken place. In this study, we have merely discussed the stylistics of motif and design; therefore, many carpet stylistic elements in this study can't be explored. Factors that should be studied in the stylistics of design and motif of carpets are shown in the following diagram.

History of Kerman Carpet

The carpet of Kerman is one of the finest carpets in the history of Iran and the world, but its exact starting date is unknown in Kerman. Based on available evidence, carpet weaving has been common in the city in the early centuries of Islam. Since the

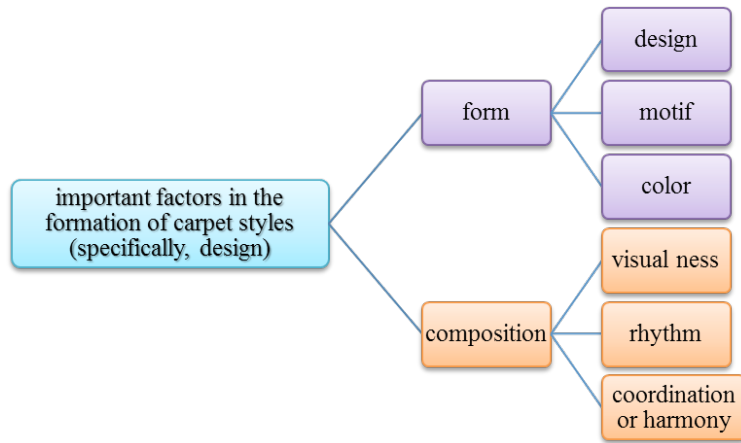


Figure 2: Factors of carpet design and motif stylistics

beginning of Islam, Kermani textiles have covered the floors and thrones of Islamic Caliphate palaces. The oldest samples obtained from Kerman carpet is related to the Safavid period. Kaempfer who was in Iran's court in 1684, in his travelogue mentions that the best adorn of the palace hall is the carpets with the motif of animals with gold tassels embedded around them and most of them belong to Kerman. (kaempfer, 1984: 251) After the Safavid era, due to the chaos and domestic unrests, no remarkable amount of carpet is left from Afshar and Zand era. But in the late Qajar era, Kerman carpet was again thrived and highly developed in quantitative and qualitative terms. At this time, the establishment of foreign carpet companies in Kerman and establishing carpet weaving workshops caused further boom in carpet weaving in Kerman. Foreign carpet weaving companies producing Kerman carpet can be referred to as East London Company, Atieh Bruce, Ghazan Gharpet, and so on, but the most important one was the OCM company i.e. East London Company. This company operated until 1935, which was headed by Timo Yanaky in Kerman (aziztaemeh, 2008: 94). In early Pahlavi period, carpet exports were vastly common of in terms of quantity, and most of Kerman carpets were exported to Europe and America. Due to the demands of markets inside and outside Iran, design and motif of carpets were also very varied, so that since the late Qajar, the motifs in Kerman carpets can be divided into several periods, including the Shalbafi period, Baharestan period, classical period, the covered ground period, Golafshan period, Gobelins period, American Bob period. The designs of each course have features that reflect the style of each period.

In the late Pahlavi period, due to different tastes and avarice of some manufacturers, the quality of carpets sharply fell in technical and artistic terms and lost its prosperity.

Covered Ground Period

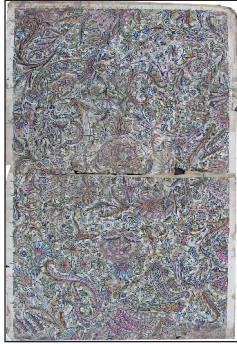
The covered ground period began from 1930 and continued to 1937. (Edwards,1989: 238) The most important event of this period is the establishment of Iran Carpet Joint Stock Company. After the 1933 economic crisis, the order for the establishment of Iran Carpet Joint Stock Company in 1935 was issued. With the establishment of Iran Carpet Joint Stock Company other developments took place in Kerman carpet industry and this company gradually filled the place of European and American companies. (soursrafil,2002: 322) In those days America was the biggest Kerman carpet market. Customers in each period demanded for different designs, and designers created some designs according to the order of customers.

