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Original Research Article

The Study of Design and Pattern in Carpets with Armenian plan in Kharaghan Region of Qazvin*

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Abstract

Problem statement: A high number of tribal and rural carpets in Qazvin Province belong to different ethnic groups living in the area. Having continued their old tradition of weaving carpets in this area, Armenians are among the most important tribes and their cultural and tribal features can be seen in their handicrafts. On the other hand, climatic features have also played a major role on their culture and art after the shift to sedentary lifestyle. The aforementioned backgrounds raise the question that what features the combination of ethnic and climatic factors have resulted in for the Armenians hand-made carpets in Qazvin region.

Research objective: identifying the carpets with Armenian plan in Qazvin, regarding their design and pattern, is the main aim of this research. This differentiates both the carpets with Armenian plan in Qazvin from the other carpets in the region, and the same plan in the other regions of Iran.

Research method: most data used in this research is gathered through field study and for some of the historical observations, documents are also used. Research method is descriptive and analytic based on the application method. The data has also been analyzed through qualitative analysis. Based on the field study, all the available carpets with Armenian plan in the region of Kharaghan in Qazvin are in the universe of this study and 13 carpets from this region are chosen as samples.

Conclusion: A common and general feature of the carpets with Armenian plans woven in the region of Kharaghan is the dependence of their plan and design on the carpets from Armenia. This feature is more frequent in Kharaghan in comparison to the other regions of Iran. The most particular features of the plan and design of the carpets with Armenian plan in Qazvin are the geometrical structure with broken lines, and emphasis on specific shapes like a church, cross and star which are rooted in this tribe's culture. The most common Armenian plans have thistles, dishes, flowers medallion and vases.

Keywords: *Carpets with Armenian plan, Kharaghan, Qazvin province, Pattern, Design.*

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Introduction and problem statement

Armenians' carpet weaving has a long history and its elements can be seen in Iranian carpets for a long time. Based on Hasouri, the evidence of this subject dates back to pre-Islamic era (Hasouri, 1997). Most data about Armenians' carpet weaving is present in the history of Safavid era. As cited in Babayan (2007), Arakel Darvirijtsi, a historian living at the time of Armenians migration to Jolfa in Isfahan, wrote about the welcoming ceremony of Shah Abbas the first (in 1603) and the valuable carpets, fine clothes, costly fabrics and jewelry which were presented to Shah by the people from Jolfa. He has also mentioned that since Shah appreciated this ceremony, it set the background for the compulsory migration of the Armenians to Isfahan "the Armenian craftsmen were among the professional goldsmith, burlap weaver and carpet weavers in Iran and there were thousands of them just in Jolfa" (Ohanian, 2007). The precise time of Armenians' entrance to Qazvin is not clear but according to some references, this time goes back to Safavid era (Golriz, 1958, 512; Varjavand, 1998, Vol. 2, 1149). Takmil Homayoun, according to Chardin, has assumed the number of Armenian families in 1674 in Qazvin to be 40 families and more than 200 people. He also wrote "in the first half of the 19th century, some of the documents (memories, travel logs and archived documents) have mentioned that the number of Armenian families in Qazvin was 12 families" (Takmil Homayoun, 2004). According to the data received from the archive of Vank church in Isfahan, there were 40 Armenian families with 254 people in Qazvin in 1900 (Varjavand, 1998, Vol. 2, 1152). Ein-Al-Saltaneh has written in 1921 "A big group of Armenians has entered Qazvin from Gharabagh" (ibid., Vol. 3, 2241). It is written in the Armenian calendar of Iran in 1927 that "the number of Armenians in the city are about 560 people with 110 families (ibid., Vol. 2, 1163). In Stalin's era, in 1938, hundreds of Armenian families with Iranian citizenship were deported from Russia. A group of them resided in Anzali and Rasht while a large group came to Qazvin (ibid., 1165). Villages with Armenian

