

# Qashqai Rug

From the depth of myth and nature



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## Dedicated to My Father : **Mozafar (Ata) Khazai**

I dedicate this work to my father - a man who ignited the passion I have for thinking ambitiously and having big dreams. Acting as a living example, he nurtured the virtues of discipline and hard work within me, which have led to my life's achievements and overall success. His unending generosity, courage, friendship, networking, and ability to live large will always leave me in awe.



### **About producer**

Producer David Khazai comes by his unparalleled experience and knowledge of fine rugs the old-fashioned way - his family has been in the business for decades. Directly involved for much of his life in every phase of the Oriental rug industry, from design to production, from distribution to wholesale and retail sales, David is recognized

nationally and internationally for his industry expertise in the Oriental rug business. Perhaps more importantly, he has brought new world thinking to an old world enterprise, through leveraging the use of technology. Throughout his career, the key to David's success has been an ability to anticipate new technological developments on both the operational and marketing sides of retail business. An avid and extensive reader, he pursues knowledge on the web as well, and stays on top of changing consumer and marketplace dynamics and how they affect the sales environment, and he uses this knowledge and information to develop and enhance his retail solutions. David's passion for the independent retailer led to the creation of his company, Innovations International, which provides technology solutions that allow independent rug retailers to thrive in an increasingly difficult environment. Nonetheless, along the way he has never lost touch with the history, culture, and yes, the magic of the handmade works of art that are the foundation of the business.

Chapter 1

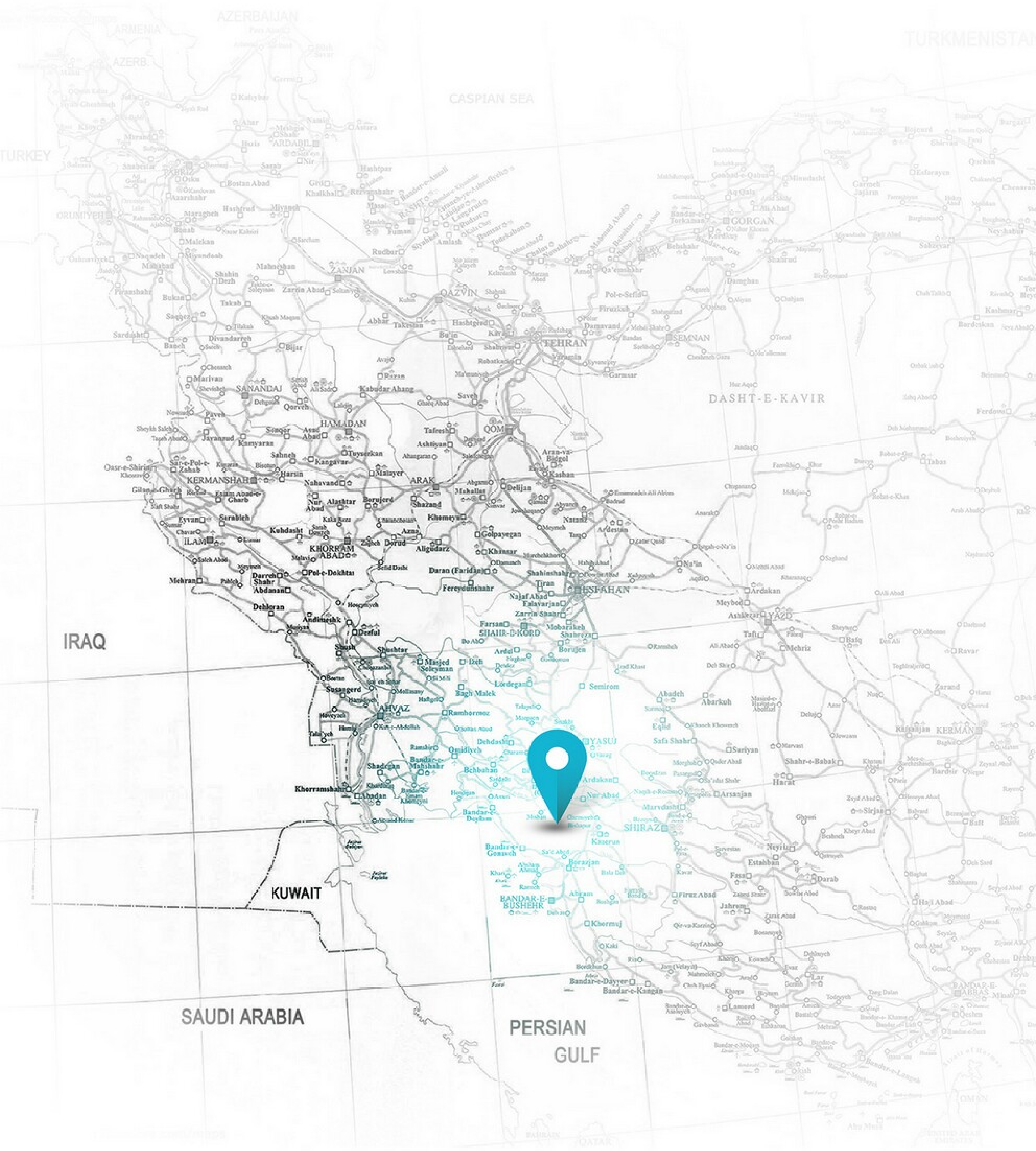
# Qashqai people & Tribal structure



**Qashqai** is an important tribal confederation, mostly with Turkic origin, formed in Fars province of Iran. They have confederated during 18th century.



The habitat of Qashqai people specified on the Iran's map



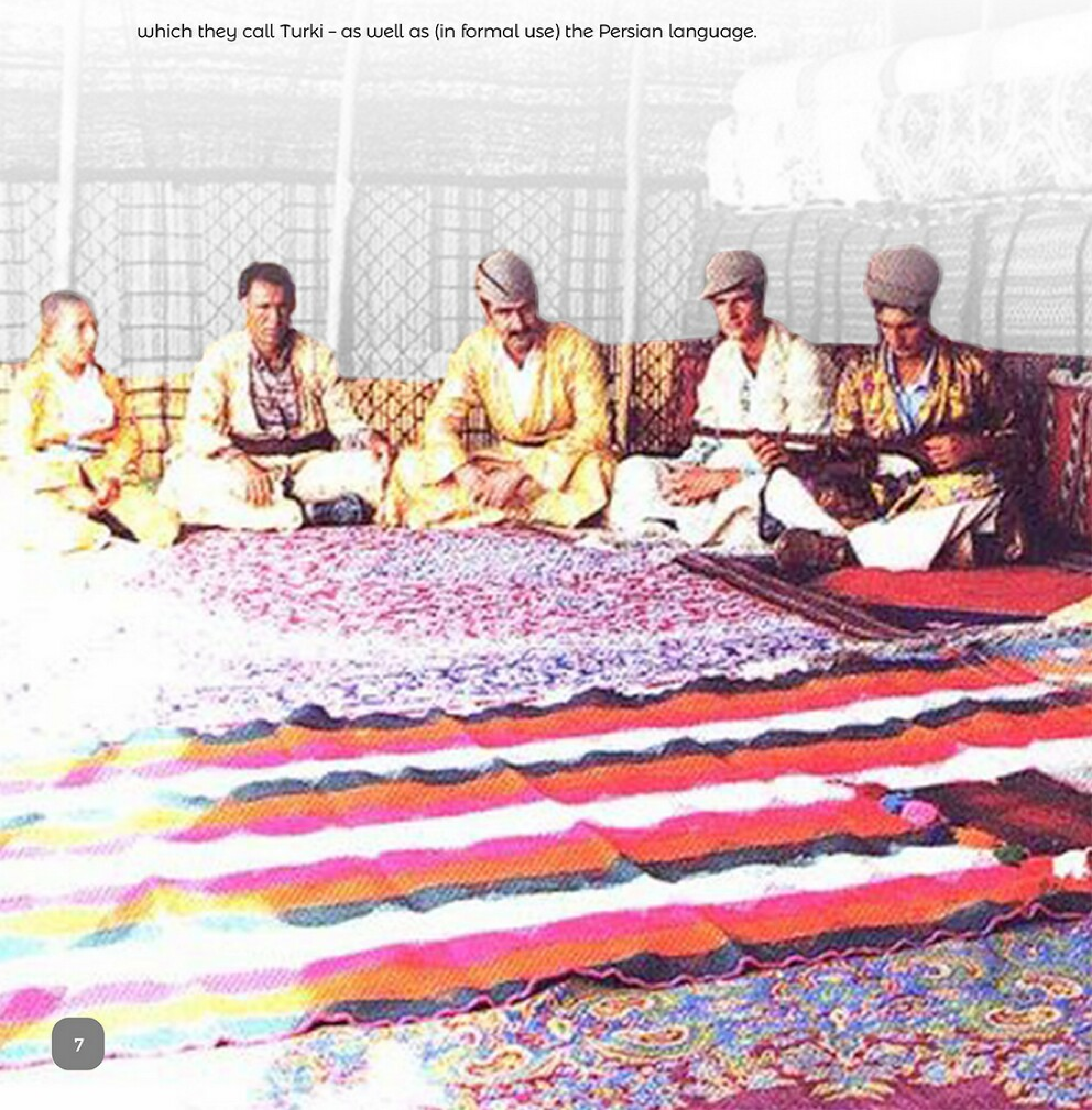


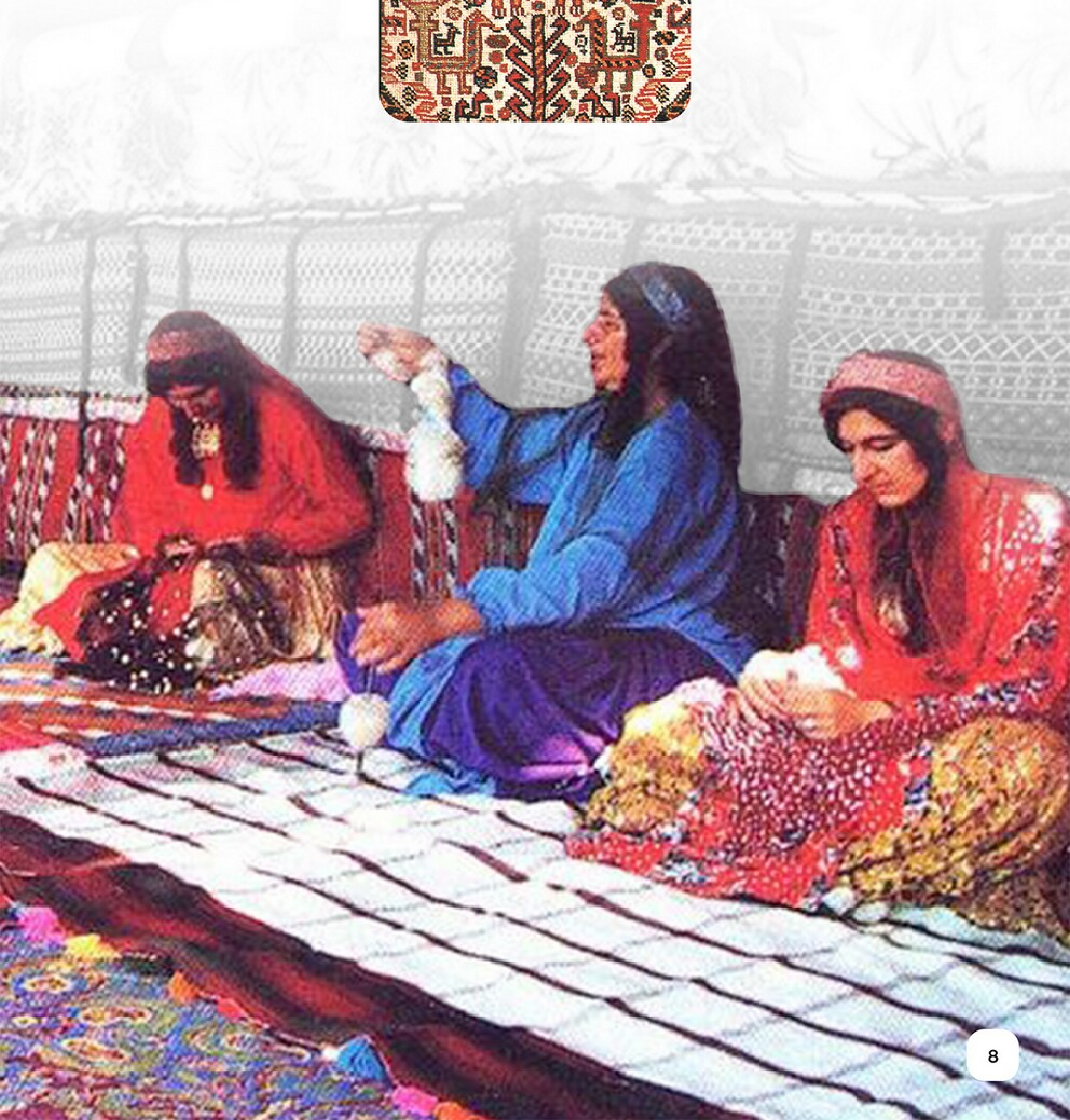




Qashqai is a conglomeration of clans of different ethnic origins, Lori, Kurdish, Arab and Turkic. But most of the Qaşqā'i are of Turkic origin, and almost all of them speak a Western Ghuz Turkic dialect which they call Turki.

They mainly live in the Iranian provinces of **Fars**, **Khuzestan**, **Kohgiluyeh** and **Boyer-Ahmad**, **Chaharmahal** and **Bakhtiari**, **Bushehr** and southern **Isfahan**, especially around the city of **Shiraz** and **Firuzabad** in Fars. Almost all of them are bilingual, speaking the **Qashqai** language - which is a member of the Turkic family of languages and which they call Turki - as well as (in formal use) the Persian language.









The name "Qashqai" comes from the Turkic word "qashqa" which means **white forehead horse**. Qashqais have relocated Pars region from west-northern parts of Iran around the 11th century and it was not happened until the 16th century that they have become well-known as Qashqai.



The majority of **Qashqai people** were originally nomadic pastoralists and some remain so today. The traditional nomadic Qashqai travelled with their flocks twice yearly to and from the **summer** highland pastures north of Shiraz roughly 480 km or 300 miles south to the **winter** pastures on lower (and warmer) lands near the **Persian Gulf**, to the southwest of Shiraz. The majority, however, have now become partially or wholly sedentary. The trend towards settlement has been increasing markedly since the 1960s.









Each year, they travel with their flocks of goats and sheep from summer highland pastures north of Shiraz to winter pastures on lower (and warmer) lands near the Persian Gulf, roughly 480km to the south. Their way of life is a fine balance between man, animal and their environment



Qasqai's **yaylak** includes 2 regions: the first one starts from **Shiraz** and **Arzhan** district and ends around the city of **Kazeroun**. The other one, which is well-known as Major Bound, is located in the east north of Shiraz. It starts from **Sepidan** (Ardakan of Fars) and ends at the borders of **Kohkilouye** province, and from the north of **Abade** city up to Shahreza city in **Isfahan** province.

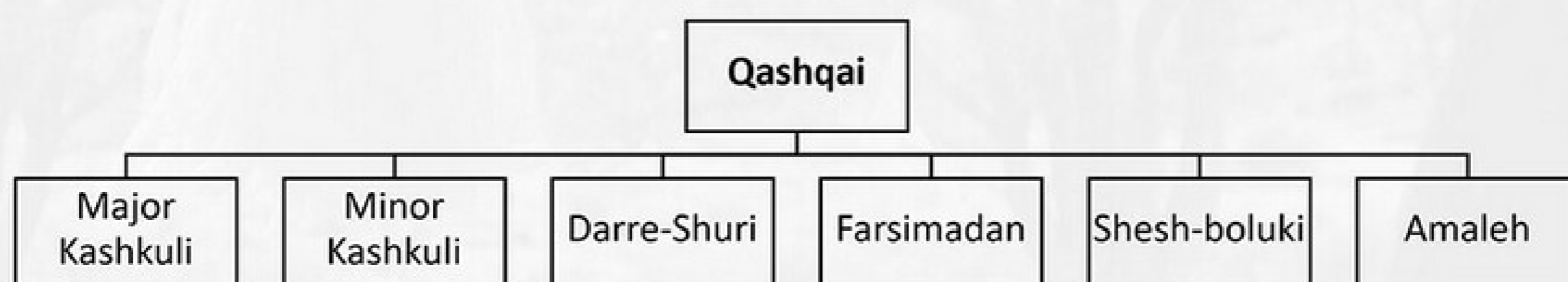


Nomads prepare for migration

Their premier **kishlak** is in the south-west of Fars, starting from low districts of Lar, **Jahrom** and **Firuzabad** and ending at the shores of the **Persian Gulf**. This kishlak belongs to Amaleh, Farsimadan, Shesh-boluki, minor Kashkuli and some other sub-tribes. There is also another Kishlak which starts from Kazerun and ends near Behbahan and the Genaveh port, and it belongs to Darre-Shuri, major Kashkuli and their sub-tribes.







The confederation consists of several tribes including Kashkuli-e Bozorg (Major Kashkuli), Kashkuli-e Kuchak (Minor Kashkuli), Darre-Shuri, Farsimadan, Shesh-boluki, and Amaleh. Each of these tribes includes subtribes as follows: Chegeni, Igder, Shahro, Ard Kapan, Rahimlou, Bolvardi, Safikhani, Bahrami, Boli, Mamasani, Heibatlou, Kohi, Arab Charpanlou, Dogozlou.









**Amaleh** is the **commander** tribe of **Qashqai tribal** confederation. Amaleh people were **originally** the swordmen of other tribes who gathered in one tribe for Ilkhani affairs.



**Farsmidan** people believe their **origin** backs to **Khalaj** Tribe and had setteled in Khalajestan distinct, before moving to the southern parts of Iran. They have been settled in the **Fars Province** since late 16ths.







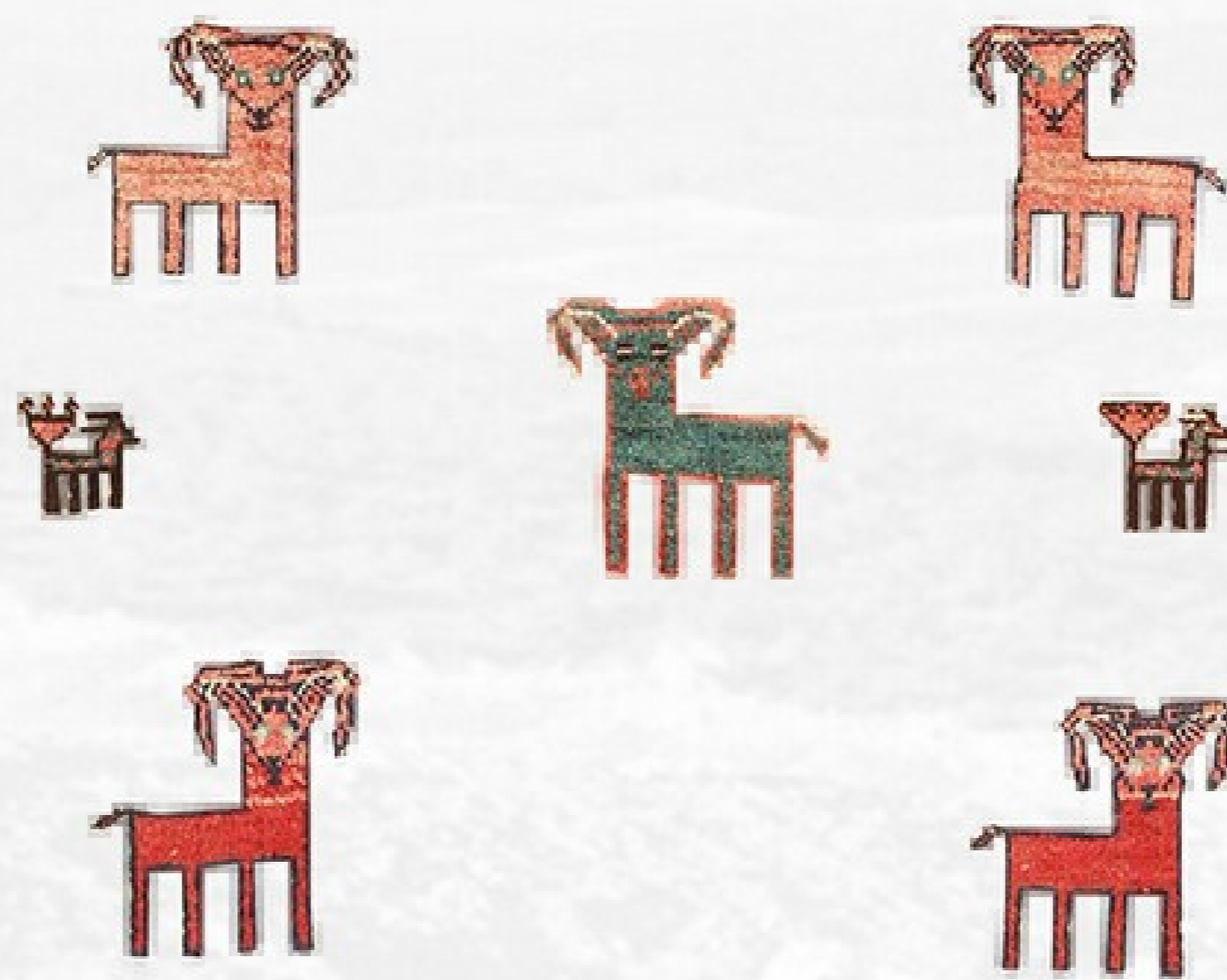
## Darrehshuri Tribe

the tribe's name has come after one of its summer settlement called **Darrehshur**.