Finally, the US passed the years of crisis. The lifestyle changed after the economic crisis of America. Each time they called for new carpets and this time they wanted the carpet to be covered with prolific and detailed motifs and motifs, thus, some designs were created with the mighty hands of Kermani designers which had prolific designs, that’s why this period is known as covered ground period. At this period, internal markets also had some orders to Kerman and asked for original and fully worked designs of Kerman.¹

TABLE 1: EXAMPLES OF MAPS OF COVERED GROUND STYLES (KERMAN CARPET JOINT-STOCK COMPANY)

		
<p>Designer Alireza mayel</p>	<p>Designer: Alireza mayel</p>	<p>Designer: Ahmad khan shahrokhi</p>

¹ Around the year 1932, a comprehensive program developed for the restoration and decoration of the royal palaces in Iran in accordance with the original Iranian decorations. A number of very high quality carpets with customized designs and sizes were ordered to Kerman for marble and Sa’ad Abad Palaces and the Hall of Mirrors of National Council Parliament. Some of these carpets have national and historical value in terms of quality and value. (Maloul, 2005, 49)



Designer:
Ahmad khan shahrokhi



Designer:
Ali Mohammad Taher Kashi



Designer:
Ali Mohammad Taher Kashi



Designer:
Hossein ravari



Designer:
Hossein ravari



Designer:
Hossein khan shahrokhi



Designer:
Ali Mohammad Taher Kashi



Designer:
Hossein ravari



Designer:
Ahmad khan shahrokhi

Stylistics of Covered Ground Period

In the stylistics of carpet designs, as mentioned earlier, the designs should be studied in terms of form and composition. The form itself includes design, color and motif and the composition includes visual ness, rhythm and coordination or harmony.

Stylistics in Terms of Design

Maps in this period are mostly in the form of all-over afshan and Corner- medallion, sampler, drop repeat and so on, which are designed beautifully and with strong composition. The following diagram shows maps collected separated by the designs.

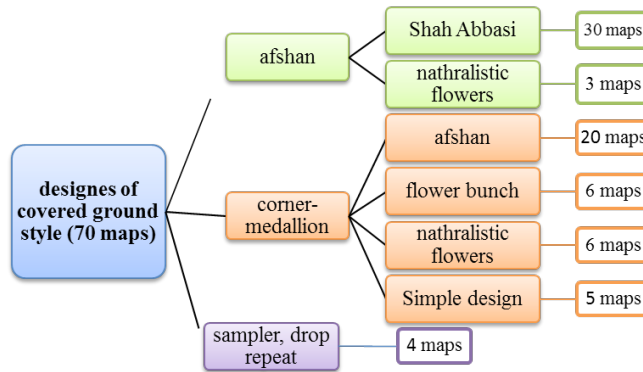


Figure 3: The covered ground style

As seen in the diagram, afshan designs were produced in abundance, so that among 70 samples collected in this period, 30 samples were Shah Abbasi afshan design. After which is corner- medallion for which 20 samples is available. We can say that 71% of the total covered ground period belongs to Shah Abbasi afshan and corner- medallion designs, the ground of which is covered with flowers and leaves and other motifs.

Stylistics in Terms of Color

Designs for this period, as mentioned, are very messy and fully worked. In painting the motifs many colors are used. Since the designs are messy, ground color can't be seen and the maps look colorful. In such designs a variety of colors have been used in painting. colors dark pink², gray-whith³, turquoise⁴, dark greenish-blue⁵, blue, gray⁶, golden are instances of many colors used in motifs.

² Chehre'ei
³ Almasi
⁴ Firouzeh'ei
⁵ Zangari
⁶ fili

As seen in the chart below, 7 ground colors are common in this style, but the most widely used color is Buff⁷ color. Buff color is in the text, and margins are painted with different colors like Buff, pink⁸, Ultramarine⁹, Blue, Copper¹⁰, Red¹¹, light blue¹² and parti-colored. Many maps are designed with buff color both in the ground and the main border, which can be seen in the diagram below.