inhabitants appeared on the suburban regions of Qazvin and mostly in the region of Kharaghan. This region has had Armenian inhabitants since 1750 (Hovsepian, 2007, 53). 45 Armenian families, migrated from Kharaghan, lived in the village of Ghadim Abad (6 kilometers to the city, and after the railway) and apparently, they migrated to Armenia in 1964. According to the published statistics in "Alik newspaper", in 1937 the villages with Armenian inhabitants in Qazvin were as followed: 85 families in Chonaghchi (the upper part); 60 families in Chonaghchi (the lower part); 75 families in Lar; 35 families in Yengi Ghale; 35 families in Zenbar (Zambar); 28 families in Yarabad; 12 families in Ghareh Bolagh; 8 families in Tireh; and 8 families in Khosro Abad (Takmil Homayoun, 2004). The majority of Armenians have migrated from the area of Qazvin after the earthquake in Bueen Zahra in 1962. Villages with Armenian inhabitants in the region of Kharaghan in Qazvin were as followed: 1. Lar; 2. Charhad; 3. Chonaghchi (the upper part); 4. Chonaghchi (the lower part); 5. Hengam Ghale; 6. Agh Bolagh; 7. Tireh; 8. Varzand; 9. Zambar; 10. Hesar Chay; 11. Yar Abad; 12. Amir Abad; 13. Kashk Abad.

Woven and found in the region of Kharaghan in Qazvin, the carpets with Armenian plan have been studied in this article. While some samples may have been woven, by Armenians who lived in the area the other ones are the samples made by non-Armenian locals and they are re woven with the carpets made by Armenians as their mode.

Although many samples of Armenian carpet plans and hand-woven carpets can still be found in the province of Qazvin, their carpet weaving cannot be seen in the area nowadays due to their migration from the region. It is also possible that some of the carpets are not woven by Armenians themselves and other tribes living in the region may have used their plans or got inspired by them to weave their carpets. This assumption is mainly based on the fact that the writers of this article found no Armenians in the region although according to the locals, carpet weaving

with Armenian plan in still common in Lar, Abgarm, Chozeh¹, Chonghchi, Alachian, Asian, Estelanj, Parchin, Alishar, Ghahouj, Kalanjin, Tou Abad. This highlights the fact that Armenian plans were used in other regions as well and they were not limited to regions with Armenian inhabitants. The existence of Armenian hand-woven carpets in the region of Kharaghan in Qazvin raises the question about the features of their plans and designs in comparison to the Armenian carpets in other regions as well as the carpets originally made in Qazvin. Identifying and categorizing the carpets with Armenian plans in Qazvin is a great step towards clarifying and completing the history of carpets in the region. As a result, this research peruses two main aims: 1. Identifying the plan and design of the carpets with Armenian plans; 2. Finding out the similarities and differences between carpets with Armenian plan in Kharaghan and the other ones in Armenia.

Literature review

Edwards (1987) in his book, “The Carpet of Iran”, writes about the art of Armenian carpet weaving in Lilian and Faridan. He briefly enumerates some of the features of Armenian carpets, like: dense single weft weaving, good carding and the use of inky colors. Not elaborating on the plan and design of the carpets, he suggested that being repetitive the plans lacked beauty and they were imitations of the samples that Americans appreciate.

Hovsepian (2007) in her book, “Armenian Mats”, introduces the villages with Armenian inhabitants in the region of Kharaghan. He also observes the features of each carpet weaving. Some explanations are also given on the type of the frame, materials and the plan that the Armenians use in this region. The research approach in the book does not focus on the plan, design and their derivation and the writer just describes the Armenian-woven mats of Iran.

In the article “Armenian-woven carpets of Faridan” Mojabi et al. have first worked on the history of Armenians and their carpet weaving and then they observed the technical features of weaving, color and

plans in the carpets of the region. The research on the carpet plans in this article is general (Mojabi, Jannat, Mirmola & Ahmadi, 2003).

Tanavoli (2002) in his book “Persian Flatweaves” has allocated a part to introduce the hand-made flatweaves in Kharaghan. His focus is on the works of Shahsavans and he does not work on downy carpets. This research’s approach is ecological and the researcher observes the geography of the weaving more than other variables.

Karapetian (2012) in his research “The History of Armenian Carpets and the Reflection of Symbol in its Plans originality” has studied Armenian-woven carpets in Armenia with the approach of knowing their symbols. The geographical range of this research does not cover the Armenian carpets in Iran.

Soltani Nejad et al. in their article “A comparative Study on Armenian Carpets and Armenian Carpets woven in Iran” have compared Armenian carpets with the carpets woven in Iran by Armenians to find the similarities, differences, and mutual influences in plan, color and weaving features. They have drawn the conclusion that Armenian carpets woven in Iran indicate genuine culture of carpet weaving in Iran rather than keeping the features of carpets in Armenia (Soltani Nejad, Farahmand Boroujeni & Jouleh, 2010). The focus of this research is on the Armenian carpets in Isfahan, Markazi and Chahar Mahal and Bakhtiari provinces, which means that it has not covered the carpets in Qazvin, especially Kharaghan.