They are the offspring of those **Qezelbash** swordmen who came to the region at

**Shah Abbas** period. They joined the Qashqai federation at the time of **Karim**

**Khan Zand**. They are the biggest **horse breeders** amongst Qashqais.



## Shash Baluki Tribe

This is the biggest Qashqai tribe and they are skillful in **lamb breeding**. Most of Shash Baluki people are from **old branches** whose origins backs to the **Turks** of Iraq and they could be counted as the very first immigrants.





The Kashkuli's commander family in Pahlavi Dynasty





**Kashkuli** Tribe, the Big, and, Kashkuli Tribe, the Small Kashkuli is a tribe with probably **Turkish** descent, but in the late 18th, after the fall of **Zand Dynasty**, it absorbed some Kurd and Lur groups. The origin of the House **Kalantar** (the Kashkuli's commander family) backs to the Zand Dynasty.



## Siah chador

Qashqai people live in tents. The upper part of their tent (tent's ceiling) is made of goat hair. The side walls, which are called Chiq or Chit, are made of bamboo and goat hair.







A Nomadic Qashqai tent







Inside of a Qashqai tent embellished by hand-woven kilims



Qashqai woman bakes bread

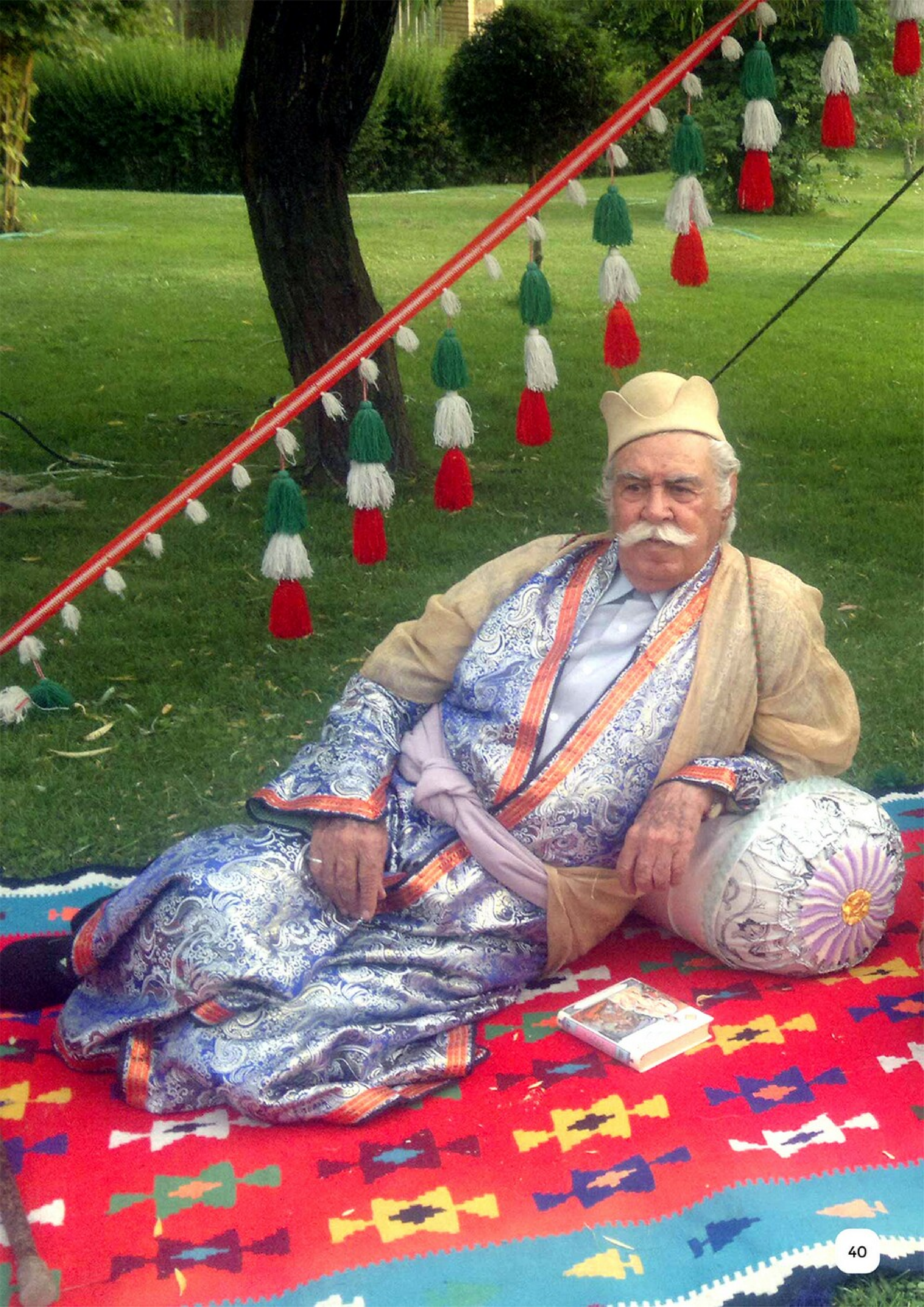


## Qashqaei tribe's lifestyle





In the nineteenth, ordinary **Qashqai men** wore trousers with loose cuffs (Tonban), collarless shirts (Qinaq), long cloaks (Arkhalag) which was tightened with shawl-waist and warm felt garments (Kapnak) and also round black felt hats (Barak). Gun, knife, dagger, sword and cudgel were amongst the most important men's accessories.







Since 1941 a new **hat**, called **Dogushi**, has been fashionable between Qashqai men. Dogushi was more popular in beige, acorn and grey.



Qashqai women's dresses are famous for their colorfulness and gaiety.

They wears folded skirts (Shaliteh, Tonban), both-side-slit tunics (Qinaaq) and short jackets

(Arkhalaaq). On their tiny caps (Kolaqcheh), they also wear scarf-like laces (Charqad).







Qashqais are happy and joyful people. They are so interested in feasts and carnivals. Their folk dances in feasts and wedding parties, specially their stick-dance, are famous. Men and women stand round with colorful cloth in hand, walking circular with the rhythm of Dohol (a kind of drum) and shaking their hands with the sound of Karna (horn).



Qashqai dance in Qashqai rug



Chapter 2

**Technical aspects in  
Qashqai rug's weave**



Most of the Qashqai rugs are completely woolen, namely warp, weft and nap are of wool from Qashqai sheep breed.

These sheep have fine and velvet wool. Qashqais shear wool of the very best parts of the lamb's body, because for them rug is not only ground cloth but also curtain and saddlebag.



Qashqai breed





Wool of Qashqai sheep is of the best quality and appropriate for rug weaving









Qashqai women spinning wool





Qashqai sisters spinning wool at their afternoon tea time





The **wool** being used in Qashqai rugs is **fair** and **soft**, very similar to short **silk** treads. Despite of being woolen, the Qashqai rugs enjoys the glitter of silken rugs.

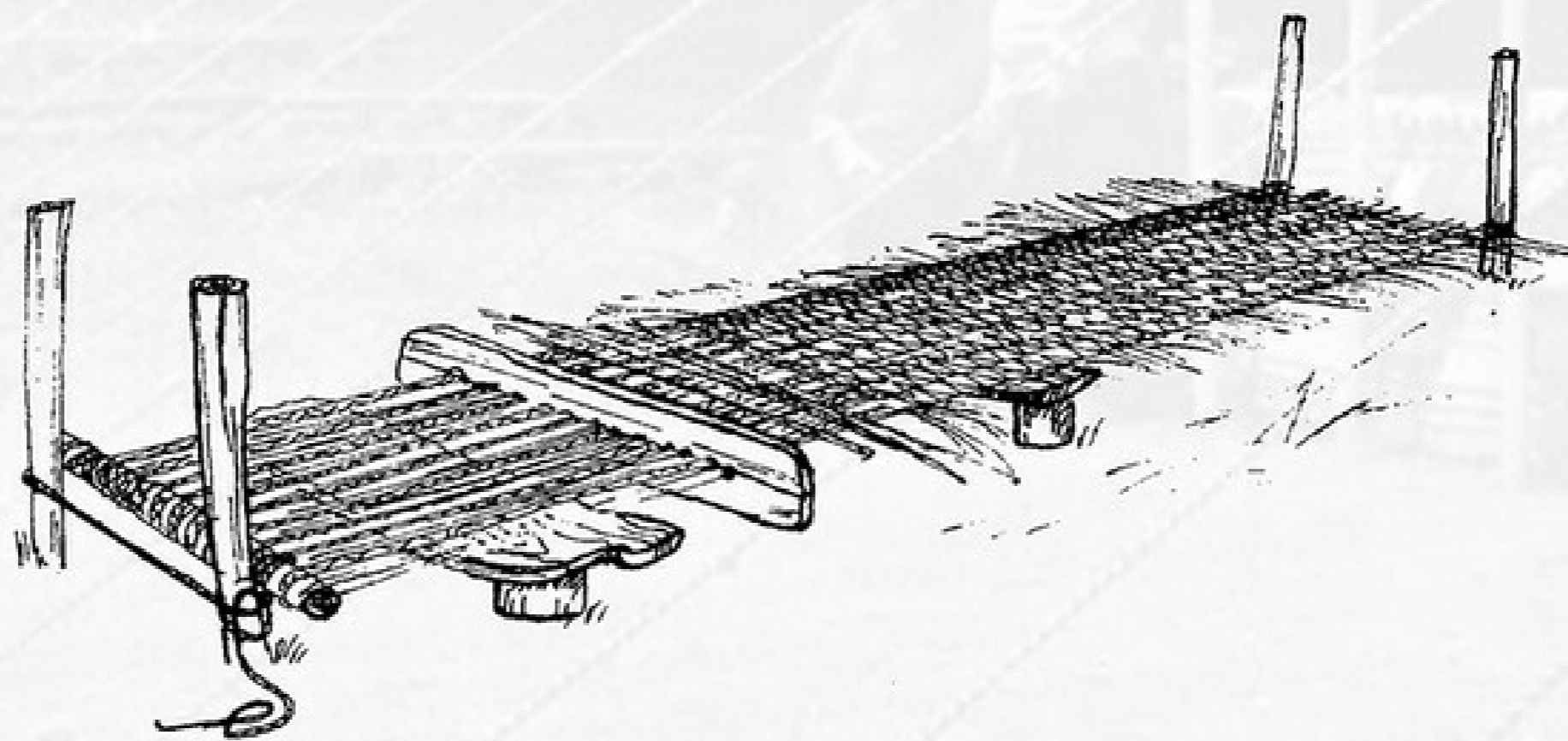
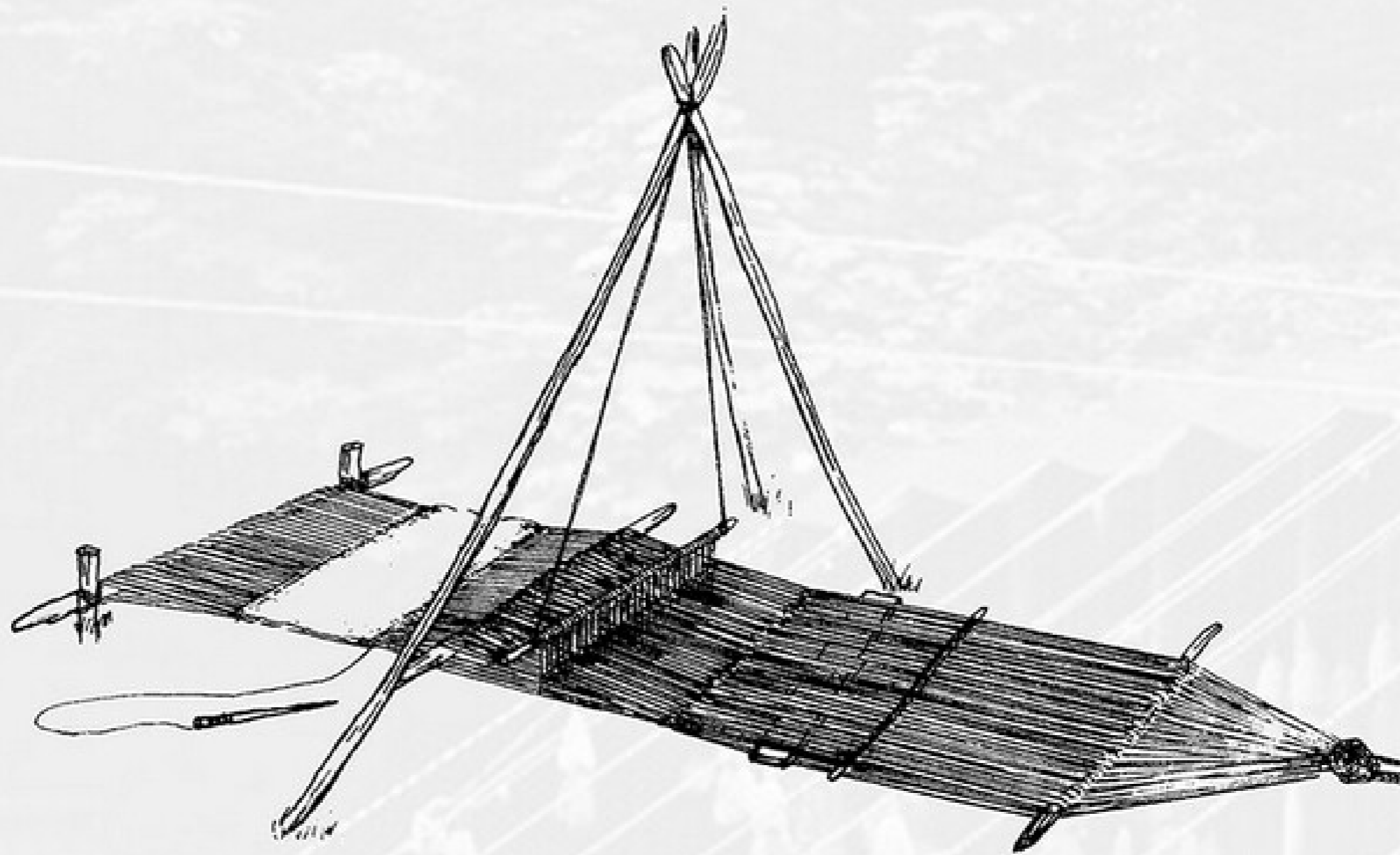


Most of Qashqai rug are **woven** on **horizontal looms**. The upper and lower shafts are tightened to the ground with spikes.

Most of tent dwellers use horizontal looms because it's **easy to set** them up where ever they like and also this kind of loom is more **moveable**. The weaver sits on woven part and continues to weave.







Weaving on **horizontal looms** is more common between tent dwellers. The patterns are mostly **improvised-woven**, namely the weaver has no plan, and the patterns she or he weaves are come from her or his **imagination**. So in this sort of rugs we face a **pure piece of art**.









The Qashqai's **warp** is mostly has **wool's natural color** and it is also possible to be two-colored which is an essential characteristic of wool. But for **weft**, Qashqais use **dyed wools** which are mostly **russet** and **chestnut**.



The **nap** of Qashqai rugs is **short** and the **ties** are woven **densely**. It means that a **good** Qashqai rug should be **fine-woven** (from 1800 to 2800 ties per decimeter).



Warp threads are firmly stretched and tightened on Qashqai looms. The threads stand alternatively back and forth. Through the warp threads passes the weft, once or twice on each raj to cover the ties.



The weave structure of Qashqai rug



The weave structure of Qashqai rug



The weave structure of Qashqai rug





The weave structure of Qashqai rug

**Weft** is thinner and more delicate than warp, so, as its outcome, the **back surfaces** of Qashqai rugs are rippled by **lines**.



The weave structure of Qashqai rug



The weave structure of Qashqai rug



The weave structure of Qashqai rug



The weave structure of Qashqai rug

Between Kashkulis the "Lool-weaving" and dense and fine knitting are more common. From the past, they have used to use violet silk for weft. There are some 100year old rugs which have these characteristics and are unique examples of their own. In recent years, Kashkulis, too, have started to use cotton thread for weft.



The weave structure of Qashqai rug



The weave structure of Qashqai rug



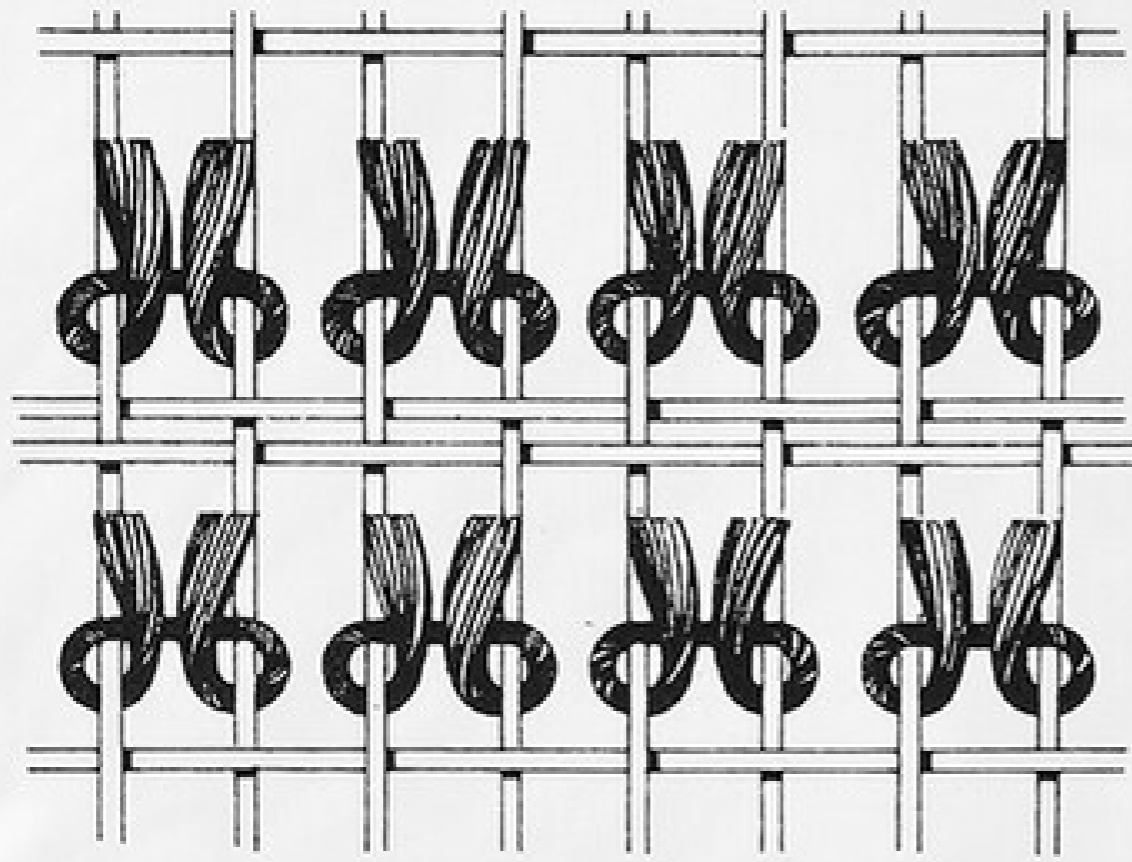
The weave structure of Qashqai rug



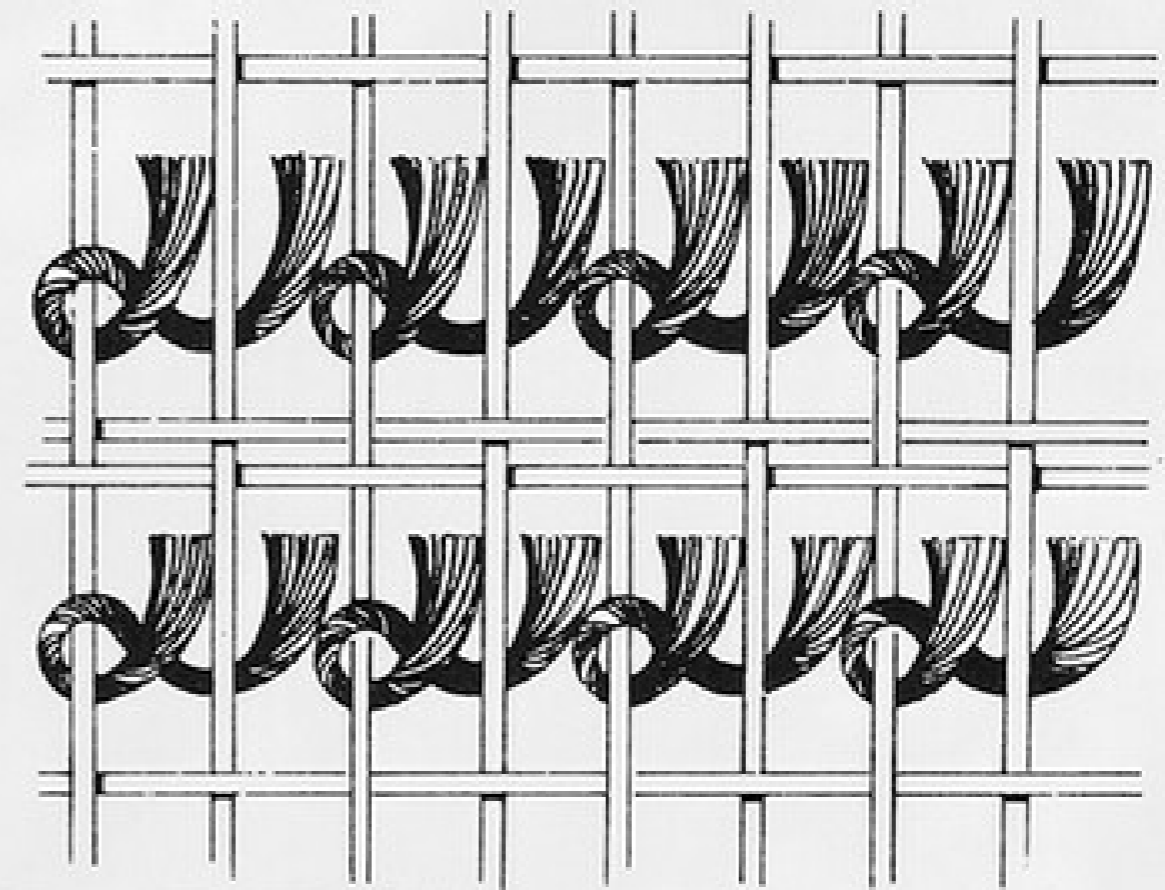


The weave structure of Qashqai rug





**Symmetric knot**  
Turkish knot



**Asymmetric knot**  
Persian knot



Qashqais **weave** their rugs with both **symmetric** and **asymmetric** **knots**. Their common asymmetric knot type is knitted from left and it is free at right.

