

INDUSTRIAL PRODUCTION AND WEAVING ART IN VARZANEH CITY

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ABSTRACT

Traditional textile as a part of traditional arts has been common across the vast territory of Iran and as one of the features of popular culture is closely linked with the community productive life. Weaving is of traditional weaving techniques and is one the simplest and also broadest hand-weaving that in terms of the geographical distribution had been common in most central part of Iran particularly in desert regions. One the areas of Iran in which this industry is still common is Varzaneh village which is located in south east of Esfahan city which currently has 16 active weaving workshops. Due to the cotton plantation and the high temperature of the air of this area, in the weaving production the cotton which was woven by hand in the past has been used. These yarns have been dyeing by natural dyes. Currently, the machine cotton and the artificial dyes are used. The weaving workshops of Varzaneh are established in open spaces. The products of this device are divided into five categories: tablecloth, night tent, burlap, white tent, and tiffany. In this research which aimed at investigating the industry products and weaving art in Varzaneh city and has been done in exploratory-field way, after reviewing weaving products, different parts of machines, tools, bowstring drawing style, preparation of raw materials, the production process which is done in Varzaneh village workshops, and their local terms are studied.

Keywords: *Varzaneh, Work, Work Types, Weaving Style, Weaving Device, Weaving Tools, Weaving Workshop*

INTRODUCTION

Statement of Problem

Traditional weaving textile as a part of traditional arts has been common across the vast territory of Iran and as one of the features of popular culture is closely linked with the community productive life. Weaving is of traditional weaving techniques and is one the simplest and also broadest hand-weaving that in terms of the geographical distribution had been common in most central part of Iran particularly in desert regions (Shayestefar, 1386).

The work of cotton cloth is handmade that the women of most regions and often desert region of Iran from a far away time till now wove at home by simple wooden and straw scaffolds. These traditional handmade whether as a used cloth, or as a apparel fabric, and as otherwise are used for a variety white tent (Metqal) and feminine color, night tent, clothing fabrics, types of bundles, types of tablecloths and burlaps and etc (Khaloo, 1386).

Weaving has prosperity in the past more than today and currently in some cities and central villages; only handful weavers have remained which their products are limited to tablecloths and bundles. The word weaving for such handmade has a direct link with the raw material which is merely cotton. In some regions of Iran is the weaving of common handmade that in terms of weaving technique and the types of scaffolds is quite similar to the weaving scaffold. But due to its material is other than cotton, regarding the climatic conditions and available materials in region, it has other names like weaving shawls from goat hair, weaving Shamad from silk, and weaving blankets from wool and etc. (Sharifi & Mohebi, 1381).

Weaving from past till now had been women's arts and crafts and the types of used fabrics family have been woven with the goal of self-sufficiency. All things related to this art and industry have been done by women from yarn spin, starch yarns with paste of flour and water before weaving (shoo dadan), bowstring drawing, daftin chini (incantations preparation), development work to weave and sewing fabrics for various purposes, decoration and embroidery of some cloths.

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Waving from the past had been women Arts and Crafts and types of household textiles have been woven for the purpose of self-sufficiency. All things related to the craft of spin yarn, thread with starch paste of flour and water, dog lying, Dftyn Chini (preparation incantations), Kardvani to weave and sewing fabric for different uses, embroidery and decorations and some clothing was being done by women. Waving dating as far back in the past; because women were met by waving all clothing needs for their families. However big or small cotton-growing areas and thus the availability of the main raw material (cotton) has been one of the reasons for the boom waving. Work is considered as the waving part of the machine which was placed in the simpleclass looms. And it has two rows and the tissue used with geometric designs and striped clothing and (Shafie, 1376). In recent decades, the process of obsolescence due to the sheer volume manufacturing woven fabrics increased. In many areas of the Iran just a memory in the minds of textile craftsmen, there is no trace of appeal. Unfortunately, many areas in addition to waving, masters of the art industry is also removing from the memory (Yavari, 1387).

Collecting the design and production of various products of waving system, especially in the context of geography in mind that weaved design one of the most important research issues in the field of handicrafts country. The classification of these motifs in identification, preservation of original paint and color, each zone can be contributed to the survival of the more original art. On the other hand, social and anthropological roots of the role and colors can be specified in the framework of the future, to the transfer of designs and colors and textures to prevent other regions or distort them in time. Using case studies conducted in this study Varzaneh waving can be improved after at a time of boom in the region (Haji and Sasannejad, 1386).