Research method

This research is mainly based on the data gathered through field study (Armenian woven carpets in Kharaghan specifically). Meanwhile in some historical observations, documents are also taken into consideration. The research method based on the application is descriptive and analytic and the data is analyzed descriptively.

Statistical population and samples

Based on the survey in 12 villages in Kharaghan in the province of Qazvin (Lar, Abgarm, Chozeh,

Chonaghchi, Alachan, Asian, Estalej, Parchin, Alishar, Ghohouj, Kalanjin, Tou Abad) all the carpets with Armenian plans are in the universe of this study. It has to be mentioned that the researchers have visited all 12 villages and the samples are mostly found in mosques, shrines and monuments. Being donated to these places, the carpets were not exchanged for new ones. Very few samples were also found in the villagers' houses as well. In some other villages like Abgarm, Alachan, Asian, Estalej, Parchin, Alishar, Ghahouj, and Kalanjin, no Armenian sample was found and the given samples were taken from Lar (1 case), Chozeh (4 cases), Chonaghchi (2 cases) and Tou Abad (2 cases). This is while the locals like the former administrator of carpet office in Qazvin emphasized that carpets with Armenian plans were both woven and found in the area. Some samples of the universe- especially the ones that were found in villages in which carpets with Armenian plans no longer exist- are taken from Mr. Kabiri's collection². 13 carpets that were found in the region and were discussed in this paragraph are chosen as samples. All the photos in this research were taken in 2010-2011.

Common patterns in carpets with Armenian plan in Kharaghan, Qazvin

Carpets with Armenian plan have specific and outstanding features regarding their design and patterns. Like the carpets made by the other inhabitants of the region, these were impacted by the carpets of the other tribes like Shahsavans, Kurds and Tats. Specific cultural features sometimes lead to a distinctive pattern in Armenian carpets. This impact is mostly seen in motifs and designs of the carpets with Armenian design in Kharaghan. Due to this, carpets with adaptational plans (the ones that their plans are taken from other carpets) can be easily recognized among similar samples. These plans are under the influence of either tribes living nearby or other Armenian plans. What distinguishes these plans is the effect of Armenian cultural features on them.

• Body

The most important and common patterns and designs

in the body of the carpets with Armenian plans in Kharaghan can be categorized under five groups: Scattered thorn bush (acanthus), Bowl and plate (cherry) pattern, Scattered flower, Crosses, and Vases.

- **Scattered Thorn Bush (Acanthus):** Scattered thorn bush plan is both popular among the Armenians in Kharaghan and Shahsavans in the area (Figs. 1 & 2). This plan has different types in Shahsavani's carpets which are different in the type of pattern used and its Armenian samples can be distinguished from Shahsavani ones through its special pattern and motifs. Armenian ones, with large flowers like Gol farang (known as blanket flower among the local weavers) and acanthus leaves are distinguishable. Another difference is the use of four-leaf flowers and cross in the borders or body of the Armenian carpets. Due to the presence of a tree in the middle of the plan with paisley shaped flowers on its branches, this plan was also called tree and paisley among the Armenians living in Kamareh and Faridan. It is known as thorn bush (acanthus) in Kharaghan though. This plan was used in Kharaghan more than other regions of Iran with Armenian weavers.

- **Bowl and plate (cherry) pattern:** Shahsavans refer to the borrowed plan of the Armenian carpets with this name. In the body of the Armenian samples some motifs are used that cannot be seen in Shahsavani carpets and this is what makes them distinguishable. Moreover, on the top and bottom of the body, instead of the corners, the pattern of a cross or a four-leaf flower is mostly seen which is known as a feature of Armenian carpets (Fig. 3). Another feature is the pattern of a light (lantern) (Fig. 4). It can be said that lighting a lantern and a candle while praying is a tradition among Armenians that has also appeared in their works of art (Fig. 4).

The clearest difference between Armenian woven sample (Figs. 5 & 6) and Shahsavani ones (Fig. 7) is the use of a border design called church border with cross pattern in the latter. A combination of these features is what differentiates the Armenian plan and other bowl and plate or cherry plans.