Tribes such as **Kashkuli**, **Shekarlu** and **Baseri**, and villages such as **Xongeshtand** **knit** **asymmetrical**, and, tribes such as **Xamseh**, **Sheshbeluki**, **Darre-Shuri**, **Arab**, **Baharlu**, **Bolurdi**, **Bavanat** and **Yalameh** **knit** **symmetrical**.

## The characteristics of Qashqi tribes' rug weaving

**Kashkulis** are active and hospitable. Before the 20th century, they had been totally tent dweller but since after they started to settle in villages and have shifted from livestock breeding to farming.

Their rugs are of the **best quality** but rarely been woven. The rugs are mostly **two-wefted** with Turkish ( **symmetrical** ) ties. The pallet includes fair and light tonalities. Both **warp** and **weft** are **woolen**.









The **Shash Baluki's** population is the biggest number between Qashqai tribes. They are also the **richest Qashqai** tribe. There is no considerable difference between Shash Balukis and Kashkulis. Their rugs are similar and Shash Balukis' are famous, as well as Kashkulis'.

The rugs are **two-wefted** with Turkish ( **symmetrical** ) ties. The rug's **warp, weft** and **nap** are **woolen**.



Darreh Shuri, Shash Baluki and Kashkuli are the backbone of Qashqai Federation.

Darreh Shuri people are **rich** and hospitable. They breed the best **horses**.

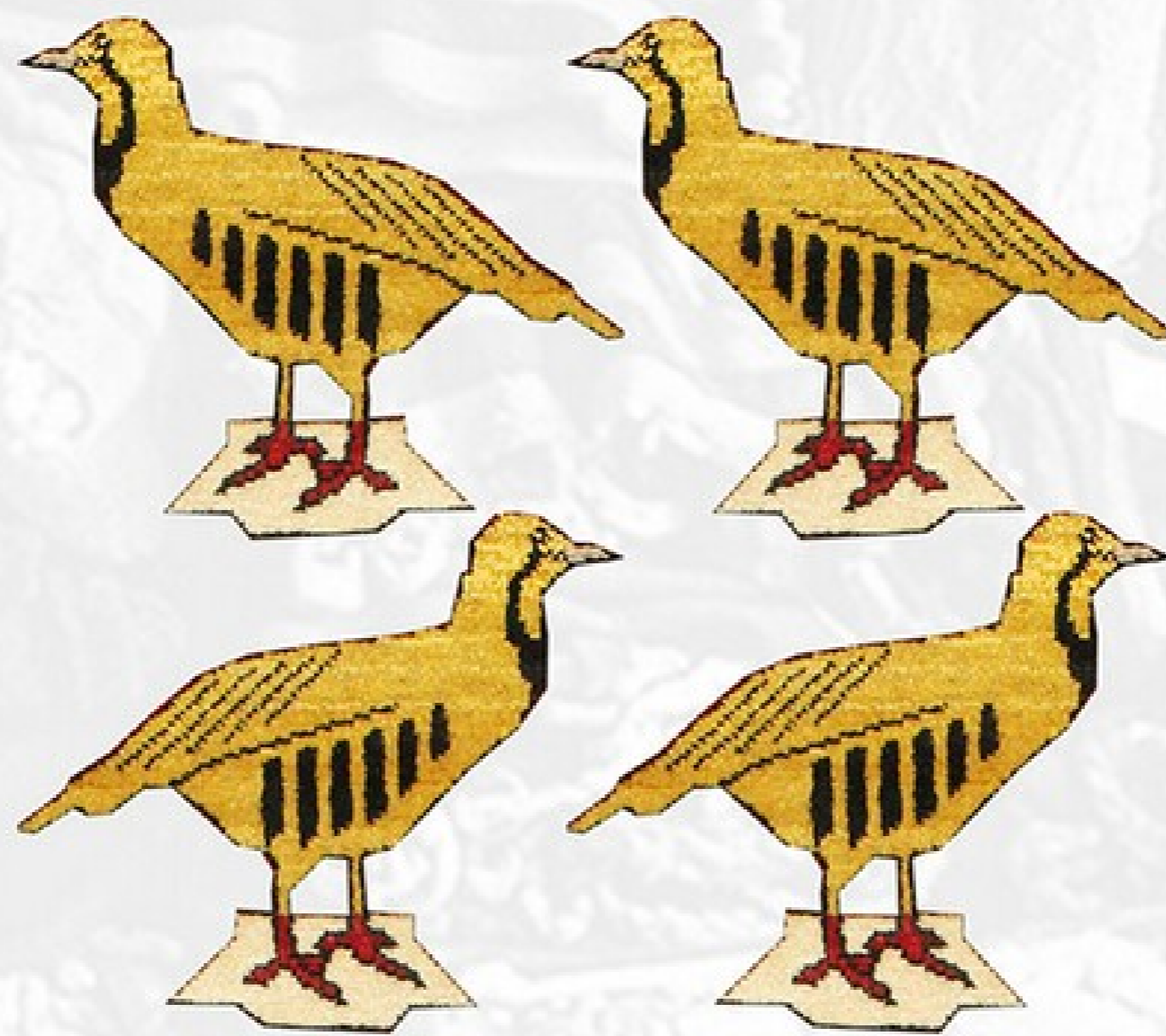
Their **rugs** are mostly **two-wefted** with Turkish ( **symmetrical** )

ties. The rug's **warp, weft** and **nap** are **woolen**.









In comparison with other Qashqais, the **Farsimadans'** quality of life is lower. Their rugs also are not benefited the quality of other Qashqai rugs. Their **rug's warp, weft and nap** are **woolen**.



Antique Qashqai rugs are of high quality and it is so hard to find one, because the weavers of such rugs had been Qashqai ladies who weave for their own and not for trade. For them rug-weaving is more an art and the skillful ones are so proud about their virtue.

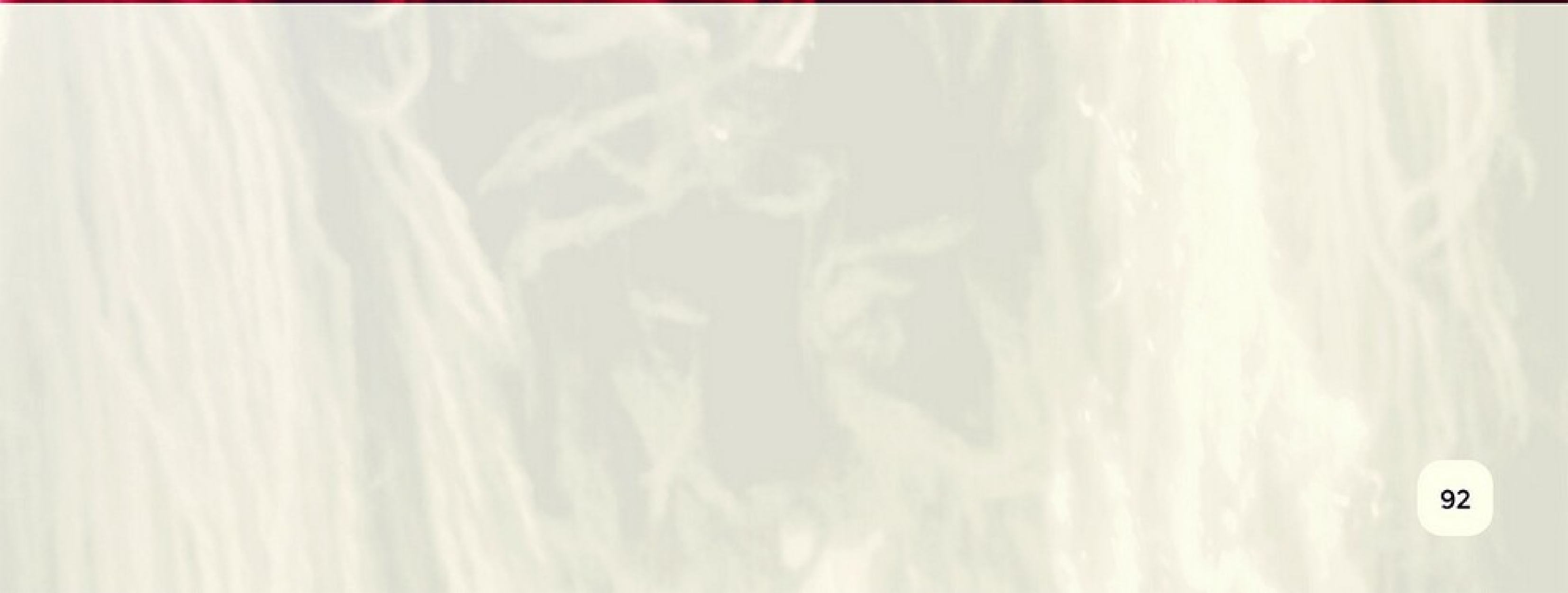
They do all the phases, from wool spinning and dyeing to the weaving itself, as carefully as an elegant demeanor of a gnostic treatment.





Chapter 3

 **Dyeing and painting of  
Qashqai rugs** 









Qashqai dyers are so skillful in making diverse dyes from plants and natural materials that sometimes even the experts confuse if those are natural dyes or chemical.

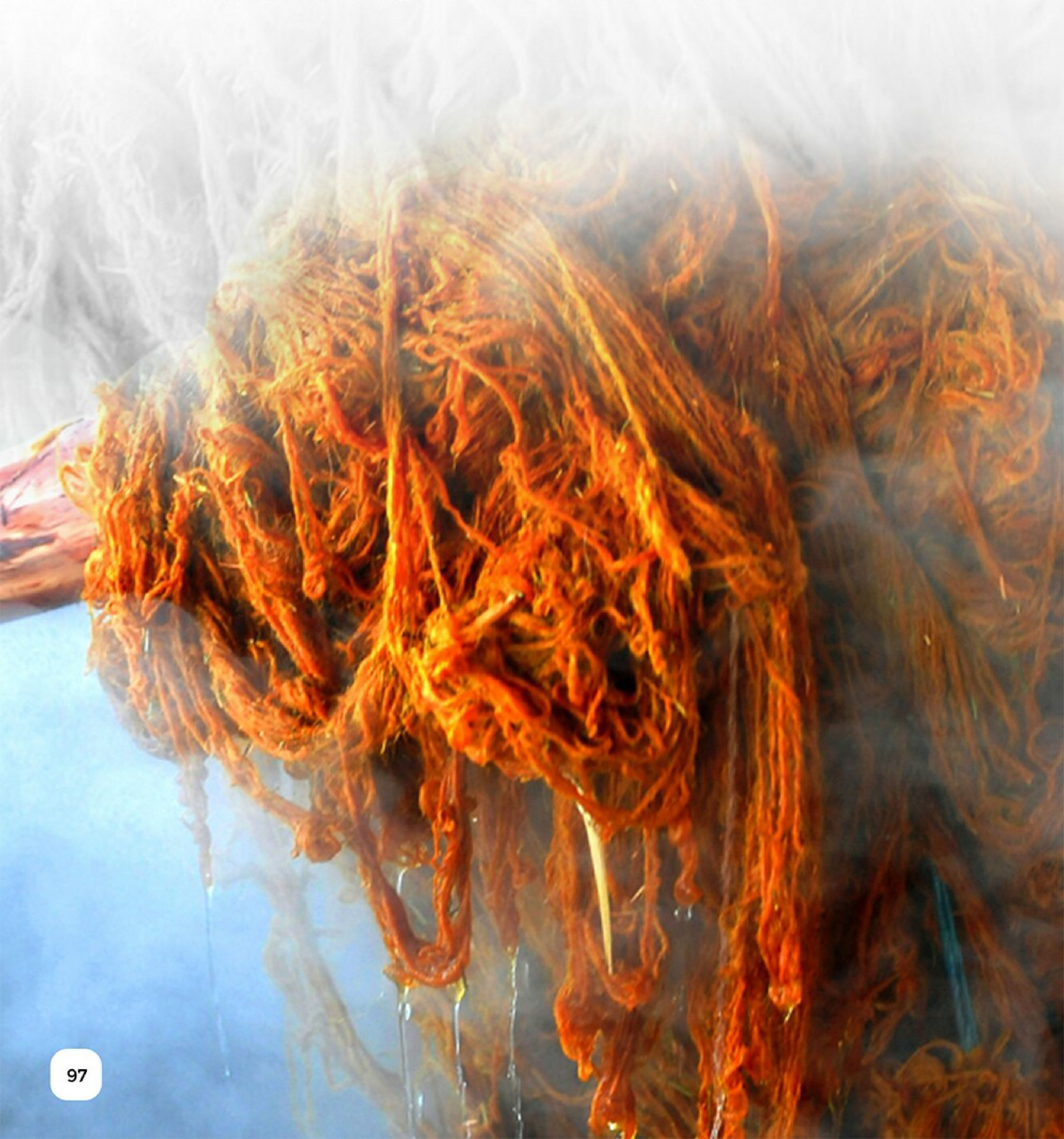
The Qashqai rugs' colors come out of Qashqai nature. All **natural dyes**, including **herbal, mineral** or animal, should be mixed with natural additions to make range of **shades**.

Qashqai rug **pallet** is **luminous** and **vivid**.





But Qashqai rugs have not been always so colorful. The oldest Qashqai rugs don't have more than 8 distinct colors. More than 10 colors are only visible in rugs woven at the early 19th. During 19th century this number reaches up to 14.





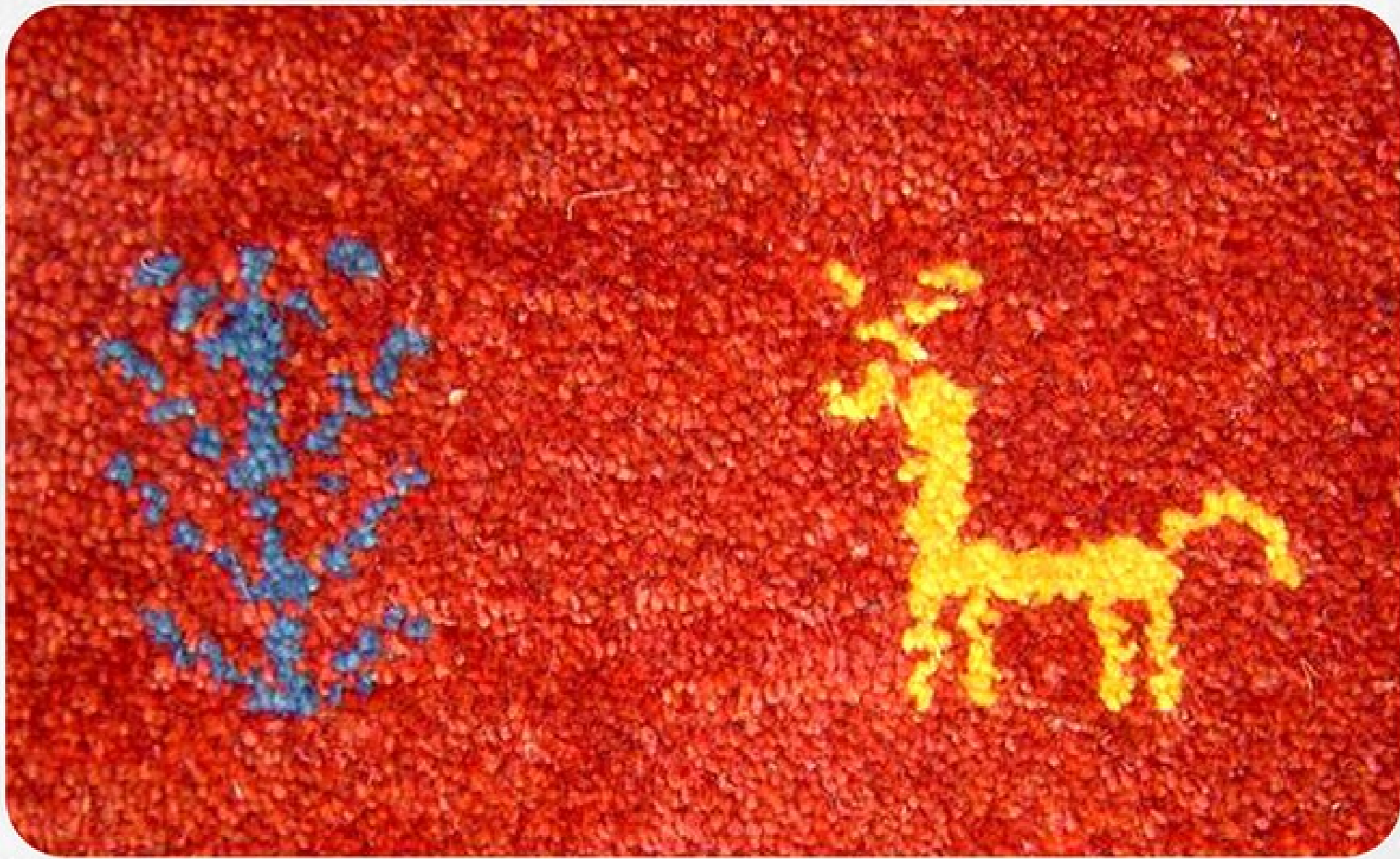


Obviously at the **early 19th**, Qashqais were not aware of the **secret** of some colors yet, especially the specific **Qashqai reds**. Since the last decades of 19th century newfound dyes, especially **sumptuous gold**, **shimmering greens** and **fiery scarlets**, found their way into the Kashkuli and Igder's fine-woven rugs.