Hence, the objectives of the study include identifying and assessing weaving industry and its production processes as well as the introduction of devices and the tools which are used in them in the Varzaneh region of Esfahan. After identifying and assessing this industry, finally the solutions for more weaving boom in domestic market are presented and consequently, it has been trying to introduce weaving in global markets.

Recognition of the Study Area

Varzaneh city the center of Bonrood section is located at a 105 km distance of south east of the Esfahan. This city is limited to railroad from north, to Varzaneh agricultural land from south, to Gavkhooni wetland agricultural land from east and to agricultural fields and Ashkbaran villages, Bazm and Imam castle. The population of this city is 11,549. The language of this region people has its root in Zoroastrianism. Zayanderood River passes from the north of the city and divides the city into northern and southern parts (Moosavi, 1378). Figure 1 shows the location of Varzaneh village toward the Zayanderood River.



Figure 1: the location of Varzaneh village toward the Zayanderood River
[PERSIAN WORDS/NUMBERS NOT ALLOWED]

The studied area in this research is merely limited to Varzaneh village, although the weaving industry is prevalent in various ways in most areas of Iran; however, according to the local people said in this area

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due to the spread of urbanization, it has been for years that few people are willing to produce the woven. Regarding the cited entries, the number of active weaver in this region is 16. Varzaneh village is divided into two parts: old and new tissue that the most weaving workshops are located in the old tissue of this area.

The Duration of Survey Periods

In order to survey the workshops in this research, each time a number of workshops are selected and depending on the desired conditions, the vacation occurred during the months of January and February. Table 1 shows the duration of each survey period and the workshops that are studied.

Table 1: Study duration, workshops, and the time of each travel

| Time of survey | Studied workshops | Duration of each survey | Row |
|-------------------------|---|-------------------------|-------|
| Second half of January | Zahara Shojaei, Robabe Shafiei | 1 day | 1 |
| First half of February | Shahrbanoo Izadi, Fateme Rahimian | 1 day | 2 |
| First half of February | Fateme Heidari, Kobra Khalili Fateme Mirzaei, Sedighe yousefi | 2 days | 3 |
| First half of February | Fateme Ghasemi, Robabe Shahmiri, Jamile Khan Ahmadi, Fateme Bagheri | 2 days | 4 |
| Second half of February | Khadije Ghasemi, Zahra abolhasani Shahrbanoo Ghasemi, Shahrbanoo Bagheri | 1 day | 5 |
| ----- | 16 workshops | 7 days | Total |

It is worth mentioning that in each survey of workshops (personal houses), the collection of information was done by using local expert.

Research Methodology

The current research is a type of applied research in the field of handicraft. In this regard, in order to obtain information the field study method is used. The field study is done by referring to Varzaneh village as one of the weaving bases in Iran, referring to active workshops in Varzaneh, interviewing weavers and experienced, and studying current market situation.

Data collection tools included observation cards, photography, and interviewing by weavers and experienced.

The population of the research included all active workshops in the region as census form and home survey which its size of sample also included 16 active workshops in the studying area.

In order to register and survey data in this research, the observation card has been used. For registering information on the observation card, the experts' views in this field are used. In addition in each questionnaire the local expert's information has been used who was fluent in the local dialect and could be useful in completing the required records.

Since the design and color are in frequent interaction with cultural and social issues, the comparative study will be an important part of data analysis in this research. In the analysis of design and color in terms of social beliefs, the residents in Varzaneh were investigated. In this case, the originalities of the weaving region became clear and their distinguishing from other styles of Iran weaving production has been possible. The most obvious limitation of this study have been the cold season, the large distance of region from Esfahan city, and the lack of historical written information about Varzaneh weaving.

History of Varzaneh “Weavings”

Although there are more and less adequate information about the earliest human weaving, but on the first production of knotted scaffolds industry, the world textile art, the date, and their place of weaving, our

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knowledge is little and more it remained in the form of conjecture and hypothesis (Hiln, 1386). The weaving art is a part of handicrafts and textile industry and has a long history in Iran.