- **The Scattered flower:** what attracts one's attention



Fig. 1. Armenian carpet with thorn bush plan (woven in Lar). Source: Authors' archive.



Fig. 2. Carpet with Armenian plan, thorn bush plan (woven by Shahsavans in Kharaghan). Source: Authors' archive.

in the body of this plan is the use of large flowers with other small designs (Figs. 8 & 9). Sunflower and Gol farang have the highest frequency. Figure 8 shows an Armenian carpet with a Scattered flower and Sunflower design. In the body of this carpet the steps of the growth of a sunflower to the time it is withered is shown. Large Gol farang motifs are used in other Armenian fabrics and paintings as well.

- **Cross (in the middle of the plan):** The main feature of this plan is the pattern of a cross with one or many medallions (Fig. 10). Cross medallion along with other patterns like Astakh (star) and hook are woven in the village of Panbak in the province of Louri in Armenia. Panbak is known as the origin of the first plan of Cross medallion and this is woven in the area with different combinations (Figs. 11 & 12). Being common with geometric and abstract designs, cross medallion is also used in other regions with Armenian inhabitants, like Lilian, in a revolving way. According to Karapetian, different designs of crosses are due to the expansion of cross with a star. The cross is a symbol of light, which symbolizes the resurrection and the paradise (Figs. 13 & 14) (Karapetian, 2012).

This plan is also common among the carpets of Tou Abad, a village in East Kharaghan placed at Avaj in Qazvin, whose inhabitants are not Armenians. The existence of other Armenian patterns like four and eight- leaf flowers and borders called Bluchik in Tou Abad is interesting. Considering the fact that Tou Abad was neighbors with villages in Kharaghan with Armenian inhabitants, these features can prove how Armenian carpets influenced this village's carpets (Figs. 15 & 16).

- **Vase:** Being more common in the village of Chozeh, this plan is also known as the plan of Chozeh. There is a small vase in the bottom of the body of the carpet which can also be seen in the carpets woven in Panbak, a region in Armenia. A link between the name, geography and the pattern in these two regions can be seen due to the fact that Chozeh can also mean boll (Fig. 17). The pattern of a vase is solely used in Armenian textiles as well. The vase plan of Chozeh is

also used in some of the carpets woven in villages of Hamedan. This indicates the relationship between the tribes in Kharaghan before the current geographical divisions were made (Figs. 18-23).

• **Large borders**

The most important and common patterns and designs

in the Large borders of the carpets with Armenian plans in Kharaghan can be categorized under five groups: Church border, Border with Cross pattern, Astakh border, Blujik border, and Hoopoe border.

- **Church border:** As it is clear from its name, it is inspired by the shape of a church and it can be



Fig. 3. The pattern of a light in Armenian plan, a part of Fig. 5. Source: Authors' archive.



Fig. 4. The pattern of a light in a tablet of the Bible. Source: Authors' archive.



Fig. 5 (left). Armenian carpet with Plate and bowl (cherry) plan (woven in village of Chonaghchi). Source: Authors' archive.

Fig. 6 (middle). Armenian carpet with bowl and plate or cherry plan (woven in the village of Chonaghchi). Source: Authors' archive.

Fig. 7 (right). Carpet with Armenian design, Bowl and plate (cherry) plan (woven by Shahsavans in Kharaghan), from Mahdi Kabiri's collection. Source: Authors' archive.



Fig. 8. Armenian carpet with a Scattered sunflower plan (woven in the village of Chonaghchi). Source: Authors' archive.



Fig. 9. Armenian carpet with Scattered flower plan (woven in the village of Choze), from Mahdi Kabiri's collection. Source: Authors' archive.

seen in other Armenian arts as well (Fig. 24). This border is a feature of Armenian carpets so that they can be distinguished from similar plans of other tribes. Since one type of it is used in the carpets of Chonaghchi (Chanakhchi), it is also known with this name (Fig. 25).

Another type of Church border in bowl and plate plan differentiates Armenian carpets from Shahsavan samples. Although both plans are generally similar, the details in the design differentiate the two. The border commonly used in plate and bowl plans in Shahsavan samples, which is known as Yort or Yord5, is derived from Shahsavan tribes' tents (Fig. 26). On the other hand, cross's arm and four-leaf flower taken from a church pattern, along with the

pattern of a cross are the elements of the border of Armenian plan (Fig. 27).