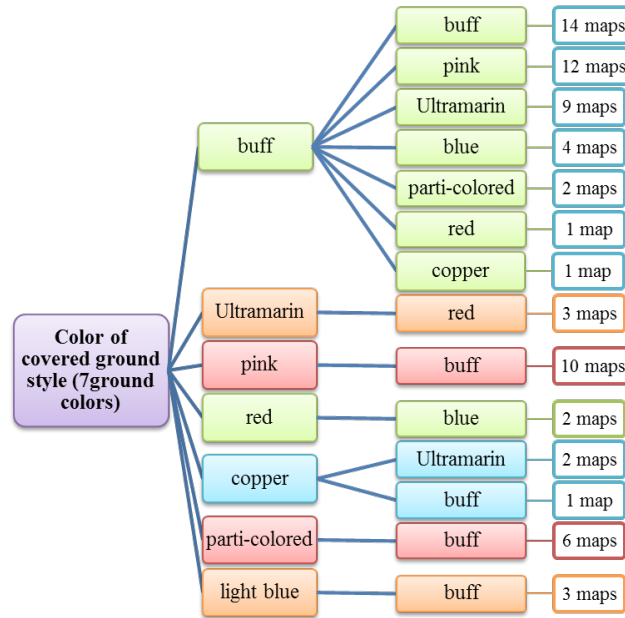


Figure 4: Color of covered ground style¹³

Stylistics in Terms of Motif

Through investigating the designs of covered ground period, many motifs were observed in these designs. Paisley, arabesques, Shah Abbas flowers motifs on a small scale and in some larger cases, round five-pointed flowers, three pointed flowers, cluster, naturalistic flowers and a variety of leaves are numerous motifs

⁷ Nokhodi

⁸ Golkhari

⁹ Lajvardi

¹⁰ Mesi

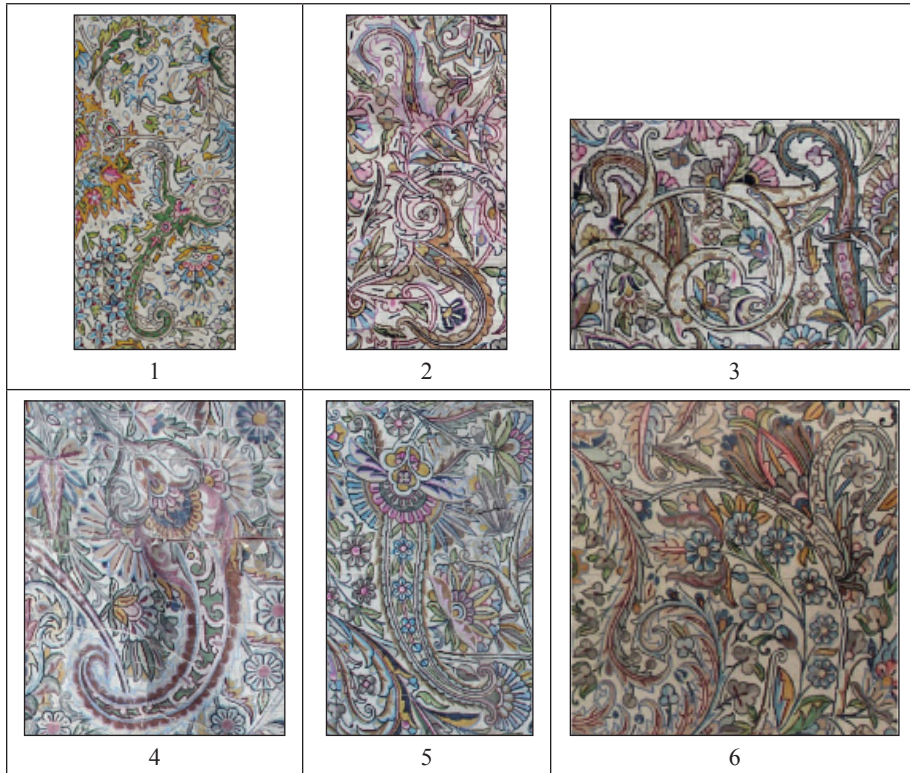
¹¹ Laki

¹² Doughi

¹³ In this diagram, the color which is written in the first box (right side) is the color used in the text. And in the second boxes, it is the color used in the main border. For example, in the last box of the diagram, Doughi color is used in the text and buff color on the main border. Three maps are observed with such colors in the maps of the text covered period.

that are designed in such designs. But by precise examination of these designs, we can separate them into two different groups. So we witness two types of design in Kerman carpet, and in the table below details of two groups are provided.