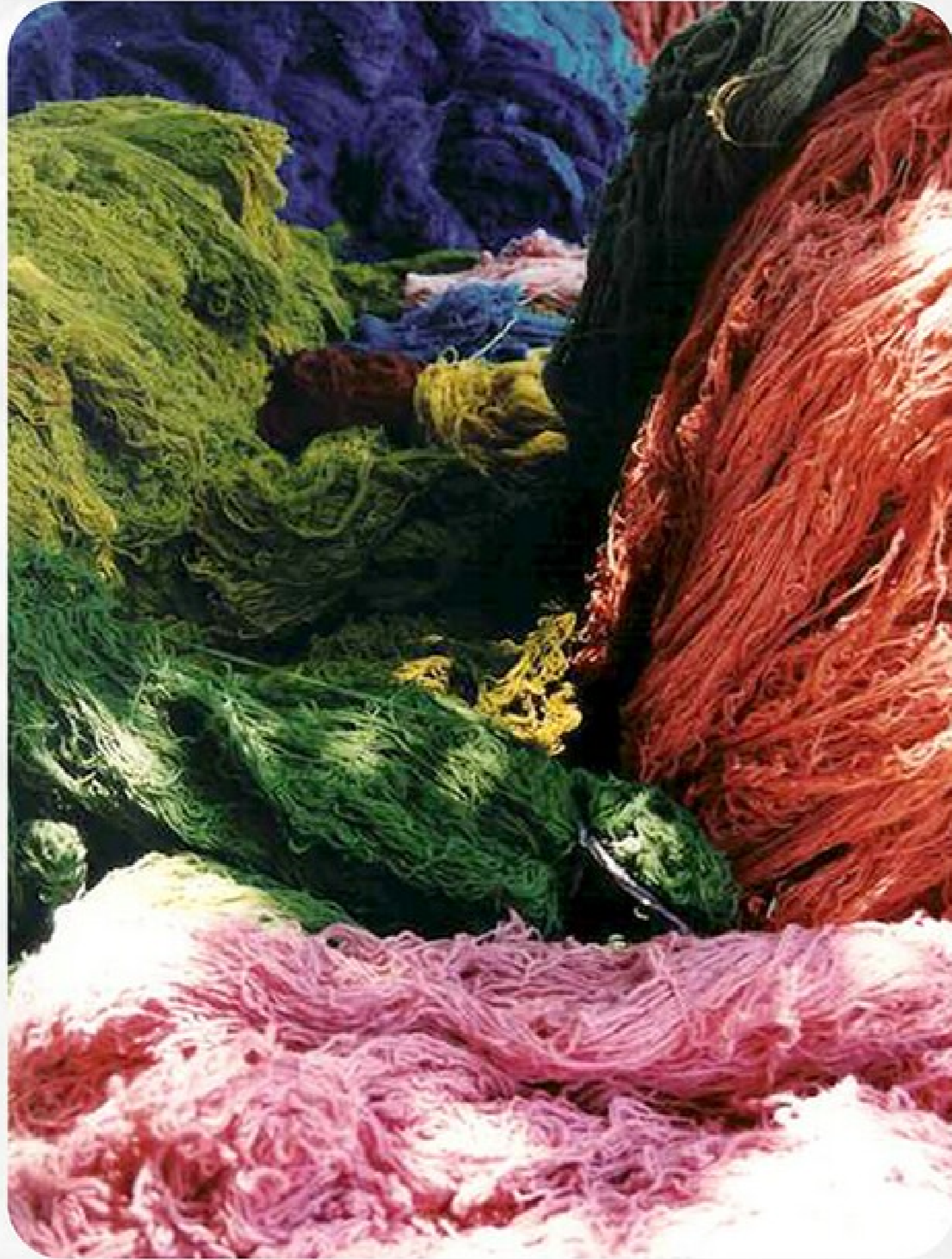








The **fiery scarlet**, which is known in Fars as **Goli (rosy)**, is the basic color in Qashqai rug **weaving art**. This scarlet is used mostly for **Tornjs (medallion )** and somehow for Lachaks and ground of rugs too, but very rare for margins.



For painting the ground, the most respectable color in the Qashqai mind is **turquoise blue**, and after that **green** and also **ivory**.

In the very exquisite rugs also you could see these three colors in the grounds but the Qashqai **dark blue**, which is **deep and clear**, is more common for this type of **privileged rugs**.



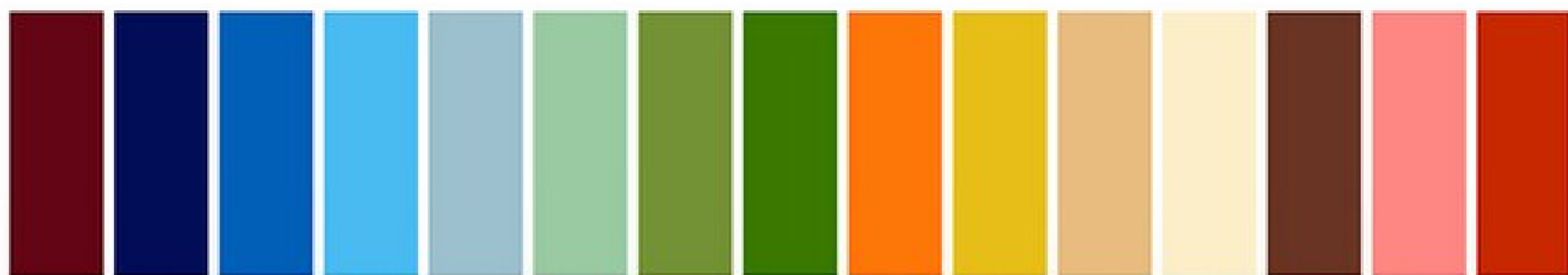




Some of old Qashqai colors had gone for a long time and nowadays are only visible in antique rugs. Apple-green and stone blue are the most important among them.

The characteristics of Qashqai colors are not just in diversity and brightness of dyes, but also in the elegance of painting.





Palet of Qashqai rug









The big difference between Qashqai rugs and Bakhtiari, Turkmen and Caucasian rugs is the elegance of miniature painting in the Qashqai rug plans. An excellent Qashqai rug is the gathering of little bits of shimmering colors.



The washed rug must be dried in the sun. Sun-drying helps the color stability and makes the rug luster





Chapter 4

Design and motifs of the  
Qashqai rugs





The Qashqai rug designing is a wide range of motifs and designs including several styles and pictorial cultures. Their gradual migration from north-west of Iran, Caucasus and Anatolia to the Fars province and their intermixture with Kurds, Lurs, Bakhtiaris and... caused freeness and flexibility in designs.

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Inde

Caucasus Mts.

CASPIAN SEA

Armenia

Araxes R.

Medians

SEA

Hyrcania

Parth

Caspian Gates

Rhagae

Media

Ecbatana

Sagart

Susiana

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Pasargadae

Tarua Urtians

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Abia

PERSIAN GULF

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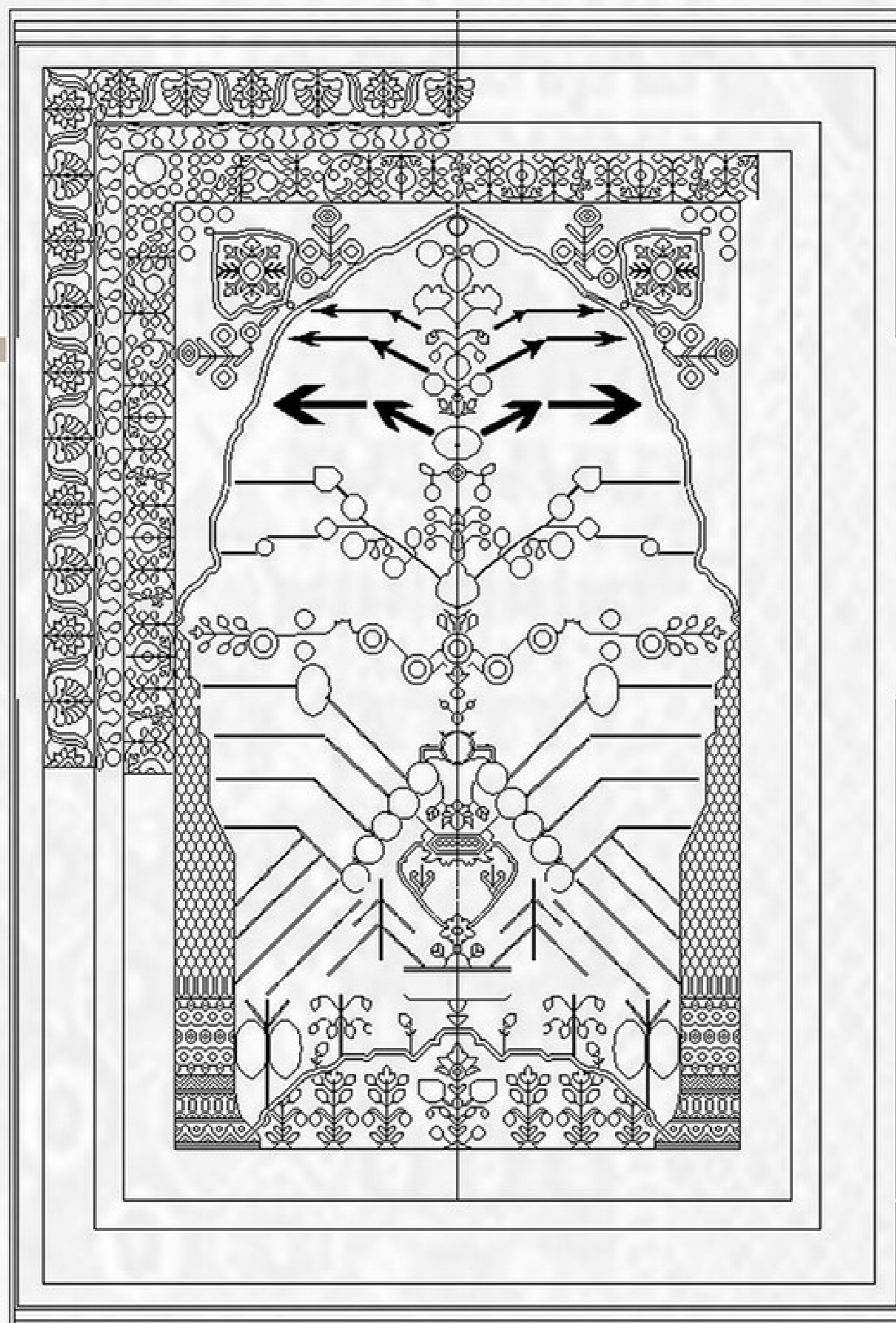
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A Qashqai rug, Nazim Kashkuli, Southwest Persia

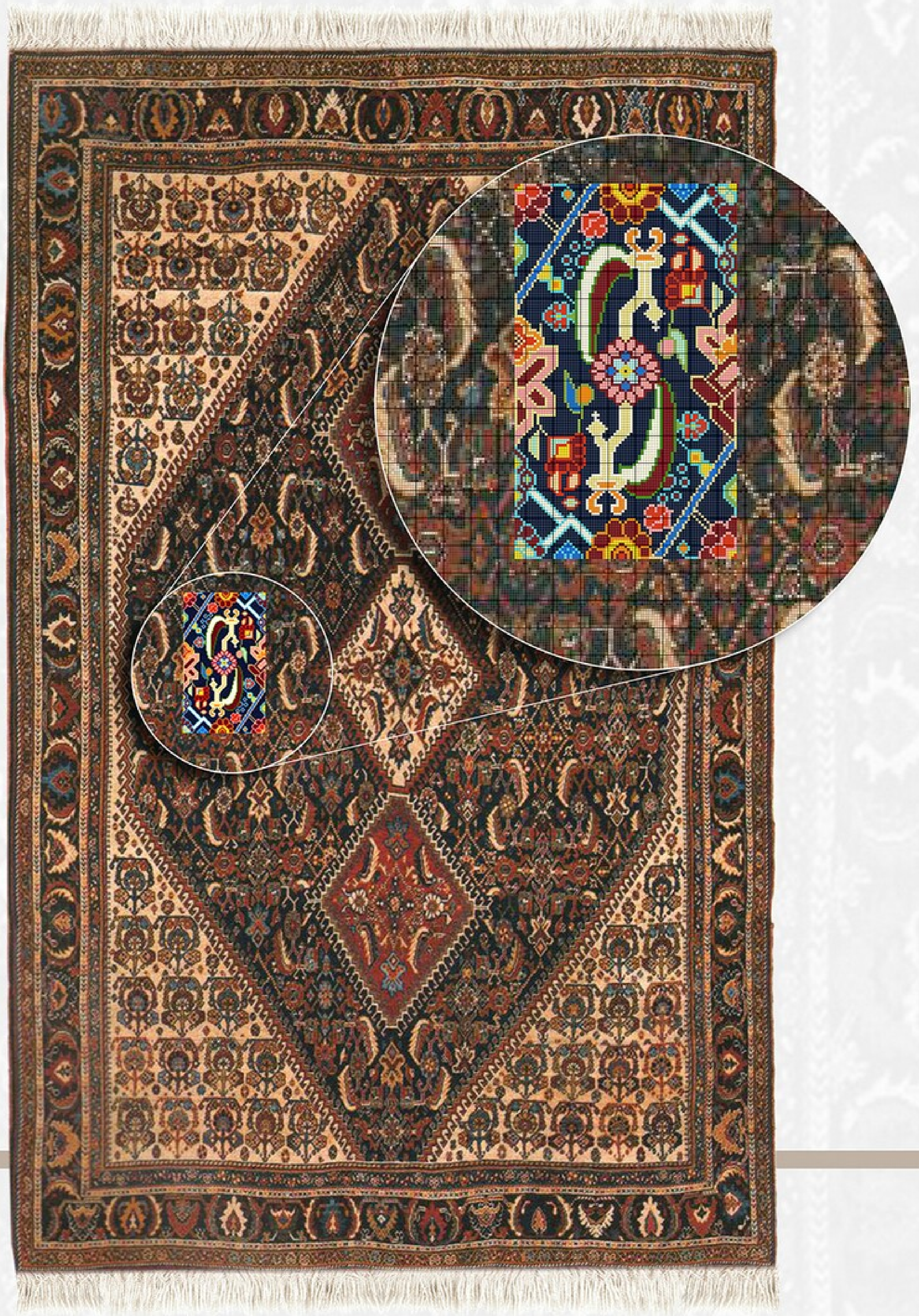


Diversity in Qashqai designs is considerable, for example some tribes like **Kashkuli** and **Igders** have tended from their own tribal detached motifs, which have been their **pictorial heritage** from their former habitat in **north-west of Iran**, to urban joint motifs and also they have adapted motifs from other forms of **art**, like textile (Termeh and Qalam-Kar) ); but even these **non-Qashqai** motifs have been mingled with **Qashqai style** in such a way that have become the property of Qashqai rugs over time. The mixture is visible in the designs like **Nazim, Mahi-Darham** and **Botthe-Qobadxani**.





Fish pattern in Persian art (Qajar period)



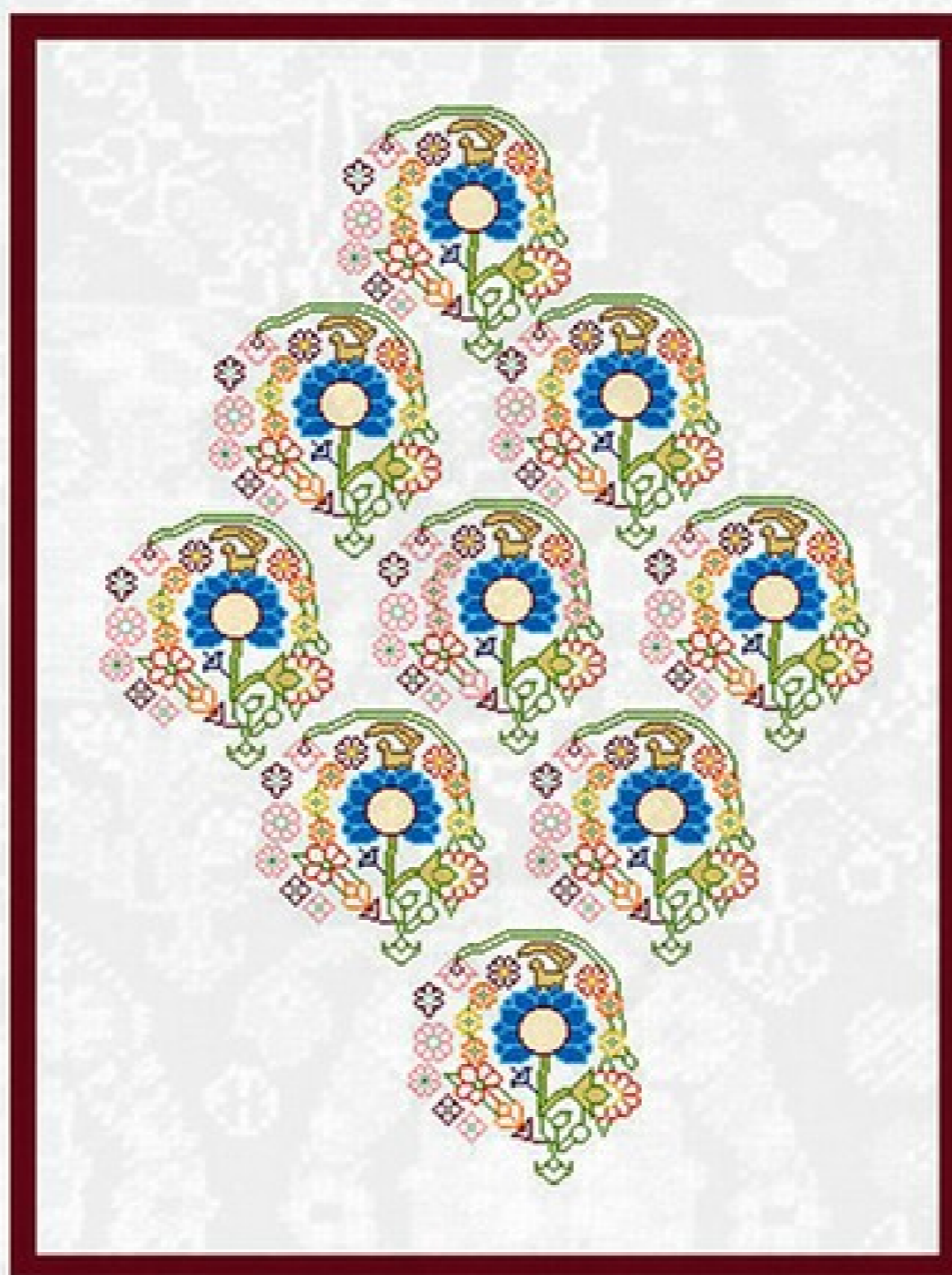
A Qashqai rug, Mahi-Darham (Fish pattern), Southwest Persia



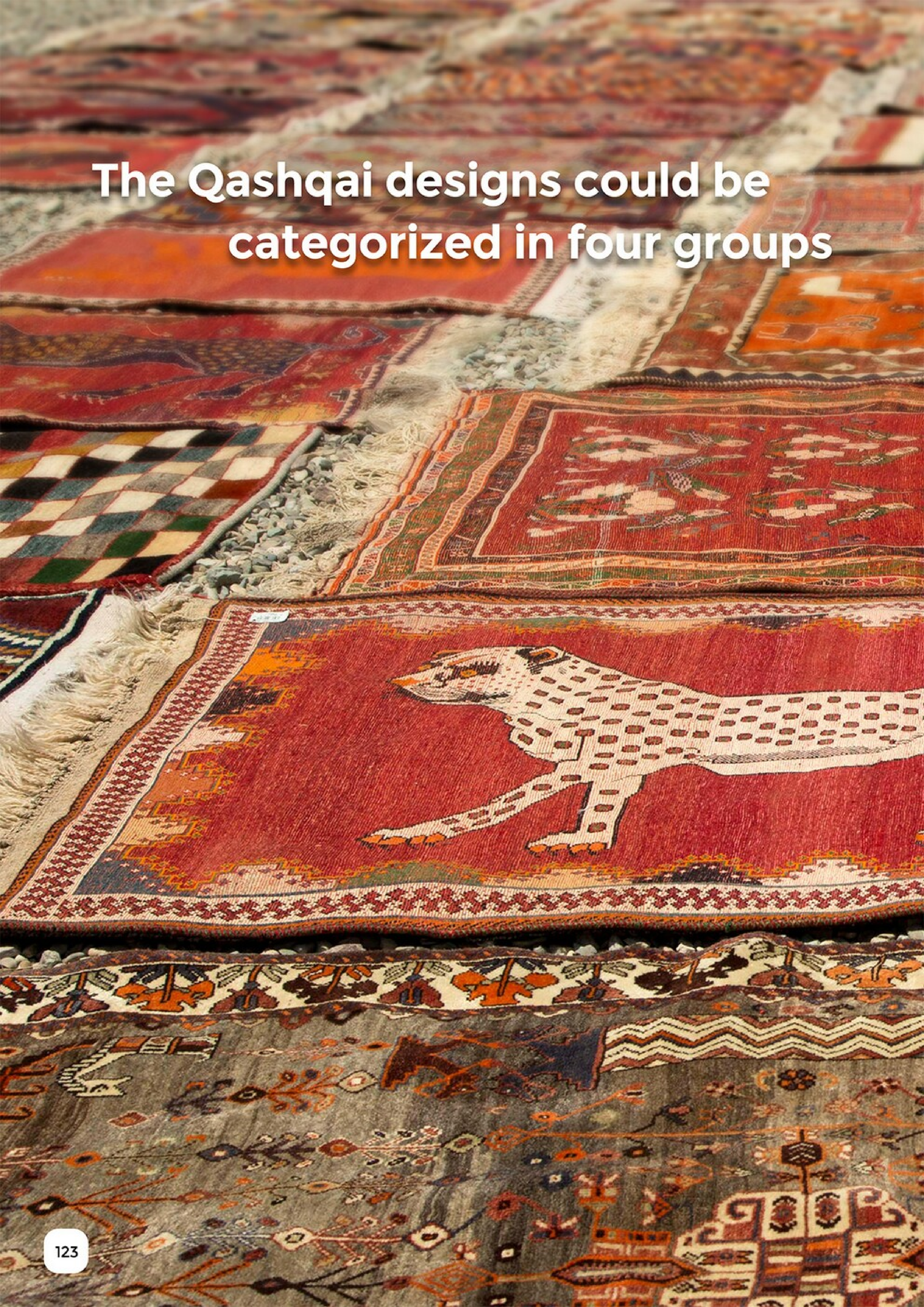
A Qashqai rug, Botthe-Qobadxani, Southwest Persia



Botthe-Qashqai, Qobadxani



The Qashqai designs could be categorized in four groups







A Qashqai rug, Shekarlu, Southwest Persia





The **first group** includes those designs and motifs which are based on the **pictorial heritage** of Qashqais **before** their **migration** to the **Fars province**.