- **Border with Cross pattern:** This is mostly used as a motif in the body and border of Armenian carpets but it is sometimes used in the border on a repeated basis (Fig. 28).

- **Astakh border:** Astakh means star in Armenian. This pattern is very common in Armenian carpets in Kharaghan. According to Arakelian, worshipping stars has been usual among people in Armenia and Astakhik (a small star) is known as the god of love in Armenian literature (Arakelian, 2008). The pattern of the star in the body and border of Armenian carpets is usually eight-pointed and with a color cycle. The structure of this pattern is close to the cross pattern

and they are normally seen together. This feature and the repetitions that take place on the sides sometimes cause the plan called “Cross”, and the pattern of the star to get close (Figs. 29, 30 & 31). The pattern

resulted from this combination and repetition is a kind of star used on Armenian textiles, clothes and dishes (Figs. 32-35).

Astakh (an eight-pointed star) is also used in another



Fig. 10 (left). The Cross medallion plan (woven in Kharaghan). Source: Authors’ archive.
 Fig. 11 (middle). The Cross medallion plan (woven in Panbak). Source: <https://www.christies.com>.
 Fig. 12 (right). The Cross medallion plan (woven in Panbak). Source: <https://auction.catawiki.com>.



Fig. 13 (left top). The pattern of a four and eight-leaf flower in carpets with Armenian plan in Kharaghan. Source: Authors’ archive.
 Fig. 14 (left bottom). The pattern of an Astakh (star) in carpets with Armenian plan in Kharaghan. Source: Authors’ archive.
 Fig. 15 (middle). A carpet was woven in Tou Abad, with Cross medallion plan. Source: Authors’ archive.
 Fig. 16 (right). A carpet was woven in Tou Abad, with Cross medallion plan. Source: Authors’ archive.



Fig. 17. A carpet woven in Panbak with vase plan. Source: <http://ca.furniture.com/rugs>.

form in Armenian carpets; moreover, it was used as a single pattern on Armenian clothes. Considering all that, Astakh, along with the patterns of church and cross are among the important features of Armenian carpets.

- **Blujik border:** This pattern is highly frequent in carpets with Armenian plans in Kharaghan. This border consists of a zigzag stripe with an eight-pointed star or an eight-leaf flower above or below that. Shaping a leaf, sometimes the stripe gets wider around the flower. The patterns of a flower and leaves are repeated in a color cycle in this border like the other borders with a pattern on a repeated basis (Figs. 36 & 37).

- **Hoopoe border:** This is among the common borders in Armenian carpets in Kharaghan. It is usually used with a color cycle on a repeated basis while sometimes it is linear and single-colored (Figs. 38, 39 & 40). The pattern of a hoopoe is also used on Armenian textiles and fabrics (Fig. 41).

Based on the myths, in pre-Christianity era, hoopoe would return the light of youth to its parents by picking their feather and licking their eyes. Because of this miracle, hoopoe is the symbol of elixir, youth retrieval and finally resurrection. This is why people



Fig. 18 (left). Carpet with Vase plan (woven in Chozeh). Source: Authors' archive.

Fig. 19 (middle). Carpet with Vase plan (woven in Chozeh). Source: Authors' archive.

Fig. 20 (right). Carpet with Vase plan (woven in Chozeh). Source: Authors' archive.



Fig. 21. Carpet with Vase plan (woven in Hamadan), from Mahdi Kabiri's collection. Source: Authors' archive.

believe that hoopoe's eyes see the hidden treasures and can explore the underground water currents. Hoopoe is known as a messenger and psychic between the God and people in Iranian myths and poetry. It is also the teacher of foreknowledge and aware of secrets. This border is known as Alachan among the locals. The authors were not able to find the etymology.

• **Small border**

The most important and common patterns and designs in the small borders of the carpets with Armenian plans in Kharaghan can be categorized under three groups: Blujik border, Ghondo border (zigzag), S border.

- **Blujik border:** This is mostly used along with large hoopoe border. A type of this border is the one that is used in carpets from Tarom and Shahsavan plans by the name of Apple flower or Beautiful Flower. This



Fig. 22 (left). The pattern of a vase on Armenian decorative fabric, Virgin Mary Church, Tehran. Source: Authors' archive.
 Fig. 23 (right). The pattern of a vase in Armenian carpet, a part of Fig. 18. Source: Authors' archive.