TABLE 2: DETAILS OF THE MOTIFS OF COVERED GROUND STYLE (GROUP 1)



The first group: Designs which have been affected from prior periods, with the difference that these designs are messy and tiny, and filled with Shah Abbasi and arabesque afshan motifs. These motifs are combined with paisley designs of Kerman. The ground of these designs is designed in a way to remind the viewer of Shalbafi designs. Their sample can be seen in Table 2. The main motif of this group is amaranth designed by Ahmad shahrokhi. The artichoke leaves that resemble amaranth are designed by Alireza Mayel.

The second group: the other designs are tiny naturist flowers of Kerman that in an afshan way have covered carpets. These designs are designed with tiny and messy flowers, and according to Armen Hangeldin, factors such as the fear of vacuum have forced them to do so. In this group, a variety of round flowers, narcissus, carnations, tulips, iris, roses, etc. have been used.

TABLE 3: DETAILS OF THE MOTIFS OF COVERED GROUND STYLE (GROUP 2)



Stylistics in Terms of Composition

Composition itself includes visual, rhythm, coordination or harmony nesses. Carpet designer competent artists have created some designs in accordance with their cultural system era that correspond with the values of that era. As can be seen in the maps, combining the elements of the designs is desirable, but the twists have been removed from systematic structure of Iran's traditional design; In other words, the carpet mapping system subordinate to a system is not dependent to a union twist and multiple spiral, but the elements and details of each of which represents a single and partial spiral, and this issue made these works to depict strong visual pictures and get away from traditional dominating structures. This visual picture can be clearly seen in the form of flower bushes, which have kept Shah Abbasi flowers of Persian

carpets and have changed traditional structures. However, disrupting the current systems in these designs can represent the rebellious spirit and freedom-loving of the artist, but it should be noted that violating the structures does not make it easier for the artist, but it adds to his challenges. One of these challenges is coordinating the entire design. Traditional structures have become a specified and well-known motif, due to numerous trial and errors throughout the history, therefore, the artist who employs them, does not worry about harmony and composition, because these motifs easily provide him with this coordination, but the modern artists should individually coordinate the composite, therefore, violating the structure should not be considered as comfort in the design, whereas it is very difficult that only geniuses and capable people can well cope with it, In any case, in each period there are many artists who create traditional designs and motifs with themes of taste, composition and design of carpets, but people can hardly ever create a new design and a new structure that is accepted by the art community. Further important point in relation to modernistic look at these designs is maintaining relationships with tradition. Although the designers of the era have overlooked the traditional structures in carpet design, but they have maintained their relationship with traditions very well; in other words, seeing such carpet designs, we can realize that it's a carpet and Iran carpet (zakariaee, 2013: 182)

Another development that is seen in the designs of covered ground style is the exit of the borders of the traditional form and the overlap of border and text, therefore it is called Broken border. This border "is a border in which the design, rather than being replaced within a framing system is freely and directly dispersed and extended on the background of the carpet which has a single color." (hangeldin,1996: 75) In this respect, Hangeldin calls it free border which is seen on the border of the map.

In some cases, by observing the motifs, separating the border, corner, medallion from each other at first sight might not take place as filling all backgrounds of the carpet and even borders on such carpets is maximized and background color can hardly be seen. On the other hand, skill and mastery in the art and the design is so much that perhaps it can black out all the traditional system of dividing the background and as a result, the corners, medallion and the frames of borders are mixed with each other in a set of uniform design. "Sure, these are carpets which are generally impressive and beautiful; however, in our opinion carpets in this period enjoy highest aesthetic value." (Ibid., 75. 74)

Designers of Covered Ground Style

Many designers were active during the covered ground period. By studying maps, designs entitled to the signature related to Kashi were more than other designers. In this period, there are designers such as Hossein Ahmad Shah Rokh, Alireza Mayel and at the next place Hossein Ravari.