There is no sign of the primary versions of these motifs but we can follow the footmarks in, for example, the Toranjs ( **medallion**) of old rugs of **Shekarlus**, who are a subtribe of Qashqais.



Akstafa bird,Caucasian Rug



Akstafa birds motifs

motifs like **Akstafa Birds** and **Panjeh-Oqab (Eagle Claw)** are also in this group. Qashqai rugs have these latter motifs in common with rugs from **Caucasus, Anatolia** and **Turkmenistan**.



A Qashqai rug, with Akstafa motifs, Southwest Persia



A Qashqai Rug, Country of Origin: Persia, Circa Date: 1920- This stunning antique Persian Qashqai rug features stark and vibrant colors that establish gorgeous flows and connections. From golden olive tones to elegant instances of bright red and pitch black, all of the colors come together to create a fiery and passionate display. Angular flows define the center of the work, and viewers are encouraged to follow the details within the borders until they are led to the rug's core. Here, several alternating colors create beautiful asymmetry between symmetrical designs and diamond shapes, the viewer's eye led by the rigid lines within the diamonds and other attractive elements.



A Qashqai rug, Circa 1870.

The rug is of the two linked medallion format, the ivory ground medallions contain the emblem of the Qashqai tribe. The field is dark indigo blue and every part of it is covered with tribal elements such as flowers, stars and birds; of particular note are the two beautiful peacocks either side of the center. Each side of the field is flanked with a totemic tree.

The ivory ground spandrels (corners) are filled with flowers, shrubs and boteh. The rug is surrounded by two borders one ivory and the other a rare green border, both containing a linked leaf and flower design.



Antique Qashqai Rug, Persia, 1900. Bright, lovely, and supremely intriguing, this antique Ghasghai rug embodies stately warmth. Handwoven in the Fars province of southwestern Iran, this magnificent piece sports the signature geometry and warm colors unique to Ghashgai carpets. The piece begins with a narrow border of cream and pale brown patterned with delicate renderings of blossoms. This gives way to a series substantially brighter borders, each bearing unique floral geometry, the intricacy of which increases as the heart of the piece draws nearer. Three magnificent medallions depicting the traditional scarab beetle motif dominate the piece, emphasized by a deep black background patterned with painstakingly detailed floral motifs. Warm cream patterned with symbols of the peony and the lotus fill the corners, echoing the design of the medallions. The singular color scheme, intricate detail, and flawless symmetry make this antique rug a stunning artistic statement.



Qashqai rugs, known for their seemingly infinite fineness of weave and intricacy of design, also possess an often unimaginable depth of naturally dyed color even at such a significant age. The richness of the crimson medallions is unfaltering, as is the saturation of the midnight indigo of the field, boldly contrasting the clear ivory used throughout. The generous width is further emphasized by the extension of the medallions' spandrels, as well as the expanse of the field and the very narrow surrounding borders.



In this traditional antique Qashqai carpet, three clearly drawn, diamond medallions of naturally dyed ivory and rust are aligned vertically upon the hexagonal reserve of midnight indigo. The field is adorned with endless geometric blossoms, leaves and totemic motifs, providing an unforgettable composition.





The most magnificent Qashqai antique rug we have ever experienced, this 160-year-old masterpiece is endowed with a phenomenal wool quality that shines with a tremendous luster. This rug from the renowned and powerful Persian tribal group amply possesses all the elements of the finest investment pieces: great rarity of design, masterful color range, superlative craftsmanship, unexpected condition at substantial age and a timeless level of beauty. Its artistry is stellar, with an extraordinarily fine weave that makes even the smallest motifs seemingly jump off the rug's surface like twinkling stars. The color palette of this antique tribal rug is extraordinary, deeply saturated and quite varied—with the reds and greens in each of the four "Hearth of the Eternal Home" medallions a slightly different hue. The main border is based in a fabulous brownish-plum stemming from Tyrian purple while the secondary borders glow with potent saffron gold. The consummate quality of this tribal rug points to a probable function as a gift of state or a powerful khan's dais rug.



Sharply incised detail and a masterful balance between repetition and spontaneity energize every aspect of this coveted nomad area size antique carpet, in which an unfathomable diversity of individually rendered bird and animal forms are seamlessly joined within a subtle geometric design. A captivating series of borders adds structure and cohesion to the composition, while an expansive natural palette provides numerous opportunities for viewers to immerse themselves emotionally in this highly compelling, 150-year-old tribal Qashqai antique rug.



Great vibrancy and creativity define this energetic, quite early representative of the weaving of the renowned Qashqai tribe of Southwest Persia. Narrow stripes radiate across the field from a series of three diamond medallions, producing a powerful mesmerizing effect. Such eye-catching techniques are paired with a rich array of superbly time-softened dyes in deep, restful hues. Outstanding craftsmanship and its great age of 150-175 years old further enhance its collectibility.



Antique Qashqai Persian Rug, Origin: Persia, Circa: 20th Century. Within the world of antique Persian rugs and carpets, those of Qashqai origin are widely considered to be among the most desirable examples from the tribal end of the “city vs tribal” spectrum. Filled with abstract geometric figures and sharp rectilinear lines throughout, this antique Qashqai carpet showcases some of the finer points of traditional, tribal design. A complex series of borders frames the piece, each of which is composed a series of tessellating shapes in a dynamic range of colors. Within the field, a pair of stacked medallions add further intrigue and uniqueness to the carpet: The ivory tone of these medallions allows the geometric renderings of bluebirds and redbirds to stand out prominently. This further sheds light on birds scattered throughout the carpet. A charming and interesting example, this antique Qashqai rug from Persia showcases some of the finest points of tribal rug weaving.



This adventurous 19th century Qashqai antique rug graphically reinvents the normally refined pattern language of the Qashqai weaving tradition. A pair of vast medallions dominate the field, while a cascade of vividly dyed floral forms and idiosyncratic latticework in the cornerpieces further increase the antique Qashqais energy. The precision of the design in the slender borders provides an effective counterbalance, and further proves the scope of this tribal weaver's creative dexterity. Excellent condition adds to the resounding appeal of this deeply collectible rug.





The **second group** includes the motifs which are the achievements of the Qashqais' pass through Azerbaijan, Kurdistan, Luristan, near Arak and Saveh and hillsides of Zagros Mountains.



A Qashqai rug, Nazim Kashkuli, Southwest Persia

Designs and patterns influenced by immigration





A Qashqai rug, Nazim Kashkuli, Southwest Persia

Designs and patterns influenced by immigration



A Qashqai rug, Moharramat design, Southwest Persia

Designs and patterns influenced by immigration



Farahani motifs in Qashqai rug



Shah-Abbasi flowers in Qashqai rug



Qashqai rugs, 20th century



Qashqai rugs, 20th century



Qashqai rug, Late 19th Century



From a collectible group of antique oriental tribal rugs that inventively recreate the European cabbage rose (known as the Guli Farang or "Foreign Flower" motif) comes this lush, 150-year-old Qashqai rug with deeply saturated hues and lifelike drawing of its designs. Note the brilliance of the naturally dyed honey tones seen in both the four corner pieces and main border.



True artistic expression and creativity abound in this early antique Qashqai rug from the renowned Qashqai tribe of Southwest Persia. Upon a clear field of ivory is a spirited composition of stylized flower heads and leaves, mingled with innovatively rendered animal forms, likely gazelles or reindeer. This is an entirely one-in-the-world composition for lovers of authentic folk art.





A very good Antique Qashqai rug, with all over boteh design and small central medallion. 4th quarter 19th century.



Qashqai rug. The rug is usually deep-red and blue and are worth its price due to their high quality



A Qashqai rug, Southwest Persia



Antique Qashqi rug, Persia, 1900 – This antique Qashqi rug from 1900 notably implements striking elements of color and design. It is a handsome textile that features an alluringly repeated pattern that is completed by a charming written division along its uppermost section. A brilliant persimmon hue stands out alongside the jet black, while shades of sweet cream and delicate sage stand in stark accent underneath grey-toned cerulean. The rug features a bold border that is flanked by two more delicate elements, all of which feature geometric shapes that flow seamlessly from one to the next, effortlessly bonding this antique rug together and creating a beautiful universe of color and detail.



A Qashqai rug, Botthe, Southwest Persia



Persepolis, "the Persian city" or "City of the Persians" or Pārsa, also known as Takht-e-Jamshid, was the ceremonial capital of the Achaemenid Empire (ca. 550–330 BC).



The **third group** includes designs and motifs which are formed after Qashqais' arrival to the Fars and are the result of their acquaintance with **traditions** in rug weaving centers of Fars like **neyriz** and **Darab**. Also their close encounter with monuments of Fars and the **rich** culture of this land have an effect on Qashqai rug designs. **This group** itself could be divided into 3 subgroups.

1. Rugs with motifs inspired by Achaemenid and Sassanid reliefs and capitals in Persepolis and Naqsh-e Rostam, where were on the way of Qashqai's migration; such as Fravashi ,battle of Shah and Ahriman (the king and the Evil) and battle of Bull and Lion.



Fravashi in Qashqai rug





Fravashi, Fire temple, Yazd





Carved Fravashi, Persepolis

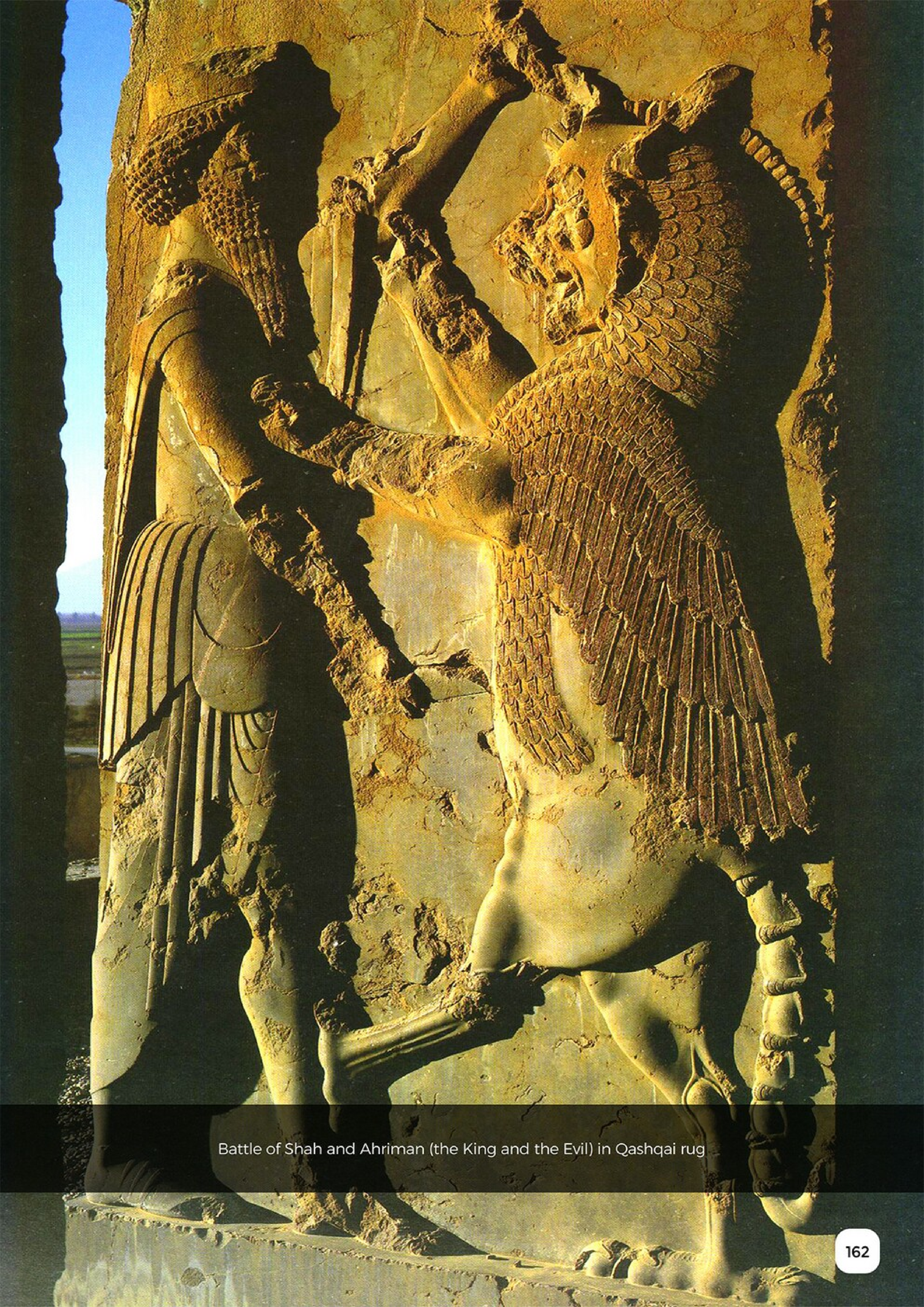
In Iranian Beliefs, **Fravashi** is the personal **soul** of **creatures** that exists before **birth** and will remain alive after **death**. Fravashi is the **spiritual** strength of **life** and **Immortality**.



Fravashi in Qashqai rug



Battle of Shah and Ahriman (the King and the Evil) in the Throne Hall (the Hundred-Columns Palace) of Persepolis



Battle of Shah and Ahriman (the King and the Evil) in Qashqai rug



Battle of Shah and Ahriman (the King and the Evil) in Qashqai rug



Battle of Shah and Ahriman (the King and the Evil) in Qashqai rug







Battle of Bull and Lion, Apadana Palace, Persepolis



Battle of Bull and Lion, Apadana Palace, Persepolis

According to Roman Ghirshman, this symbol indicateth sun (lion) defeating the moon (bull). Mehrdad Bahar and Pierre Amiet have seen in this motif the abstract picture of the harmony between natural phenomenon's. Maybe it pictures summer and winter as Lion and Bull that follow each other in a habitual periodicity.



Battle of Bull and Lion in Qashqai rug



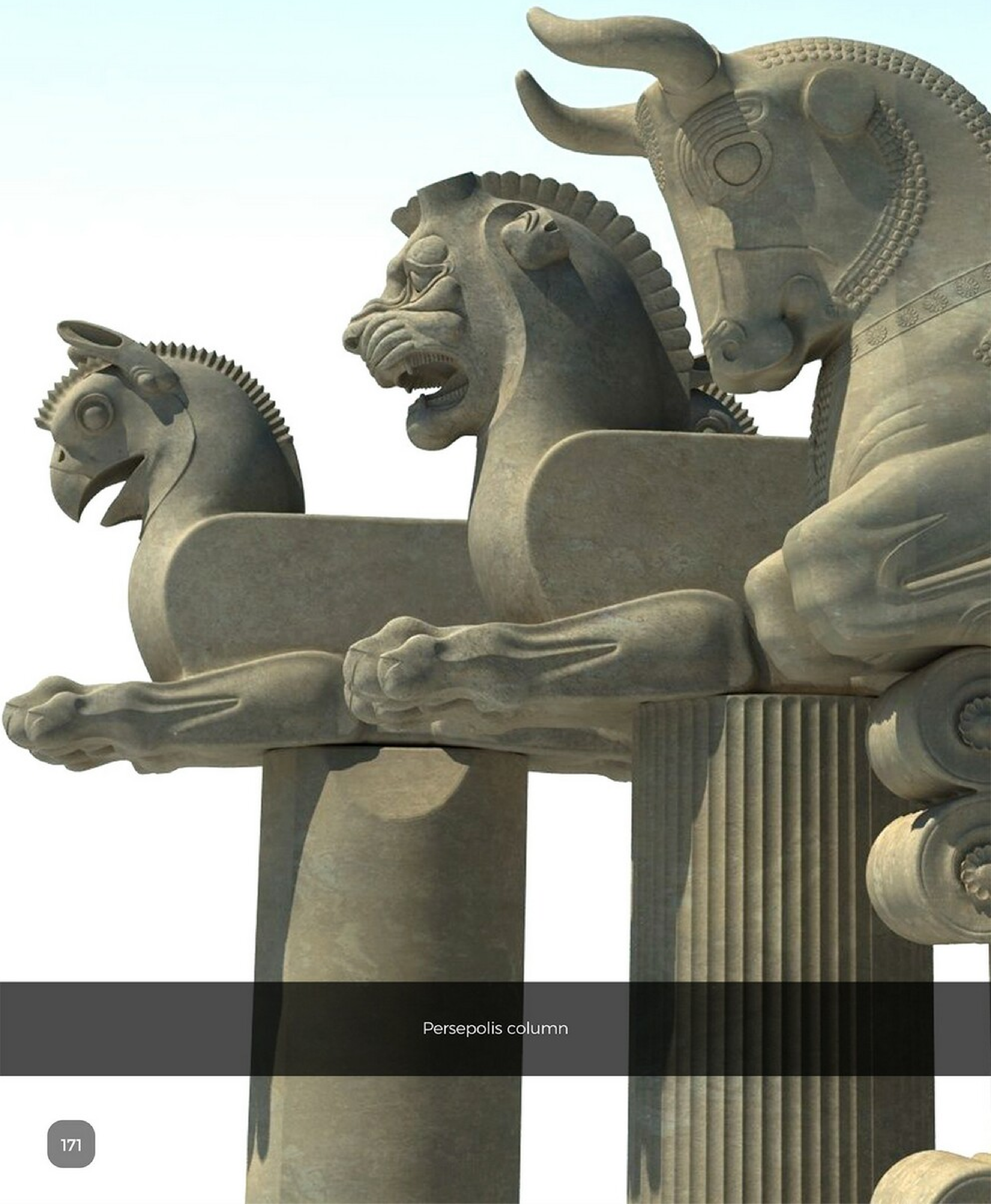
Qashqai rug, bull column design



Qashqai rug, bull column design



Persepolis bull column



Persepolis column



Qashqai rug, bull column design



2. Naturalistic pictorial rugs which include a wide range of designs with differences caused by different raw materials, limits of weaving styles and proficiency of weavers. Beautiful girls, Khayyam's banquet (wine and debauchery), nature and birds are the main themes of these rugs.