Fig. 24. The pattern of a church in Armenian painting, Virgin Mary's Church, Tehran. Source: Authors' archive.

border is not specifically for Armenian woven carpets although it is known by the name of Blujik among Armenians (Figs. 42, 43 & 44).

- **Ghondo border (zigzag):** Ghondo is an animal like a fox and it is also a name that refers to wine (Dehkhoda, 1998). Its etymology is not known among the Armenians. In fact, this is the same as zigzag border used as little borders in Armenian plans (Fig. 45).

- **"S" border:** the horizontal, vertical and symmetric pattern of a hook with a color cycle is used all along the small border and it is sometimes used as a small pattern in the body as well (Figs. 46 & 47). Moreover, the fact that this pattern is close to some of the written forms in Armenian culture, had a significant impact on its existence in Armenian textiles. The "S" pattern looks like the first letter



Fig. 25. Church border (Chanakhchi) in Armenian carpet, a part of Fig. 8. Source: Authors' archive.



Fig. 26. Yort border in Shahsavan carpet, Kharaghan. Source: Authors' archive.



Fig. 27. Church border in Armenian carpet, a part of Fig. 6, Kharaghan. Source: Authors' archive.



Fig. 28. The cross border in Armenian carpet. Source: Authors' archive.



Fig. 29. A cross with the repetition of the sides, a part of Fig. 15. Source: Authors' archive.



Fig. 30 (left). Astakh border in Armenian carpet, a part of Fig. 9. Source: Authors' archive.

Fig. 31 (middle). Astakh pattern in Panbak carpet. Source: Authors' archive.

Fig. 32 (right). The Star Gospel, an Armenian woman's shoe, Virgin Mary's Church, Tehran. Source: Authors' archive.



Fig (left). 33. Annunciation Star on an Armenian dish, Virgin Mary's Church, Tehran. Source: Authors' archive.

Fig. 34 (middle). A cross with the repetition of the sides, Virgin Mary's Church, Tehran. Source: Authors' archive.

Fig. 35 (right). Astakh pattern on an Armenian mitre's hat, Virgin Mary's Church, Tehran. Source: Authors' archive.



Fig. 36. Blujik border (woven in the village of Lar). Source: Authors' archive.



Fig. 37. Blujik border, a part of Fig. 18 (woven in the village of Chozeh). Source: Authors' archive.



Fig. 38. Hoopoe border (woven in the village of Alachan). Source: Authors' archive.



Fig. 39. Hoopoe border (woven in the village of Abgarm). Source: Authors' archive.



Fig. 40. Hoopoe border (woven in the village of Lar). Source: Authors' archive.



Fig. 41. The pattern of a hoopoe on decorative Armenian fabric, Virgin Mary's church, Tehran. Source: Authors' archive.

in the Armenian word Տէր (ter) which means Allah (Karapetian, 2012).

The differences between Kharaghan carpets with Armenian plan and Armenian-woven carpets in other regions of Iran.

According to Soltani Nejad et al. (2010), Armenian woven carpets in Iran mostly represent the original culture of carpet weaving in Iran rather than keeping the features of Armenian carpets. This is right but about the Armenian carpets woven in Kharaghan,

it must be said that they are more dependent on the graphic culture of Armenian carpets for their plans and patterns. This is because of the fact that the Armenians living in Kharaghan entered the province of Qazvin in different periods and many of them came to Iran later than Armenians living in other regions of the country. As it was mentioned before, since 1900 some of the Armenians entered Kharaghan from Armenia and the region of Caucasus directly which means that they did not enter the area through Isfahan, Faridan and other regions with Armenian inhabitants. As a result, they were less affected by the plan and patterns of the neighboring tribes.

The highest amount of effects on the plan and pattern can be seen between the Armenians and Shahsavans. In some samples, they have used the exact plan and pattern they took from one another. On the other hand, Armenian carpets woven in Kharaghan, lack the variety in plans used in other regions of Iran with Armenian inhabitants and their plans are mostly taken from the region of Panbak in Armenia. Table 1 shows the general features of carpets with Armenian plan in Kharaghan.



Fig. 42. Blujik border (woven by in Kharaghan). Source: Authors' archive.



Fig. 43. Blujik border (woven in the village of Lar). Source: Authors' archive.



