



In The Name Of God



# The Gem of Iranian Arts

Handicrafts And Visual Arts

|                     |                                                                |
|---------------------|----------------------------------------------------------------|
| سرشناسه             | : کوشش خواجویی، جعفر، 1342 -، ایده پرداز و گردآورنده           |
| عنوان و نام پدیدآور | : The gem of Iranian arts / Development of Idea & Compilation; |
|                     | Jafar Kooshesh Khajooei                                        |
| مشخصات نشر          | : Qum: Aemmeh Ghom, 2019= 1398.                                |
| مشخصات ظاهری        | : 104/ص-رنگی-وزیری                                             |
| شابک                | : 978-600-8526-55-1                                            |
| وضعیت فهرست نویسی   | : فیفا                                                         |
| یادداشت             | : انگلیسی                                                      |
| یادداشت             | : عنوان به فارسی: گنجینه هنرهای ایران                          |
| موضوع               | : صنایع دستی و هنرهای تجسمی -- ایران                           |
| موضوع               | : هنر ایرانی-- مصور                                            |
| موضوع               | : Art,Iranian--Pictoral Work                                   |
| موضوع               | : هنرمندان-- ایران                                             |
| موضوع               | : Artists--Iran                                                |
| رده بندی کنگره      | : ی8کی9 1398 / Nx574                                           |
| رده بندی دیویی      | : 700/92520955                                                 |
| شماره کتابشناسی ملی | : 5829142                                                      |

## The gem of Iranian arts

Development of Idea & Compilation : Jafar kooshesh Khajooei

Cell: + 989131651021

Publisher: Nashre Aemmeh Ghom

Edition: First edition, 2019

Circulation: 2000

**Free of charge**

Printing house: Naghsh-e Alvan

Binding: Sepahan

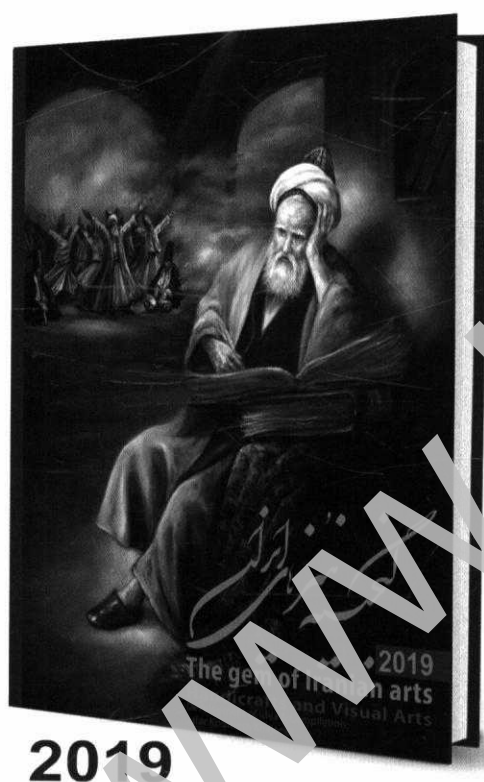
ISBN: 978-600-8526-55-1

**Publisher's Address:**

No. 162, Last Floor, Eram st, Qum

Tel: + 982537737918 Cell: + 989123530264

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission in writing of the publisher.

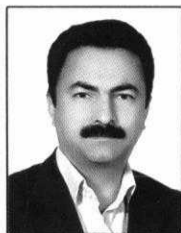


محتوای این چهارده کتاب و بیوگرافی هنرمندان را در وب سایت های زیر مشاهده نمایید

You can see the contents of these 14 books and the biography of artists and artisans in the websites below.

[www.javannewspaperesfahan.ir](http://www.javannewspaperesfahan.ir)  
[www.nokhbeganehonar.com](http://www.nokhbeganehonar.com)  
[www.nokhbeganehonar.ir](http://www.nokhbeganehonar.ir)





ایده پرداز و گردآورنده :

جعفر کوشش خواجهی

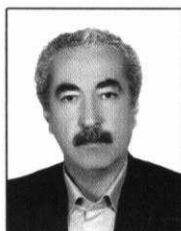
**Development of Idea  
and Compilation :**