Qashqai pictorial rug. Beautiful girls design



Qashqai pictorial rug, Beautiful girls design



Qasqai pictorial rug, Hoshang Shah (King Houshang) design



On Hasan Khan Kashkuli's order, 1332 Hijri



Qashqai pictorial rug, birds design

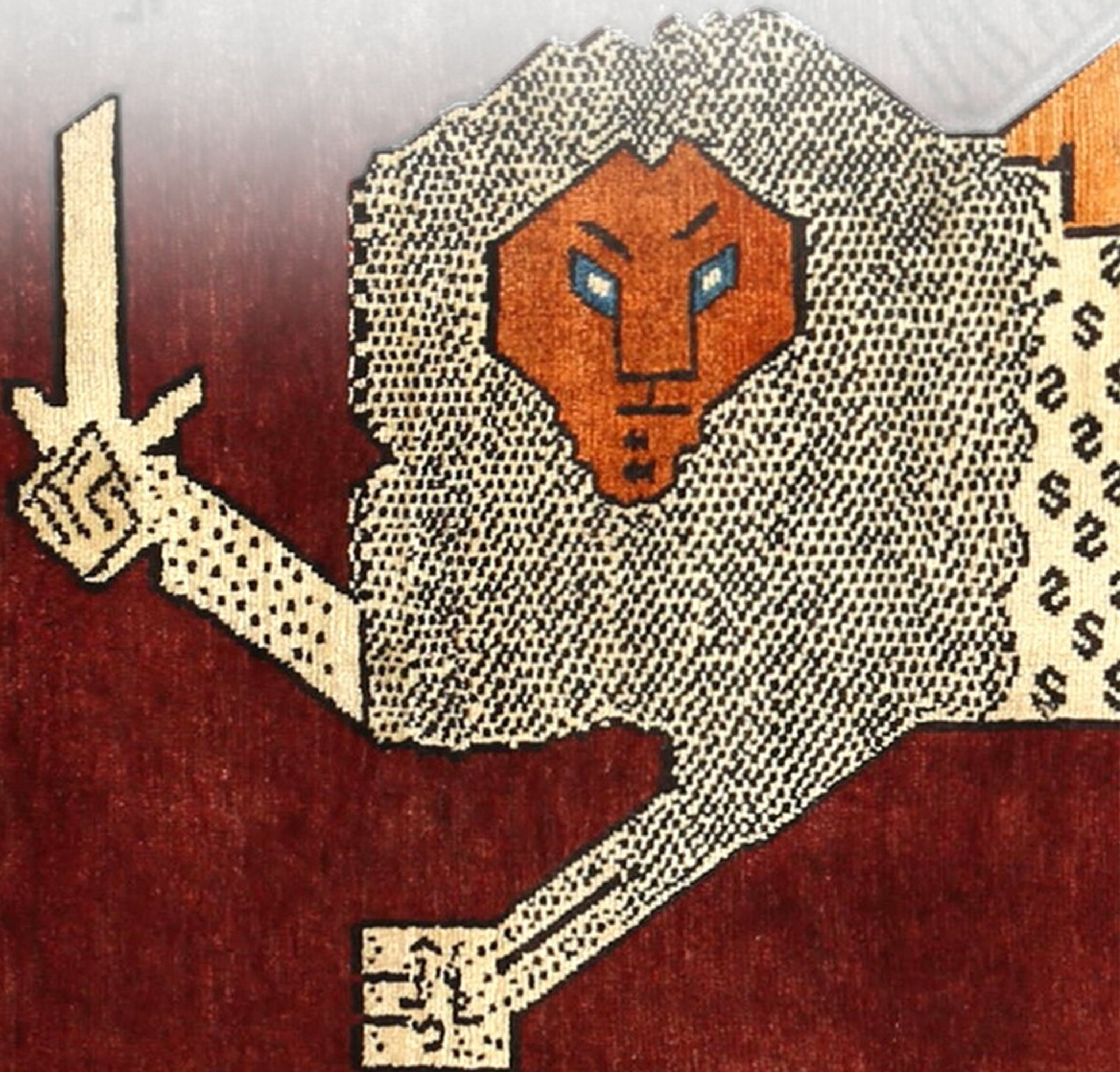


Qashqai pictorial rug, birds design

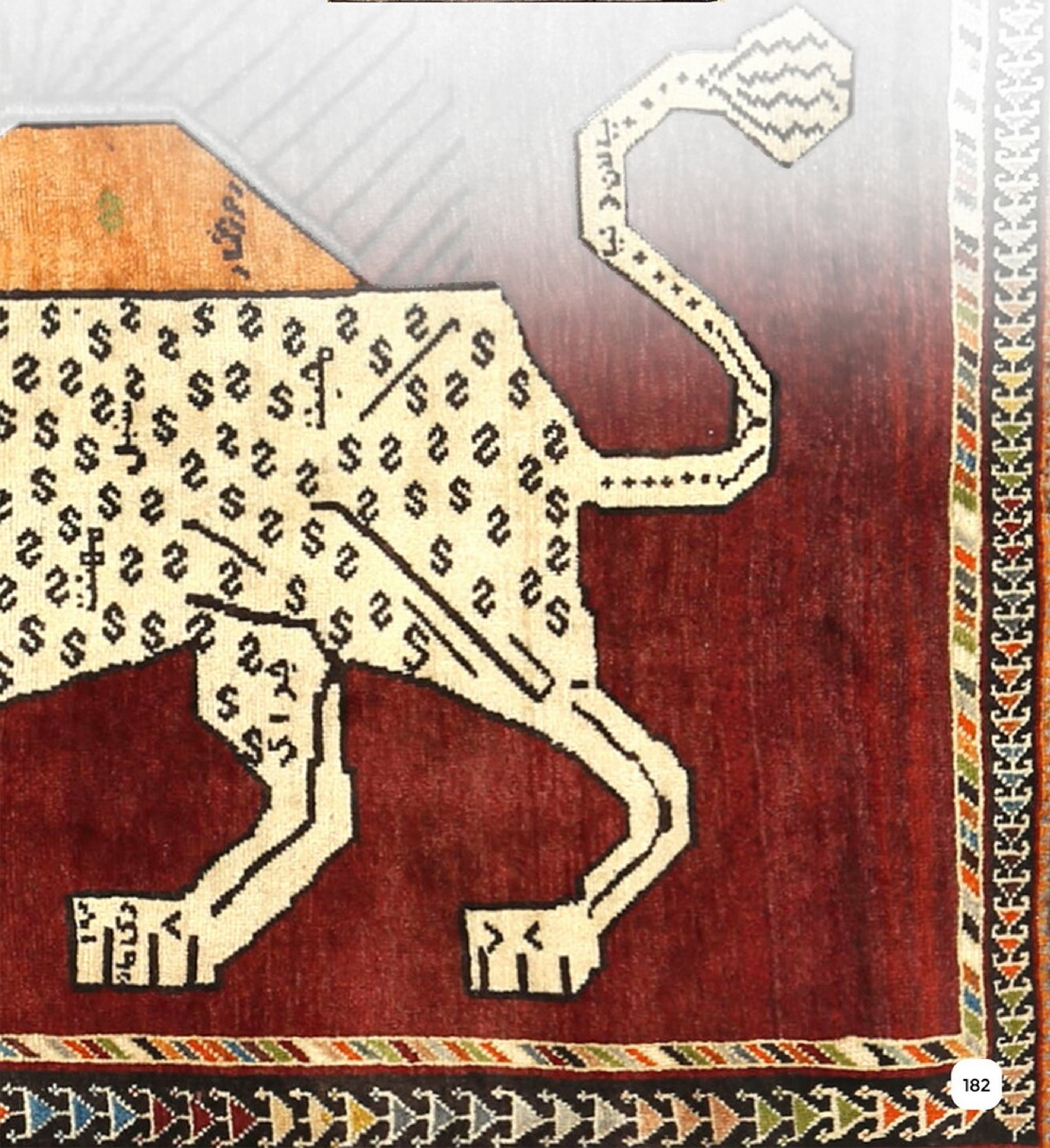


Qashqai pictorial rug, birds design

3. Lion and Leopard rugs of Fars which are among the most famous pictorial carpets of the world. Most of these carpets are Gabbeh.







**Gabbeh** is a thick and rough-woven carpet with **long naps**. Gabbehs of Fars are the **best in the world**. These hand-woven pieces were woven for **personal usage** and not for business aims. Most of the gabbehs have **light and bright colors**. Simple **geometric patterns** and pictures of animals and flowers are the main designs of gabbehs.

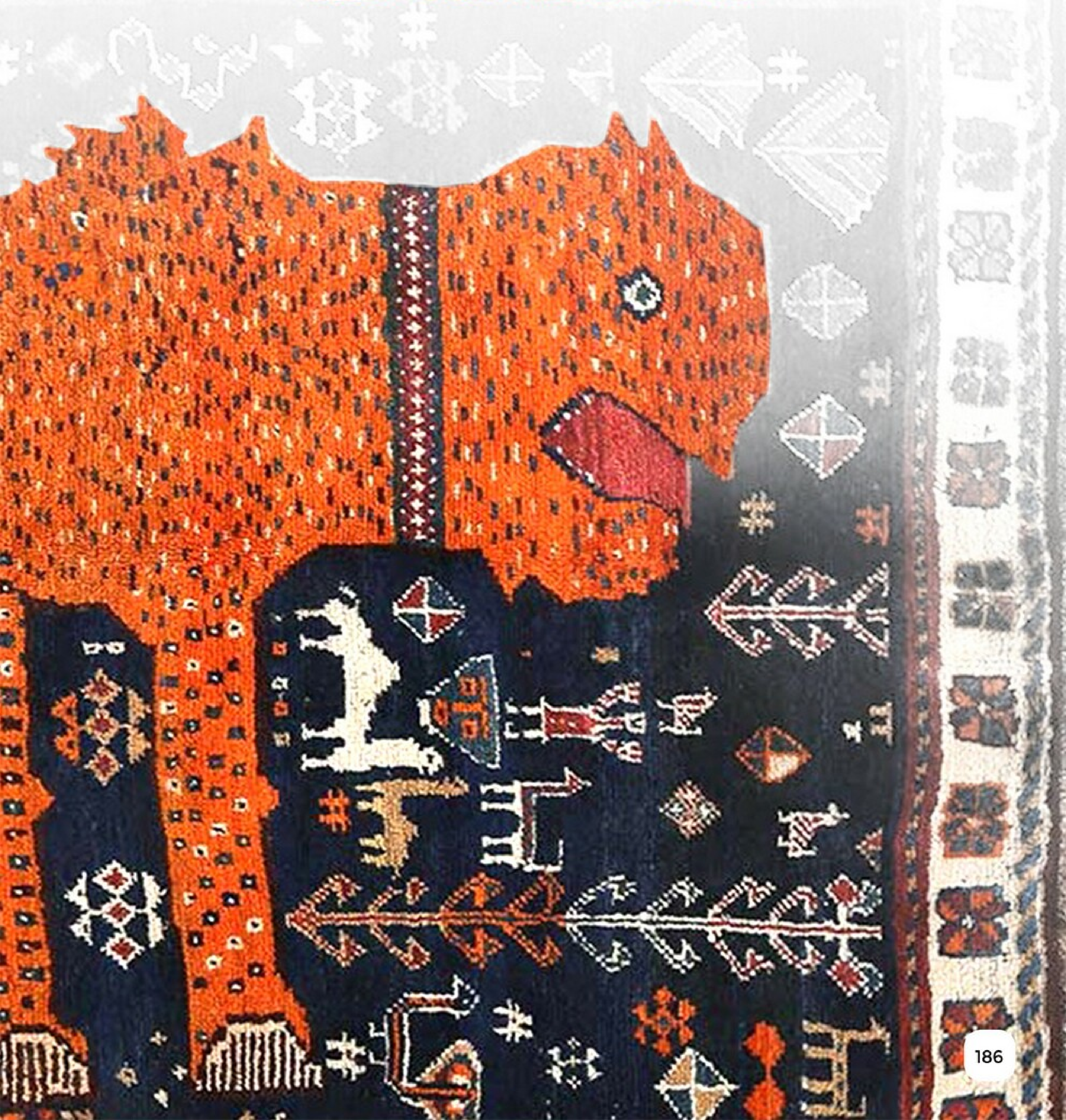
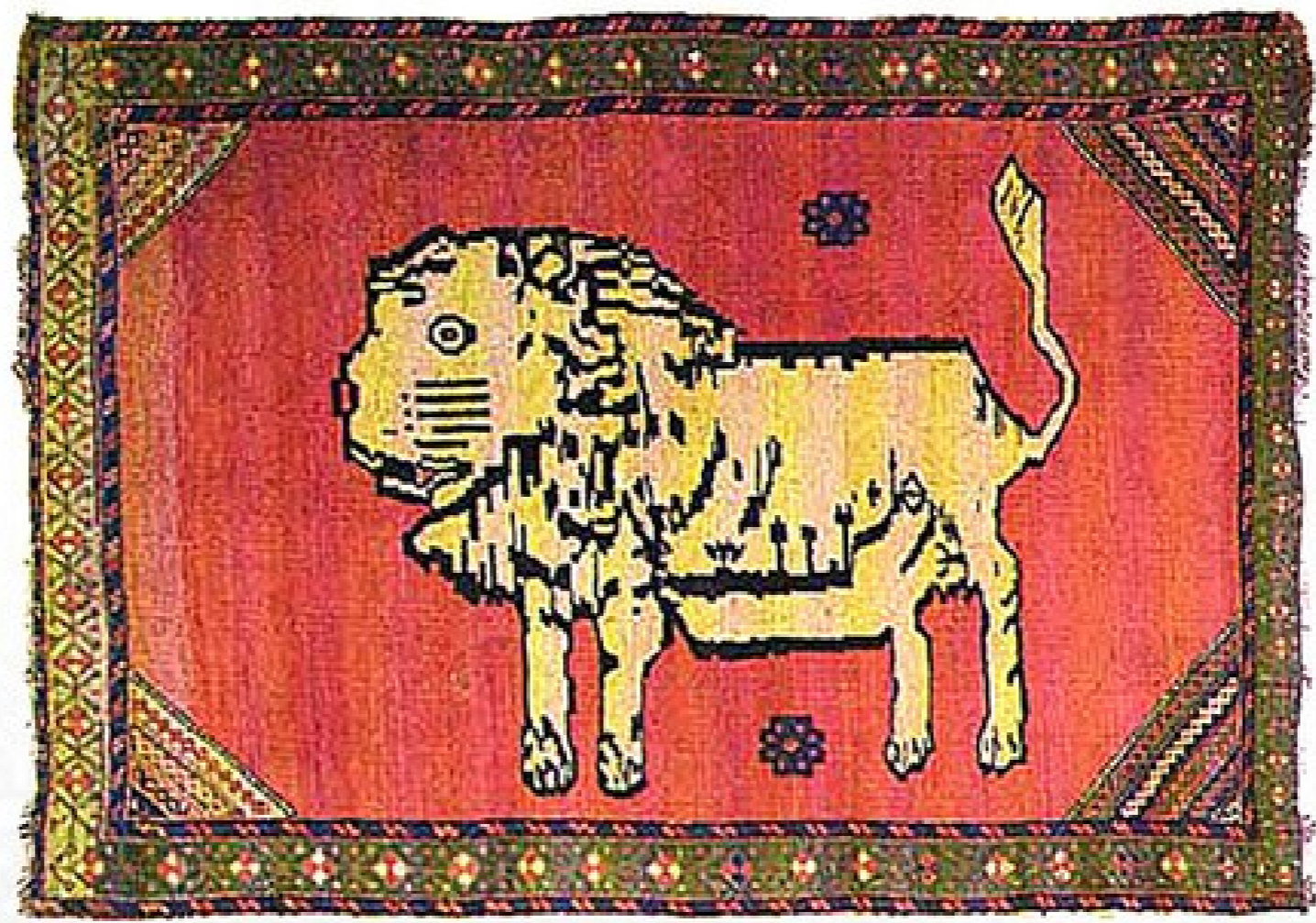


Structure of gabbeh



Qashqais weave Lion, Lion and Sun, Tiger and Panter on gabbehes. The origin of these patterns backs to ancient beliefs of Iranians which are so strong in pictorial culture of the Fars province.

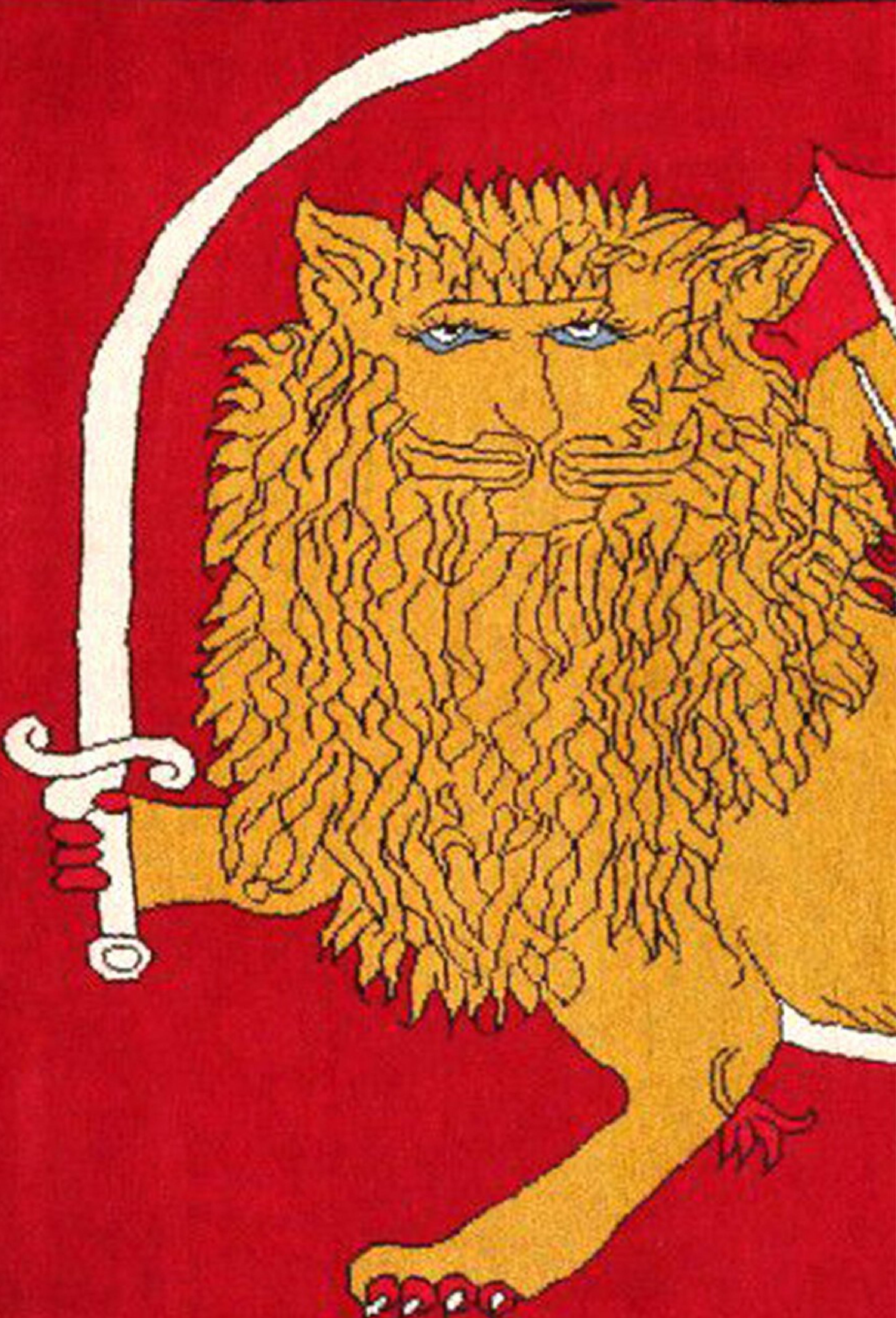




It is possible that many of the existing lion rugs were made for khans, as there is an old tradition of spreading lion rugs in royal courts. The khans followed that tradition and spread lion rugs in their tents as a sign of power.











In ancient Iran (Persia) the **sun** was the **symbol** of **Mithra**. A powerful **god** in pre-**Zoroastrianism** beliefs and also a divine power in Zoroastrianism who is the protector of truth and vows. The Sun has been mentioned in Avesta several times. In Iranian believes it is a divine power, which keeps the world from abominations. In the form of a man the Sun represents the **Shah's** sovereignty. It was the main motif on the Arsacid banner (the Parthian Empire's banner). There was a **golden** orb on the top of the crown of **Sassanid kings**, which was the symbol of the Sun. lion, also, was a usual motif on the reliefs, statues, busts, bowls, golden and silver chalices in **Arsacid** and Sassanid eras. It has been the symbol of Iranian monarchies and represents their power. In some of Iranian dialects of eastern Iran the word "**Sheer**" (lion) means also "**Shah**" (king).