Fig. 44. Symmetrical Blujik border (woven in the village of Alachan). Source: Authors' archive.



Fig. 45. Ghondo border (woven in the village of Lar). Source: Authors' archive.



Fig. 46. "S" border. Source: Authors' archive.




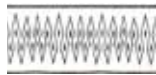
Fig. 47. Armenian women's wear with a decorative S stripe. Source: Authors' archive.

Conclusion

Carpets with Armenian plans in Qazvin are among the carpets woven in the rural areas of the province and they mostly belong to the region of Kharaghan. Considering the plan and design of the carpets, they have geometric and broken structure, which was affected by the fact, that the weavers were villagers.

Special emphasis is put on distinctive patterns like church, cross, star and hoopoe which is rooted in the tribe's culture. These specific patterns in the designs taken from the neighboring regions and tribes are the preeminent features of Armenian plans. On the other hand, the patterns taken from the neighboring regions differentiates these carpets from other Armenian

Table 1. The general features of carpets with Armenian plan in Kharaghan. Source: Authors.

The name of the plan (general structure)	Plan sample	Distinctive motif	Most common large border	Most common small border	Dominant colors	Other features
Thorn bush (scattered)		<ul style="list-style-type: none"> - large flowers like Gol farang (See the details of Fig. 1) - cross pattern and four-leaf flower (See the details of Fig. 1) 	---	---	<ul style="list-style-type: none"> - Red - Cream - Dark Navy blue 	A common plan among Shahsavans in Kharaghan
Bowl and plate (Scattered flower medallion)		<ul style="list-style-type: none"> - the pattern of a light (See Fig. 4) - The pattern of a cross and a four-leaf flower (See the details of Fig. 3) 	Church border	 Gat flower border (Shahsavans border) Ghondoos border (zigzag)	<ul style="list-style-type: none"> - White - Dark navy blue - Red 	<ul style="list-style-type: none"> - A plan taken from Shahsavans. - The preeminent feature of the Armenian sample is the presence of Church border.
Scattered flowers (Afshan)		Gol farang, rose and sunflower (See the details of Fig. 8)	Astakh and church border	---	<ul style="list-style-type: none"> - Red - Dark navy blue 	----
Cross medallion (corner medallion)		<ul style="list-style-type: none"> - Medallion with a cross form (See the details of Fig. 10) - Pattern of Astakh (See Fig. 13) - Pattern on four and eight-leaf flower (See Fig. 14) 	Blujik border	---	<ul style="list-style-type: none"> - Orange - Madder - Red - Blue 	<ul style="list-style-type: none"> - Cross medallion in geometric form and with abstract patterns is common in Kharaghan. - The revolving form of it is used in the carpets of other Armenian regions like Lilian. - This plan is also used in Tou Abad since this village is neighbors with other villages with Armenian inhabitants.
Vase (Scattered flowers)		the pattern of a vase (See Fig. 21)	Cross border Blujik border	Ghondoos border (zigzag)	<ul style="list-style-type: none"> - Dark navy blue - Blue - Red - Dark green - Cream 	<ul style="list-style-type: none"> - Known as Chozeh plan (as it is common in the village of Chozeh). - Related to Caucasus carpets in some patterns - The revolving form exists in Lilian's carpets

woven ones. The highest amount of impact can be seen between Armenians and Shahsavans.

On the other hand, the graphic culture, design and pattern of the carpets with Armenian plan woven in Kharaghan are dependent on Armenian carpets. This is because of the fact that Armenians in Kharaghan entered the province of Qazvin in different eras and many of them came to Iran after the Armenians who live in other regions of the country. Moreover, they came to Kharaghan directly from Armenia and the region of Caucasus rather than coming from Isfahan, Faridan and other regions with Armenian inhabitants. As a result, neighboring tribes less influenced their plans and designs.

These three features give the carpets with Armenian plan woven in Kharaghan an independent identity. The most common Armenian plans are thorn bush, bowl and plate, Scattered flower, cross medallion, and vase. Due to Armenians' migration from the region, their original carpet weaving has disappeared in Qazvin and just some of the patterns and designs can be seen in the carpets of the neighboring regions.

Endnote

1. An area in the village of Zia Abad
2. Being among the reputable, trustworthy carpet experts, Mehdi Kabiri and his collection were introduced to the authors by both the locals and the carpet organization of Qazvin. Some samples in the statistics universe are taken from his collection.

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