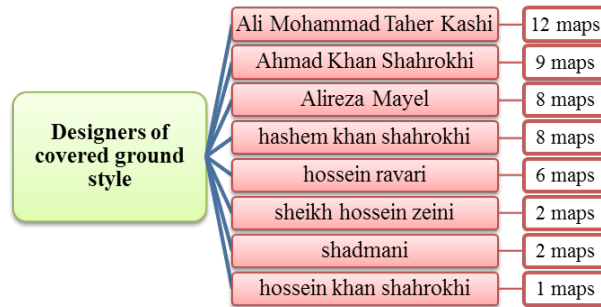


Figure 5: Designers of covered ground style

By examining two separated groups of maps, which was showed in above tables, as well as the pen style of designer artists, the style of Ahmad Shah Rokhi and Alireza Mayel are placed in the first group and the pen of artists such as Taher Kashi, and Hossain Ravari are assigned to the second group.

In connection with Hashem Khan Shahrokhi, it should be noted that the number of maps that are left are a lot, but not all of these maps are his handwriting¹⁴. Not much is left from other designers in order to be studied.

Ahmad Khan Shahrokhi: Designs remained from Ahmad Shahrokhi in Kerman carpet joint-stock company are few, but a significant number of them are from covered ground period that reflects the style of his work. Ahmad Khan Shahrokhi is one of the few designers who has distinctive style of its own work despite small number of his works. The properties of the first group of covered ground maps are the work style of Ahmad Khan Shahrokhi.

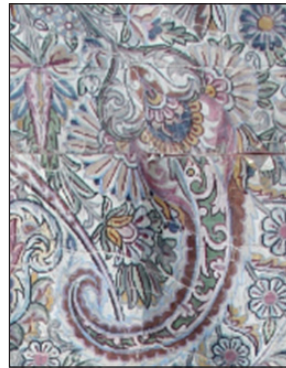
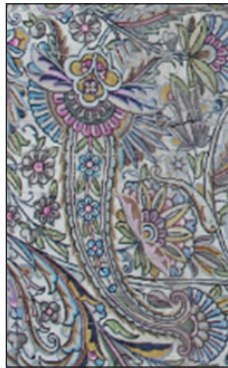
Ahmad Khan in his covered ground style designs has used amaranth motif in abundance. (Pictures 1 and 2) these motifs can be named as the signature of Ahmad Khan. Density and compression of Ahmad Khan designs along with common elements in the shawl cashmere i.e. cashmere, closes the designs to cashmere era carpets. In other words, the inter-art dimension of these maps is very powerful.

Alireza Mayel: Alireza Mayel is another stylistic designer. In studying these designs, it can be found that he lacks significant designs during the classic era, and he had rarely used Gol Shah Abbasi designs in the next periods. But in the covered ground period, many designs have been remained from him. To determine the stroke of the pen, details of the maps are shown in the table below.

In the designs of the above table, it can be seen that he has used lanceolate leaves in his designs. His pen is not as smooth and quite as the works of Ahmad Khan and Tahir Kashi and are quite different with it. In terms of coloring, the color

¹⁴ Because he was the head of carpet joint-stock company, Mahan branch. (Mahan is a region, 30 kilometers away from Kerman, and Kerman carpet joint-stock company, established a branch in this region) All maps had his signature as the head of the company, so these maps cannot be considered his style and pen. (Interview with Sarvari, 2013)

that draws attention in the designs of Mayel is the use of golden color and in the second place is the pink and Khaki colors. In the above table, the Shah Abbasi flower is designed with golden color.