Some informant native speakers believe that weaving is common from Salgoghi and Teimorian dynasties onward. However, a historical example of this period has not been found. Because cotton is primarily worn over time and disappears. However, when excavation some tools are obtained by one of the locals in the area, it is conjectured that were used for weaving. However, this theory has not been established yet.

Not long ago since ancient times, some household textiles, clothing, have been produced self-sufficient in the region by weaving appeal by the women. The width of the fabric produced from 10 to 51 cm to a maximum of 90 to 59 cm (one option), and by regarding the use of which would have different lengths and in some other parts sewed to each other. These types of tissue products, applications and sizes, have different names including Chadrshb, blankets, bed linens, tents women died, tablecloths, towels, napkins, plastic, burlap (bag of henna), gauze, bandages and now some of the other types are not produced (Azarpad and Razavi, 1383).

Weavers in Varzaneh

Weaving in Varzaneh is produced by older women (65 years and above). In Varzaneh village DATABASE the numbers of weaving workshops are 78. According to local experts, and only 26 of which are active workshop. In the field study that was conducted at the number of active sites they were only 16. The weavers and active workshops have been identified in the following table:

Table 2: Active weaving Workshops

| Row | Name of workshop | Row | Name of workshop |
|-----|----------------------|-----|-------------------|
| 1 | Jamile Khanmohammadi | 9 | Fatemeh Ghasemi |
| 2 | Zahra Shojai | 10 | Fatemeh Mirzaee |
| 3 | Fatemeh Bagheri | 11 | Fatemeh Rahimian |
| 4 | Khadije Ghasemi | 12 | Shahrbano Ghasemi |
| 5 | Shahrbano Izadi | 13 | Robabeh Shafiee |
| 6 | Fatemeh Heidari | 14 | Zahra Abolhasani |
| 7 | Robabeh Shahmiri | 15 | Sedigheh Yosefi |
| 8 | Shahrbano Bagheri | 16 | Kobra Khalili |

It seems when a workshop for various reasons such as death or disability weaver shut down, due to lack of interest of the younger generation and there was no market for goods and value-added products, tissue, the workshop will be closed. Surveys show that the main reason for the reduction of workshop from 26 to 16 is this issue.

Weaving Machine

Weaving device is called "weaver" and by using this machine different fabrics can be produced. Fabrics produced by the "weaver" can be classified as below.

Bundle "that the two types, or for home textiles and bath accessories are used". "Bathroom bundle" is produced a two-color rugs. Both optional colors are dark colors. And most of them include a red, blue or dark green. "Pack" Texture for clothing is no longer in use in Varzaneh and outdated. White fabric and sizing "weaving" is called "canvas". Canvass is derived from the Hindi word "Karpasa" means plain-woven cotton fabric. Weaving burlap other than white tent is also used as shroud. Weavings are also handy to use. Handy weaving is called wrapper. The simplest wrapper is called "Varkar". "Varkar" with wide stripes are woven in three colors: white, black and yellow. Weaving wrapper has the other models. "Five color", "vegetable chips", "peach", "Qndary" and Pomegranate are the five famous project of weaving wrapper. Five colors have higher antiquity than the other projects in the area. Some "weaving" are very delicate and are woven by using cotton subtle yarn. The "weaving" are called "tiffany" referred primarily used for party dresses. The numbers of colors used in this weaving are 3 to 5 colors. The Varkar night's tent three colors and typical night tent up to five colors can be seen.

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Characteristics of Weaving Workshops in Varzaneh

Machine work "weaving" is installed in open space, primarily in the corner of the yard that is above ground level or length of approximately 10 meters in a large room. Movements are done the horizontal axis and parallel to the ground textures. The device is installed on hole with a depth of one meter so that the pedals are placed inside the hole. The weaver for changing the pedal has to put her feet into the hole. There is the pit wall on the left or right side in order to incorporate the "weaving machine" to it.