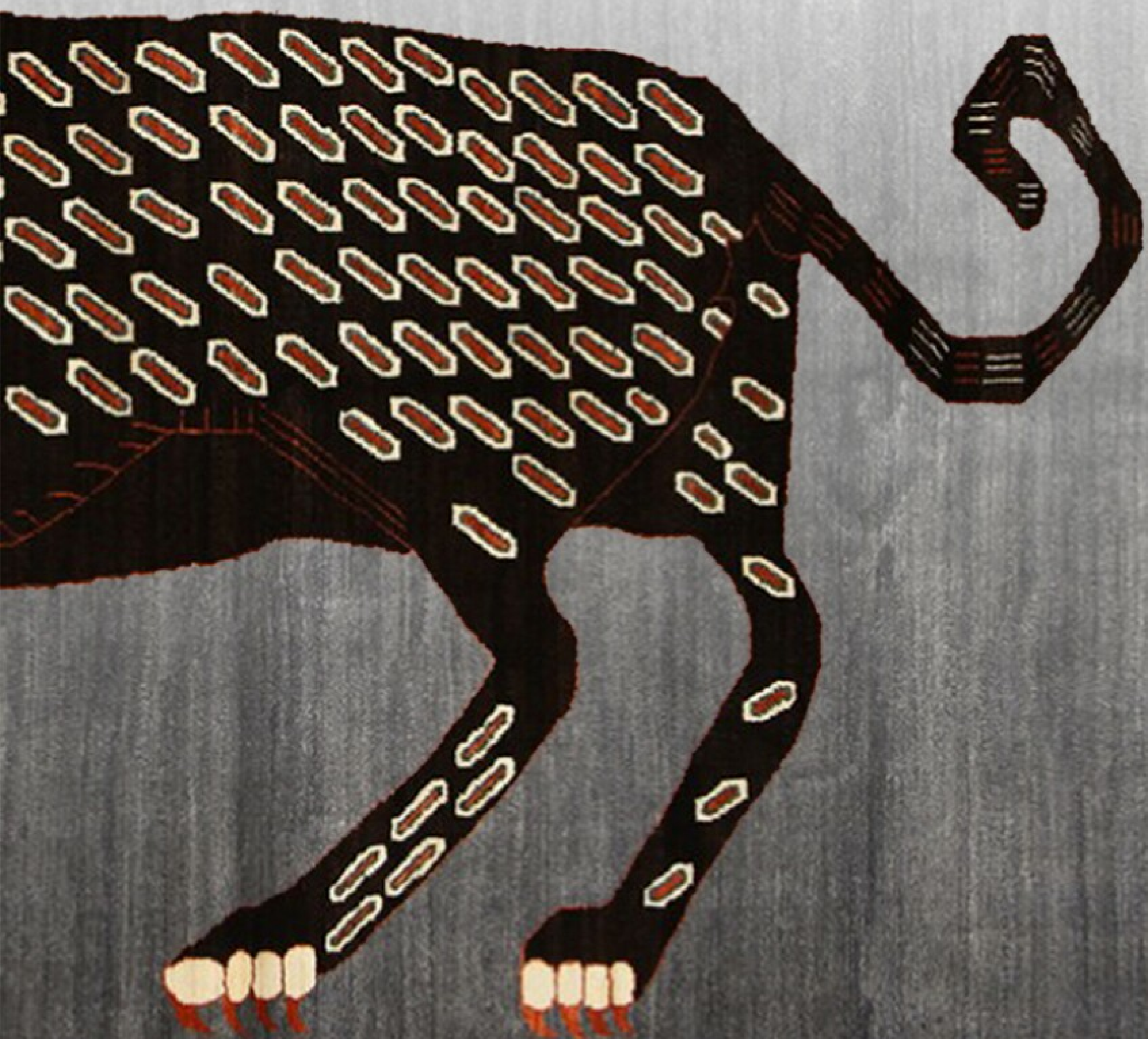


The Fars province is an important **habitat** of the **Asian lions**. According to this and to the importance of lions in Iranian culture and Persian **literature**, it is understandable why a big part of **hand-woven** pieces of the region has been assigned to this motif.



In the past the **lion Gabbehs** was set on other rugs in the middle of the tent to show **courage** of the owner. Those were not for business aims, but for personal usage and mostly as made-to-order rugs. Lion Gabbehs are completely **woolen** and the number of the naps is between 2 and 8 rows. Unfortunately, the extinction of **Iranian lions** and the abrogation of Lion Gabbehs are occurring simultaneously.











4. The designs of the fourth group of Qashqai rugs are achievements of their **secondary migrations** to other regions of Iran after they had inhabited in Fars province. One of these migrations was under 'Nader Shah Afshar' command to **Khorasan**. The **Mahi-Darham** (the Fishes motif) of **Herat** is the souvenir of this travel.





A Qashqai rug, Southwest Persia, circa 1900

Chapter 5

 **Qashqai Kilims** 





## Qashqai Kilims' Fibers

The original Qashqai Kilim is woven with washed homespun wool, for both warp and weft. The wool which is used for Qashqai Kilims is tiny and delicate.







## Dyeing for Qashqai Kilims

Qashqai Kilims are intended to benefit **light** and **sharp colors**. **Dark** and **heavy colors** (like navy-blue, brown or jade-green) are used rarely in Qashqai Kilims.



## Qashqai Kilims' Motives

1. The images which are formed by arranging regular geometric shapes, from triangular to octagonal shapes. Sormeh-Dan, Chahar-Khal and Shabah-Mae'qeli are some examples of this kind.





Qashqai kilim, 20th century



Qashqai kilim, probably 19th century



2.The repetitive ones which are formed by repeating one shape in **right-and-left** style arranging and **positive-negative** painting. Panjeh-Sag (dog's paw), Khorasani and Tehrani are some examples.



3. The unique motives which have independent identities but their compilation forms a perfect shape. These are some examples: Chin, Gol-e-Sib (apple blossom), Shaneh (comb), Qeychi (scissors), Shushtari, Aqajari, Lakposht (turtle), Arabi, Do-Bal (two-winged), Namakdan (saltshaker), Dastmal, Char-Mahi (four fish), Khakandaz, Parvaneh (butterfly).



Qashqai kilim, 20th century



Qashqai kilim, 20th century



4.The Kilims' **margin** patterns: Madakhel, Langaj, Char-Halqe (four-rings), Gorg-e-Dorang (two-colored wolf), Vani.



## Qashqai Kilims' patterns

1. Ashkal: this pattern is used in both **medallion** and non-medallion Kilims.





Qashqai kilim, 20th century





2.Kaf-Sadeh (Simple-ground) : this pattern could be divided into two main groups:

Full-Kaf-Sadeh and Semi-Kaf-Sadeh.

The first group (Kilims with no pattern on their background)

includes patterns with and without Lachak, Lachak with half-medallion, Lachak-andar-Lachak

(Lachak inter Lachak). The second group includes Simple-Medallion, Lachak-Medallion and

Lachak-Medallion-Halfmedallion.



3. Moharramat: this pattern is generally based on **wide horizontal strips** and sometimes oblique strips.







4. **Kheshti (brick)** : depended on painting styles and brick-arranging, Qashqai Kheshti kilims is divided into two main groups: Kheshti-e-Lozi (**Diamond Brick**), including simple or painted regular branches, and, Kheshti-e-charkhaneh (**Square brick**), including simple or painted, one or **multi colored**, regular or irregular branches.



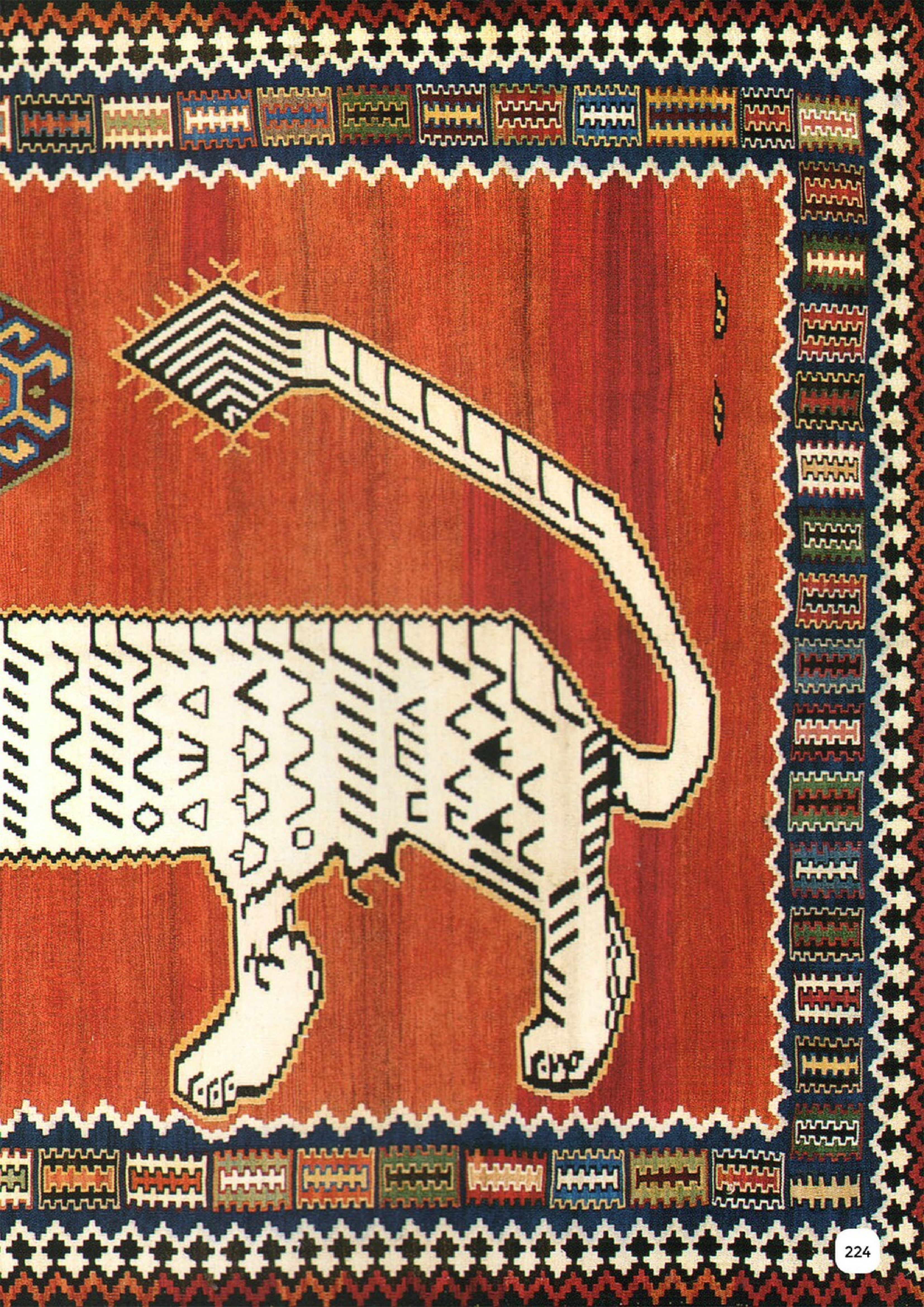
5. **Qabi (framed)** : this category includes Kilims with no medallion and Lachak, which enjoy common Kilim's motives as repetitive patterns.







Qashqai lion kilim







Qashqai women weaving kilim

Chapter 6

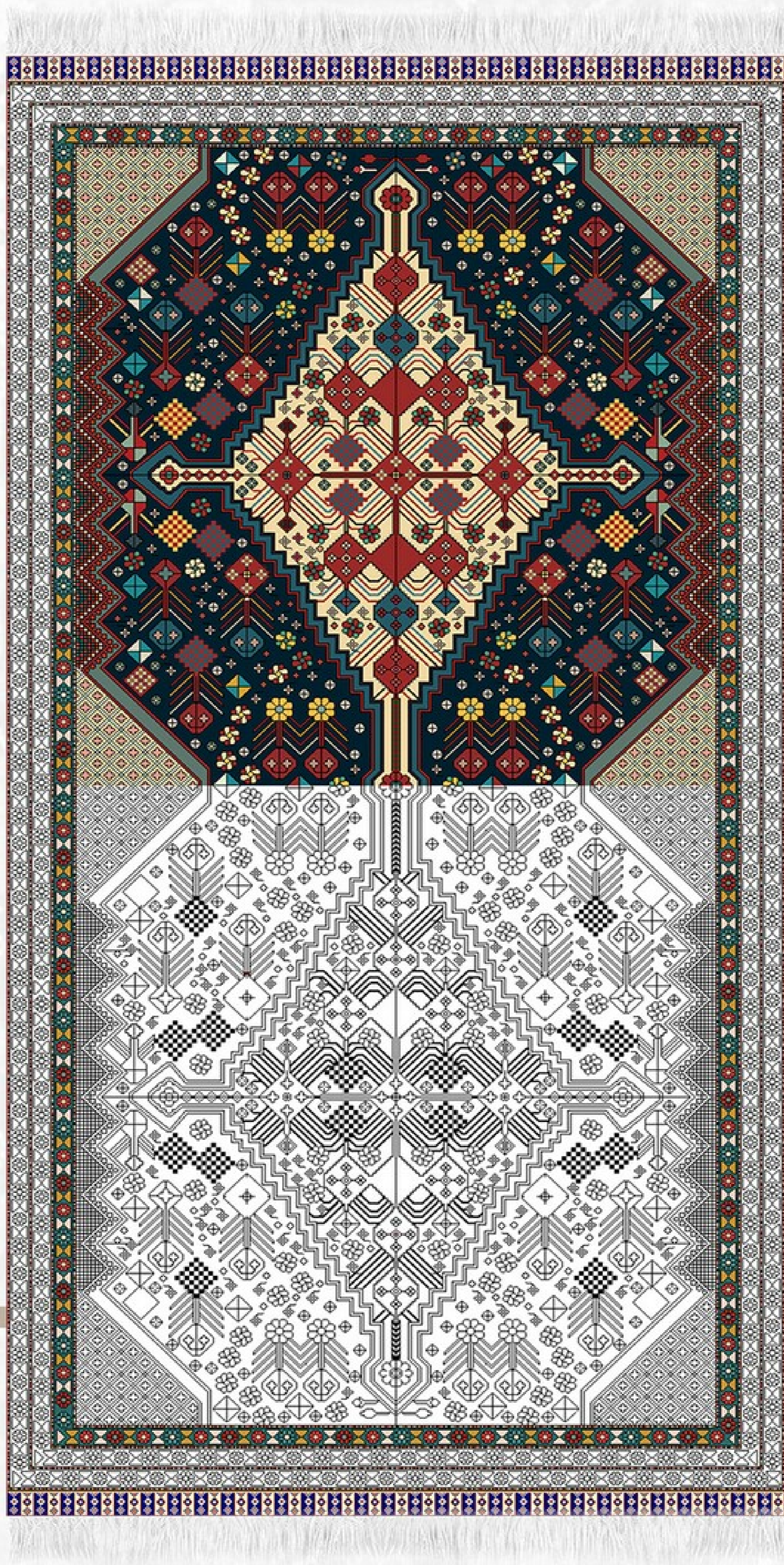
# Discussing Some Examples of Qashqai rugs





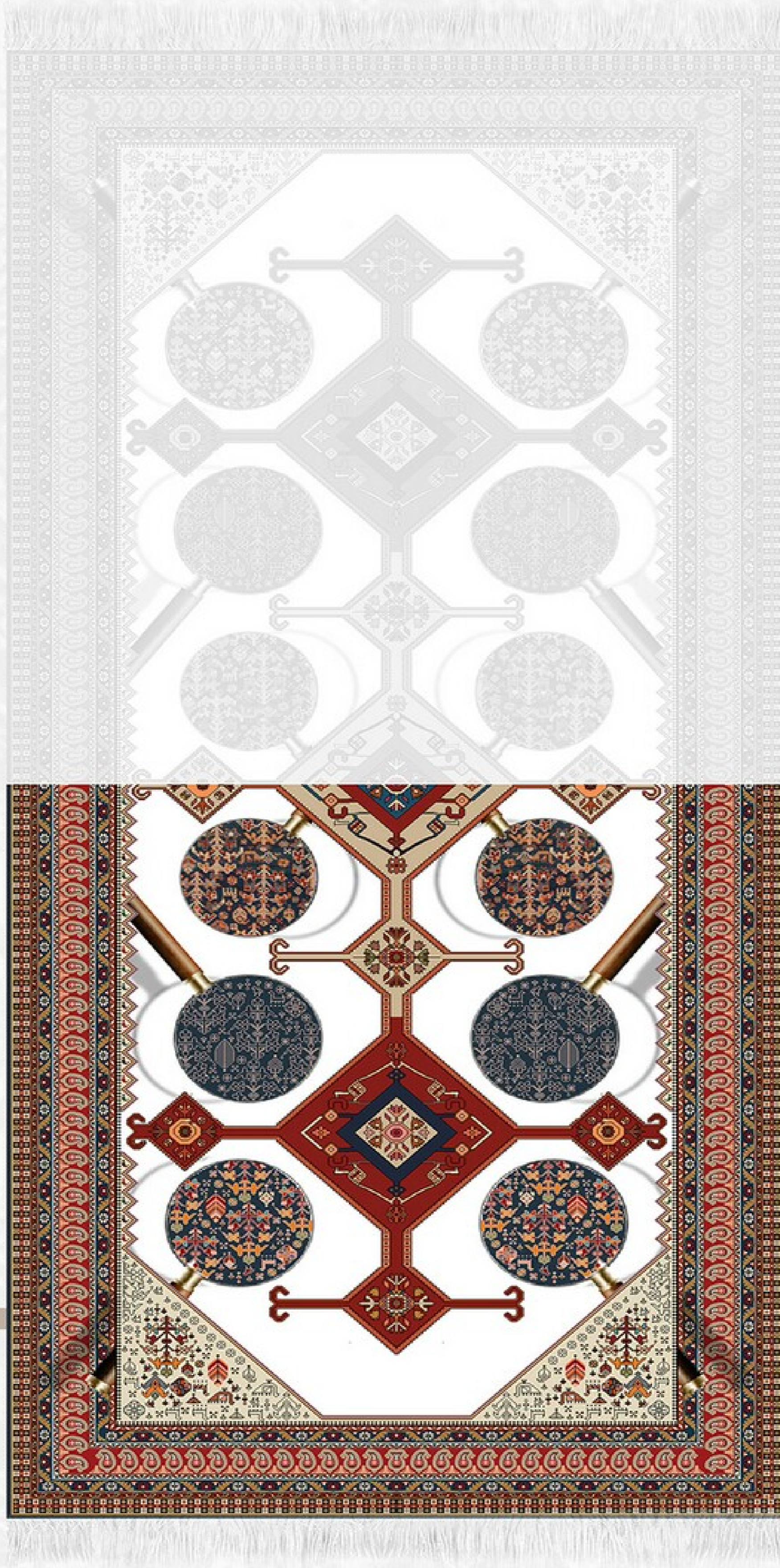
Qashqai rug, 19th century







Qashqai rug, 20th century



These pictures show the main repetitive pattern of the rug



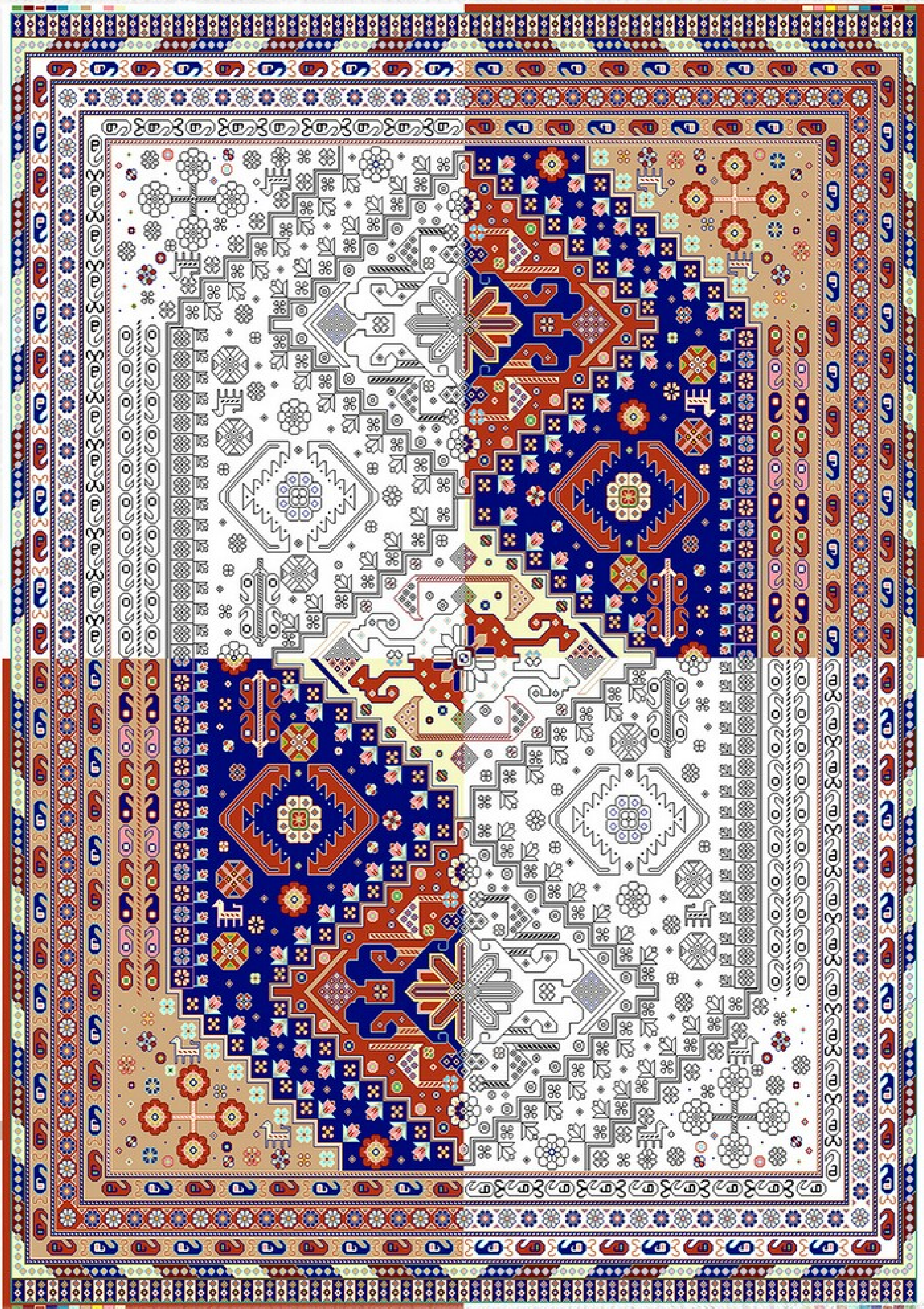
In this wonderfully animated antique South Persian tribal Qashqai rug, a dazzling assortment of archetypal hexagonal rosettes, angular fronds and simplified floral motifs are presented with exceptional balance. Its effusive energy is further enhanced by the dense scattering of diminutive totems, revealing an intimate connection with the inner world of its weaver. Surprising details continue in its main border that offers a design unlike any rug of the century person or in the rug literature.