Jafar Kooshesh Khajooei



مشاور:  
علی خوشنویس زاده

**Advisor:**  
Ali Khoshneviszadeh



مشاور:  
مهدی طوسی

**Advisor:**  
Mahdi Toosi



مشاور:  
نادر لنجانی

**Advisor:**  
Nader Lenjani



مشاور:  
رجب علی راعی

**Advisor:**  
Rajabali Raei



مشاور:  
مهران امیرینانلو

**Advisor:**  
Mehran Amir Inanlou



مشاور:  
حمیدرضا مهرپرور

**Advisor:**  
Hamidreza Mehrparvar



مشاور:  
علیرضا اسدی

**Advisor:**  
Alireza Asadi



مشاور:  
محمد مهدی عسگری

**Advisor:**  
Mohammadmahdi Asgari



مدیر هنری و طراح گرافیک:  
امین کوشش

**Art Director & Graphic Designer:**  
Amin Kooshesh

خوشنویسی روی جلد کتاب :  
فریدون علیار

**Calligraphy on the Cover :**  
Fereidoun Aliyar

نقاشی روی جلد و پشت جلد:  
نادر لنجانی

**Painting on the front and back covers:**  
Nader Lenjani



## INDEX

|                                                           |     |
|-----------------------------------------------------------|-----|
| ✿ Skin Burning - Inlaying .....                           | 10  |
| ✿ Wood Carving .....                                      | 16  |
| ✿ Calligraphy .....                                       | 20  |
| ✿ The History of Iranian Painting .....                   | 34  |
| ✿ Elaborate Wood Work.....                                | 44  |
| ✿ Engraving .....                                         | 46  |
| ✿ Miniature and Illumination .....                        | 52  |
| ✿ Wood Inlaying and carving.....                          | 64  |
| ✿ Traditional Plaster Carving and Decoration with Mirrors | 66  |
| ✿ Painting Traditional Plaster Carving.....               | 68  |
| ✿ Tile Working.....                                       | 70  |
| ✿ A Summary On Carpet Design.....                         | 74  |
| ✿ Engraving on precious Stones.....                       | 76  |
| ✿ Traditional Jewel Making.....                           | 78  |
| ✿ Inlaid Work.....                                        | 82  |
| ✿ Vitreous Enamel Coating .....                           | 84  |
| ✿ Patineh and Painting on Wood .....                      | 88  |
| ✿ Armor Weaving .....                                     | 90  |
| ✿ Wood Inlaying and Latticing.....                        | 92  |
| ✿ Pottery .....                                           | 98  |
| ✿ Enamel Working .....                                    | 100 |

# Establishing Handicrafts Villages, Malls Towns and Branches



Handicrafts town is called to a cultural, social and economical area which is established to support, develop, expand and promote handicrafts and traditional arts' production and trade in a specific geographical place qualitatively and quantitatively. It considers special deep structures of related occupations in different branches of art-industry. Handicrafts towns pay attention to research and technical frameworks according to the local potentialities of every province, city or area. Handicrafts malls, are established to support craftsmen and raise the handicrafts selling amount too. In addition, these markets would increase the craftsmen's incomes.

Handicrafts malls would be established by using many booths to support marketing in predetermined places such as the cities entrances, attractive places, city centers and cultural, historical and traditional areas of the cities.

According to government's coordination and cooperation provided in periodic provincial missions, most of study phases related to establishing handicrafts towns and malls all around the country is completed. So, when the confirmed credit is supplied, the project would be put into action according to priorities.

## The Necessity of Establishing Handicrafts Towns And Malls in Social and Economical Aspects

### Social Advantages

- Creating personal interest and reviving art learning motivation among interested individuals

- Making the youth's leisure time fruitful
- Reviving decrepit places to develop areas' traditional arts and handicrafts.
- Preventing craftsmen and artists from becoming secluded.
- Preventing the unemployed people from social complexities and difficulties.
- Familiarizing the society with handicrafts and traditional arts.
- Prohibiting irregular immigration

### Economic Advantages

- Providing productive employment  
- Creating coordination in organizations' strategies and activities to expand non-oil exports.

- Expanding entrepreneurship
- Strengthening high added value
- Establishing new handicrafts poles by putting emphasis on guild and local advantages of each area of the country and reviving handicrafts' branches.

- Supporting the establishment and expansion of cooperatives and NGOs  
- Raising the national and local income of craftsmen, artists and related courses graduates active in traditional arts and handicrafts.

- Supporting non-oil exports
- Attracting domestic and foreign investors

The Vice-Presidency of

Traditional Arts and Handicrafts of Cultural Heritage, Handicrafts and Tourism Organization

# Art Creating in Esfahan



Durability, permanence, and existence of handicrafts of each country are indebted to humble guards of its culture and art. They are the artists who have attempted to preserve the ancient heritage of their ethnic and national land with the fewest expectations intentionally and unintentionally. They take their responsibility appropriately and appreciatively (that cause to update and polish the identity of their country)

Artists and producers of Iranian handicraft sincerity create the artworks by knowing their cultural role, and they have kept the remains commemorative and memorial like honest trustees and have delivered them to the present generation. There is no doubt that the efforts of cultural and artistic inheritors have led to the growth in handicraft and traditional arts

Iran has been in the spotlight of culture and art because of long history in handicraft

The most inseparable features of Iranian handicrafts include history and antiquity, cultural and historical authenticity, product diversity, elegance of motifs, creative views to artworks; and it has always been noted for these features. The dispersion of Iranian handicrafts in different places is in such a way that each of them has its individual characteristics; and Isfahan has a specific standing in handicrafts (especially after Safavid era) among all the cities of Iran because of historical and inherent capabilities, manpower, and special cultural environment. Isfahan has been selected as the political capital of Iran in three cultural and historical periods because of its special geographical situation; and undoubtedly, this choice caused an increase in the growth of handicrafts and traditional arts in Iran. People's interest in science, art, and literature in history has had the main role in this growth.

Relevant international organizations chose Isfahan as a creative city and world of crafts with a focus on handicrafts because of Isfahan's capabilities regarding handicrafts and traditional arts. These titles have made the global brand of Isfahan more obvious even in the remotest parts of the world.

Currently, artists, producers, academics, investigators, experts of Isfahan handicrafts and traditional arts, enthusiasts and all the people believe that special attention should be paid to the promotion and commercial aspects. By paving the required infrastructures in this field and encouraging the enthusiasts and inventors to attend mentioned fields, a brilliant future can be expected in the handicrafts of the country. This written work (that is the result of Mr. Jafar Kooshesh's efforts) is the positive response to the present needs of handicrafts society; and (with regard to over one decade of incessant activities) it can be a guide for those interested in commercial services regarding handicrafts.

Yours Faithfully

**Jafar Jafarsalehi**

**Deputy Head of Handicrafts and Traditional Arts in Esfahan Province**