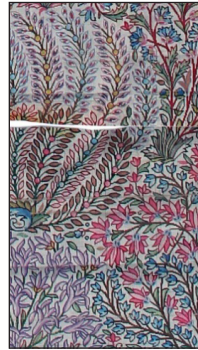
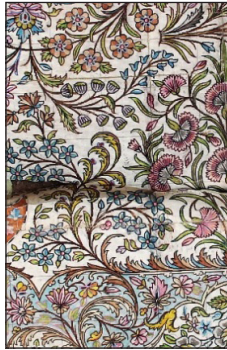
Pictures 1 and 2: Samples of amaranth in the works of Ahmad Khan Shahrokhi

TABLE 4: COVERED GROUND STYLE MOTIFS OF ALIREZA MAYEL



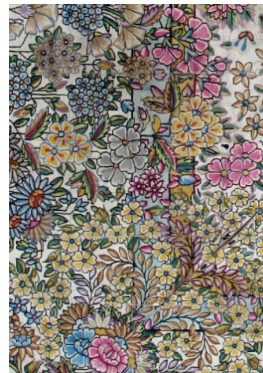
Ali Mohammad Taher Kashi: He was a prominent designer of O.C.M Company and then Kerman carpet joint-stock company. In all periods a lot of work is left

with his pen. Kashi is a stylistic designer of the classic period, but his style is evident in the covered ground period. Maps attributed to him are full of beautiful naturalistic flowers of Kerman like five- pointed flowers of iris, narcissus, and clove. The images below show the details of the designs of Taher Kashi. In these designs the fluidity of lines and free movement of the pen is clearly identified. In such designs, there are no trace of shawl motifs and paisley of Ahmad Khan and lanceolate leaves of Alireza Mayel.



Pictures 3 and 4: Details of works of Tahir Kashi with the covered ground style

Hossein Ravari: Hossein Ravari is another designer with the Kerman and has a style alike Taher Kashi style during covered ground period. In his designs, he enjoys naturalistic flowers of Kerman, but among the designs that are left from him in this period 2 features are quite obvious in the design and color of the maps. First, in the designing, the flower clusters are frequently used. (Pictures 5 and 6), he uses the naturalistic flowers that are in the form of round five-pointed and six-pointed... designs in the form of cluster. Second, he used bright colors in his designs, colors such as pink, buff, gray-whith, light blue, etc., which are very bright and cheerful. These features have made the designs of Ravari Hossein unique and show his work style.



Pictures 5 and 6: Details of works of Hossein Ravari with covered ground style

CONCLUSION

Kerman is one of the most important centers of Iranian carpet weaving which is very rich in terms of design and motif. With the boom of carpet weaving in the late Qajar, large orders took place from America and Euro countries in Iran. America accounted for 90 percent of orders of Kerman carpet. Therefore, many external and internal companies began their activities in Kerman. Including Atieh Bruce, Ghazan Gharpet, Castelli brothers, Tavoshchian. In these centers many designers and artists grew. O.C.M is the most prominent foreign company with about 80 designers working in it. In 1935, the company was transferred to the carpet Joint-Stock Company and designers of that company were transferred to this center. Currently there are many maps in this company which shows the skill and creativity of the designers. These maps call for a lot of research. In this study, the map stylistics are made based on the historical periods. The main objective is to understand the style and structure of about 400 samples of Kerman carpet Joint-Stock Company that is related to the late Qajar to the late Pahlavi period. As a result, they were classified into 6 styles. Baharestan period, classical period, the covered ground period, Golafshan period, Gobelins period, American Bob period.

The stylistics of carpet maps identified in the covered ground period include 70 maps, 50 maps, afshan Shah Abbasi design and corner- medallion afshan. In this period there are two groups of designers with style. The first group is Shahrokhi Ahmad Khan, Alireza Mayel, and the second group includes Taher Kashi, and Hossein Ravari. Ahmad Khan Shahrokhi created designs in accordance with the designs during Shalbfaf period. Alireza Mayel mostly used lanceolate leaves in his designs and is unique in terms of coloring. The dominant color in this period is Buff - Buff and Buff – pink.

In connection with the maps, in addition to current research, many studies including: Typology, stylistics of works based on geography and many other studies also can be done in this field, the restoration of these maps is done by those who are specialized in repairing, where the design and motif as well as the name of designers and their style could be remembered.

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