Qashqai rug

3rd Quarter, 19th Century





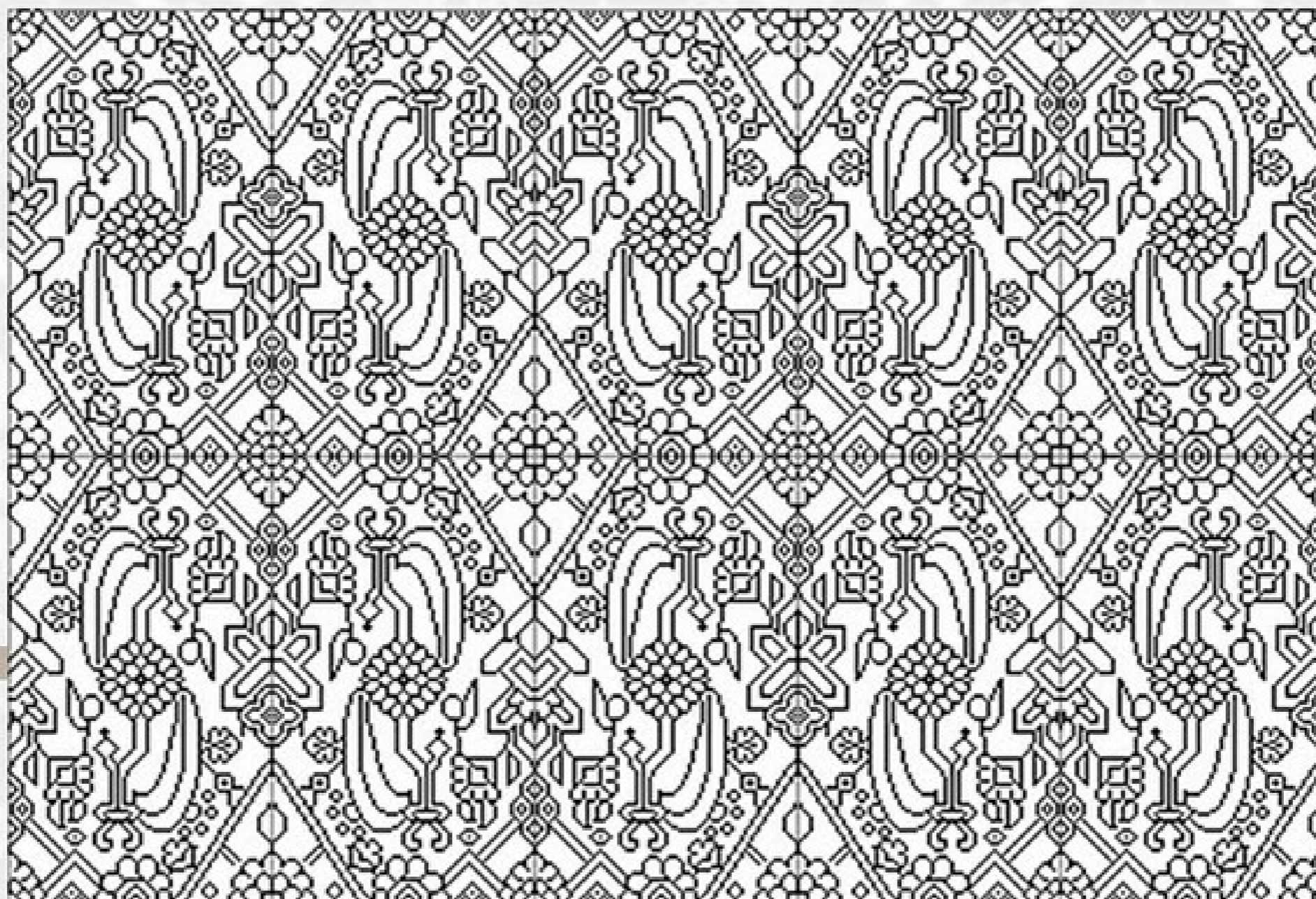
A Qashqai rug, Botthe, Southwest Persia





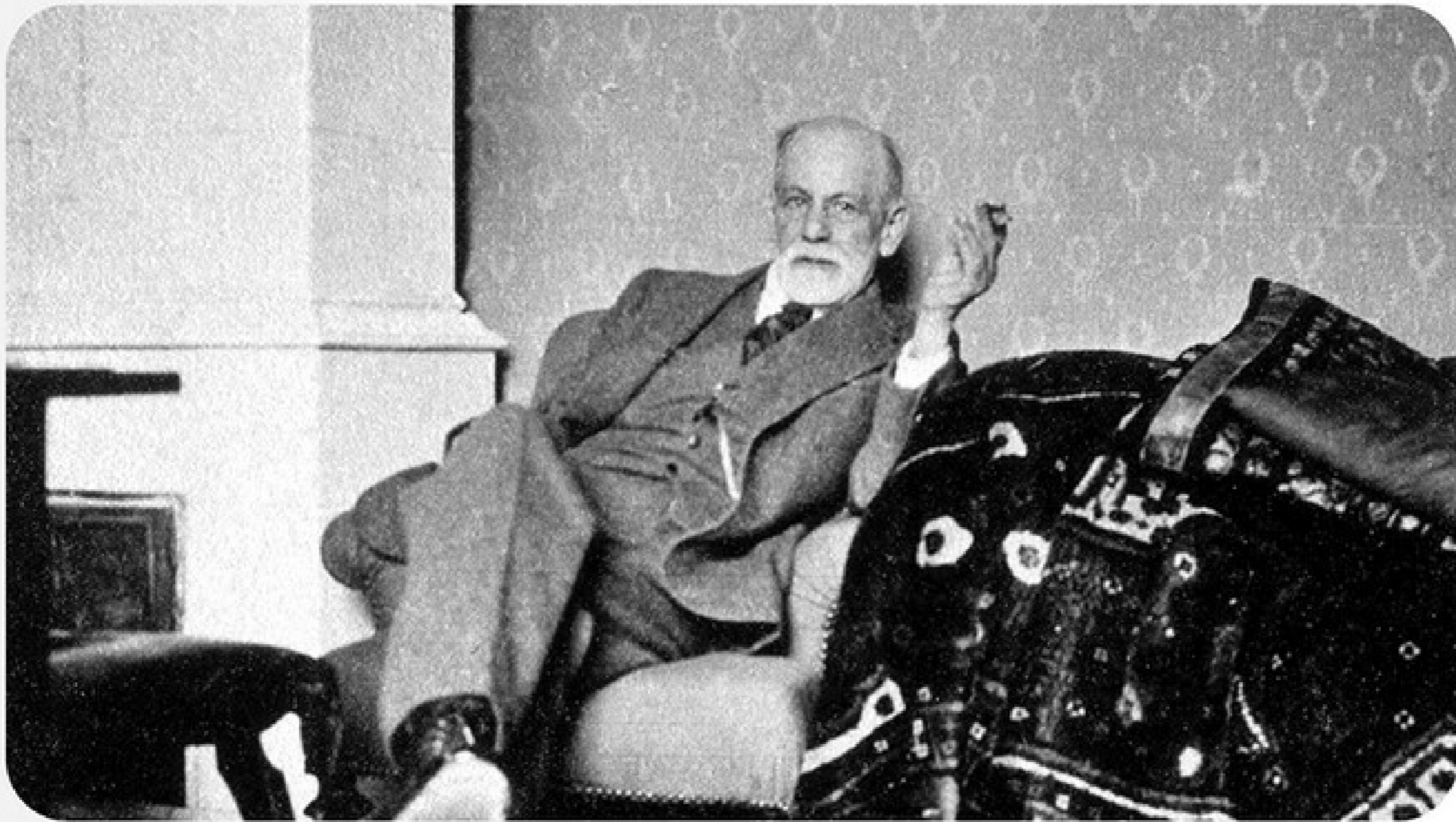


A Qashqai rug, Mahi-Darham (Fish pattern), Southwest Persia



These pictures show the main repetitive pattern of the rug. With its vertical and horizontal repeats, this pattern makes a bigger repetitive pattern





## Freud and Qashqai rugs

The founder of **psychoanalysis method** was an enthusiast for Iranian culture. **Sigmund Freud** (1856-1939) had a great **collection** of **Persian rugs**, mostly **Qashqai** and **Caucasian** rural and tribal rugs. He was so devotee to his rug collection that during his escape from Nazis he was also managing to rescue his favorite piece, which is a **Qashqai Shekarlou rug**; the one which lies gently on the famous divan in **Sigmund Freud Museum of London**, where is the Austrian neurologist's former office.

Freud was also succeeded to retain the rest of his Iranian rug collection in London. With his Iranian rugs, he covered not only the floor and furniture, but also the walls. Amongst them, his darling piece glitters. Enjoying rich **scarlets** and **fair** beige on a deep black ground, the Shekarlou rug is a world **artistic heritage** which is associated deeply with modern science.

Chapter 7

# AS GOOD AS GOLD MAYBE BETTER!

By: David Khazai





Not long ago, the **Jackson Pollock** painting shown at right, titled only "Number 12, 1949," sold for **\$11.65 million**. Recently, a **Picasso** sold for **\$104 million**. In fact, the works of celebrated artists routinely sell for millions of dollars. On the other hand, works of art like the **Heriz rug**, above right, have usually brought only a fraction of that amount.

Just recently however, investors getting burned by stock market gyrations and other speculation have begun looking for **safer places** to put their **money**... investments with plenty of upside and no downside. Some are turning to **gold or gems**, but we all know that the value of these still can fluctuate up and down significantly. Over the decades, **fine art** has consistently **grown in value**, and now, smart investors are recognizing - and realizing - the same return on investment in authentic **Oriental rugs**. Some **rugs have increased in value as much as 1000%** over the last 2 decades, and **it is just the beginning of an inevitable trend**.



Number 12, 1949 by Jackson Pollock





Heriz rug, c. 1900 by unknown Iranian artisans



Kerman rug, Safavid period, known as  
Sickle-leaf sold at Sotheby's auction



Kerman rug, Safavid period, sold  
at Christie's auction

## New appreciation for an old art

On June 5, 2008, in Rhode Island, auctioneers for **Christie's** famed auction house brought the gavel down on a winning bid of **\$ 4.45 million** for a singular **work of art** – and no one even knows who created it -- because this work of art wasn't a painting or a sculpture created by a **recognized Grand Master**, it was a **silk Persian rug**, woven in anonymity. Measuring just 7 feet 7 inches by 5 feet 7 inches, the rug sold for approximately \$730 per square inch. Quite an investment property. Similarly, **Sotheby's** in New York not long ago accepted a winning bid of well over **\$2 million** for an **Oriental rug**, and bids of a half-million and more are becoming commonplace.

In fact, some **Persian rugs** have doubled their value in a single year. In 2010, a 17th century **Persian Laver Kirman rug** obtained a record **\$9.59 million** bid at auction, more than twice the previous record. But it's not just antique rugs that are appreciating in value. New rug prices, specifically on finer rugs, have skyrocketed as much as **3 to 4 times** and more in the last few years.

CHRISTIE'S

Sotheby's  
INTERNATIONAL REALTY



## A dying art appreciates in value

With Western art, the value of the work seems inevitably to increase after the artist's death. Once we know there will be no more works from that artist, the ones that remain become infinitely more important - and valuable.

A similar phenomenon is at play with Oriental rugs, because the art itself is dying. The outsourcing of Western industry to cheaper labor markets has resulted in a sharp decline in the number of people willing to put in the hundreds of hours required to produce authentic, hand-made rugs.

Consider that even the most accomplished weavers can only tie a maximum of 25 knots or so per minute, and that a million or more knots in a single rug is not uncommon. The people who have woven rugs for generations are turning to more profitable, less laborious work. Rug production is declining at an extraordinary rate. In fact, some experts predict that within this generation, weaving rugs by hand could fade into the past.

As that day approaches, the value of hand-made rugs continues to climb, and when hand-woven rugs are no longer produced, existing rugs will soar in value. Already, rug production in China is virtually gone, and will disappear within 5 years. Similarly in Romania, a former high-volume producer, more than 90% of that production is gone. Rug production in Iran will be history within 15 years, and most experts in Iran predict it will be sooner than that.





## Economic influences at work

While we may see the **U.S. dollar** as declining in **value**, it's important to remember that by comparison to currencies in rug-producing countries, the exchange rate remains very favorable to U.S. consumers for the time being. These countries lag in standard of living and per capita income, and rugs are frequently woven either in **workshops** that are primitive by Western standards or by **tribal nomads**.

Consider this: for decades, a typical weaver's wage has remained around \$2.00 per day! But the **globalization** of **economic trends** is changing this wage **structure**.

The world is changing very rapidly and most of these changes are occurring in **China, India** and many under-developed countries where labor was under \$2. If - and it's really not if, it's when - wages rise to just \$2.00/hr., still a pittance by Western standards, the impact on the cost and value of **handmade rugs** will be staggering.

Most of these laborers work 16 hours a day, so labor costs alone will make rug production 16 times more costly. At market here in the U.S., a rug costing **\$3,000** today will sell for a minimum of **\$48,000**. As startling as that is, it is still the best case scenario. The truth is that those laborers are, as mentioned earlier, disappearing.

As that happens, those who know how to create the **natural dyes** and apply them to the **wool** or those who know how to weave rugs will quite properly be seen as skilled artisans. **Skilled artisans** can command wages in the neighborhood of \$30/hr., resulting in an almost unimaginable jump in costs...another 15 times that \$48,000 figure.

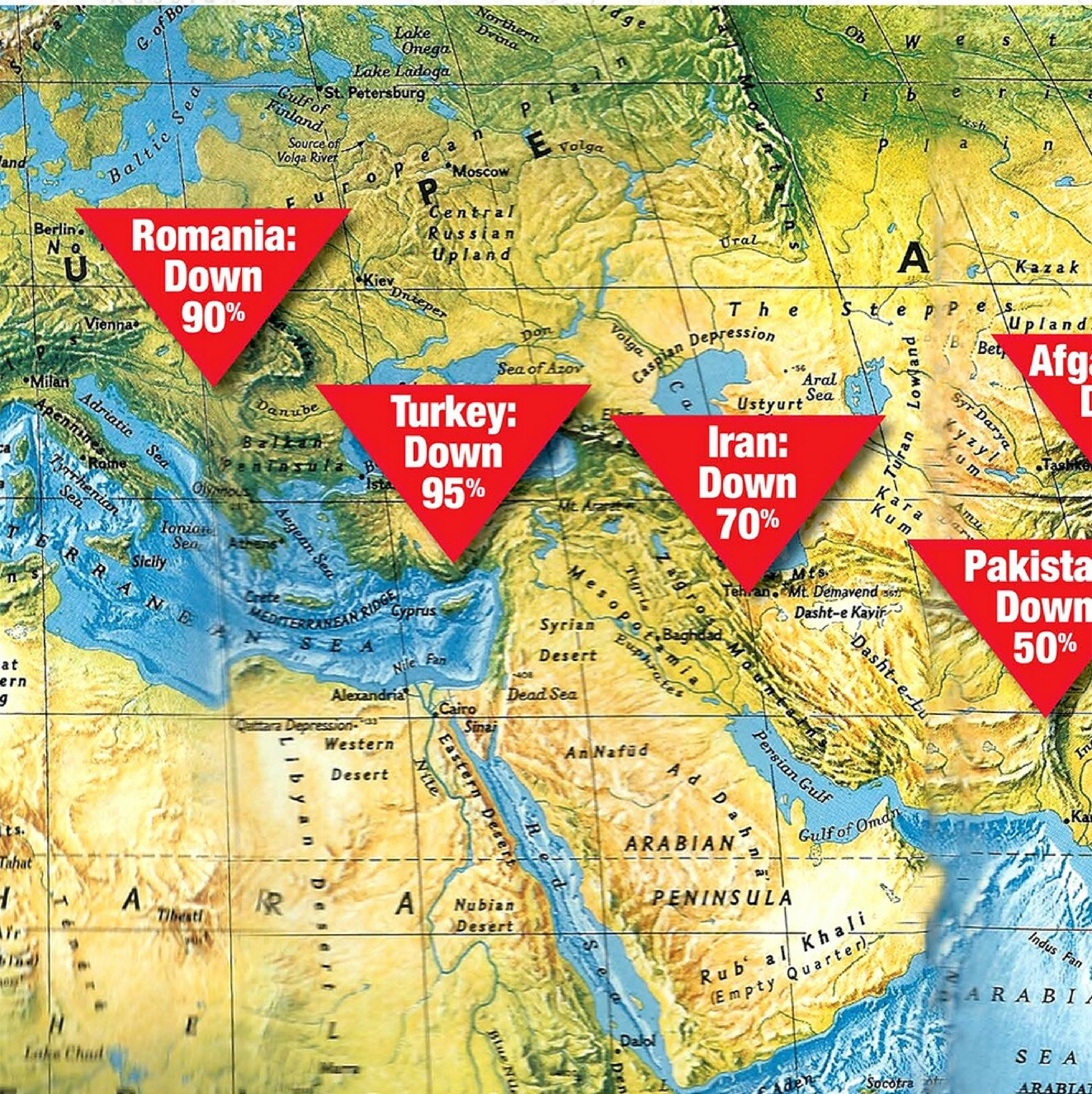
Even if their work day was cut to 12 hours a day, that would still be \$360 per day. Compared to today's \$2 per day, that would represent an increase of 180 times the current price. The \$3,000 rug would be conservatively priced at \$540,000...**over a half million dollars.**

But just for the sake of argument, let's say we could get skilled artisans to accept minimum wage, roughly \$8/ hr. for that long 16 hour day. The daily rate would be \$128, or an increase of 64 times today's cost, **and the rug that costs \$3,000 today would be "bargain-basement" priced at \$192,000!**

**This is not fanciful thinking or a mathematics exercise;** it is a realistic assessment of where the rug market is headed based on obvious changes in demographics, **global economics**, and labor costs. And while it may be bad news for those who put off buying an **Oriental rug** for the next few years, it forecasts an absolute windfall in appreciated value for those **who already own rugs or who buy them now.**



# Decline In Rug Production







**Russia:  
Down  
90%**

**Pakistan:  
Down  
40%**

**China:  
Down  
80%**

**India:  
Down  
40%**



## Global Economy

Not long ago, the best of everything was purchased by different suppliers for **US and European markets**. But that has changed. Other nations have become prosperous. **Moscow and St. Petersburg in Russia** have become two of the most expensive cities, and consumers there are buying everything, including art and rugs. The **economies of China, India and Brazil** have prospered and will continue to do so for the foreseeable future. China and India used to be only producers, but today with increased purchasing power, they are not only buying whatever rugs are being made locally, but also importing fine quality **Persian rugs**! Countries in the **Persian Gulf** -- countries rich with oil revenue -- **already admire and appreciate this art and are buying rather than selling**. Now, with hand-made rug production decreasing, even heading toward extinction, market awareness of and demand for this form of art is rising, and as a result, **rug values will skyrocket beyond everybody's expectation**.

## Move your money now

It doesn't take a math wizard or financial genius to see that the current economic crisis will not be resolved quickly. Smart investors are acting now to protect their wealth, and they know that the window of opportunity is closing fast. They know that the value of gold and other precious metals is manipulated by limiting supply to create demand, and that the supply is still far in excess of demand. There is plenty still to be extracted from the earth. On the other hand, today's Oriental rugs are being produced by a generation of artists that will not be replaced. The supply is diminishing and will continue to diminish. The price of authentic Oriental rugs is likely to double within the next few years and climb astronomically within this generation. And unlike riskier investments, that appreciation in value is assured.





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