The Raw Materials for Weaving

The string that is used in the production of "weaving" is cotton. Varzaneh in Isfahan is one of the largest producers of cotton and so cotton productions in Varzaneh are very well-known. But now, due to the reduction in Varzaneh cotton, cotton yarn consumption is entered to Varzaneh from Mybod. Traditionally, the production of yarns dyed in the traditional way with natural dyes such as "mignonette", "madder", "walnut shell", "peel" and "achievement". The traditional method was abolished after the widespread use of "ink dyes". Finally, after the extinction of cotton yarn imported from Mybod with colors and a bundle of 4 to 4.5 kg of "Hindi" red, blue, black, orange, yellow was used (Sajjad, 1384).

The threads that are imported to Varzaneh are two types:

A-Hindi strip, very delicate yarn B - Horry: thick and clumsy thread.

To fit delicately woven from yarns different thicknesses is used. For example, "tiffany weaving" floss "strip" and the "night tent handy" floss "Horry" are used. If the yarn for weaving is white for being whiter and brighter the act of "Kiliya" or Kylyab (according to some locals, the word is probably is derived from the word "alchemy") is used. For this "rosmarinus" or "Ashnvn" the family of "countries" (high water) is used. This plant is found in the deserts around the swamp Gavkhoni. To perform "Kiliya" at first plants collected from desert is dried and knocked. Then screened to obtain a powder of it. The powder has been used in the past for washing clothes. But for "Kiliya" with lime powder is poured into the reaction mixture, and inside the oven it is heated from night till morning. The result substance has the quality that if the white substances come into it, they become brighter and whiter. After completion of the work put into the river water to wash it. This is actually the same as the "mercerization".

After "Kiliya" yarn dyeing is done. For dyeing the yarn, put it in half a day on the water and then with a tool called "Katk" (a piece of wood with a width of 20 cm and 30 cm in length) beat it in order to absorb water better. Then by using conventional indentation such as "alum" and "alum black" dyeing operations are performed. Dyeing is done as in other areas in the metal ladles. This means that the furnace coils with color cast then the furnace temperature is raised to the boiling point and the skein dyeing operation check the coils to ensure uniform color is absorbed and after the final wash, hang them out to dry.

Drawing Warps Yarn and Warp Preparation Work

To prepare the warp yarn at first starch solution is prepared. For this reason, water is brought to the boiling point and then wheat flour, eggs and sheep's brain that neither thin nor thick shed into water. The yarn that is soaked in water for 3 days and "beat" have been entered the solution. Containers of solution and thread gently heated and after reaching a temperature of about 60 to 70 ° C, remove the pan from the heat. And after a bit cold (40 ° C) remove the string and then "hit" until flour turns to penetrate the yarn bundle. And finally, hang the yarns; this operation is called "Sho". The "Sho" operation increases the strength of core yarn and prevents cutting of yarns (Visian *et al.*, 1389).

After sizing the bundles are put on a device called "Bini". Bini is the rotary device can rotate around its center. In case of connecting the coil is placed on the "Bini" of the main axis of the front wheels spinning in the local term is called "cycle". They can be used on pipe with a length of approximately 30 cm "bobbin winding". The straw of 30 cm in the local term is called "Klook". In the act of "dispensing Klook" weaver moves his hand in the direction of the yarn from the "Bini" to the front axle of wheel until the remaining appendages on the yarn from the "Show" is worn and used. To weave "work" and draw only one skein action one yarn warp is not enough. So the total number of coils in the local term called "Gondi" is used. This phase of the work is called "Ditinmon" and the person who operates the "Chele davani" to do is called "Kartineh". For "Chele davani" at a length of approximately 100 m at certain intervals, 4 metal bars that are called "nails and Shemsheh" dig to the ground. The "Klook" which

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wrapped on wooden drums are called "Delouh" located at the bottom till the drums of "Klook" come out there and "Ditinomon Operation" is done. "Kartineh" has 4 "Delouh" in his hand in which each "Delouh" has "Klook" with a certain color. "Kartineh" moves in special order along with metal rods (nails and Shemsheh) and twists the thread to the "bars". So that the threads are upside down and show what colors are placed up and what colors at the bottom of the "work" that is called "Bareh". "Ditnmon" operation in Varzaneh is done by women. Depending on the type of "Ditinmon" the warp yarns are done different colors. In fact, "weaving" warp yarns (warp) which create plans. In Varzaneh, 4 warp yarns make "Seir" and the 10 "Seir" as a "Chele". In other words, 40 warp yarns make a "Chele". Traditionally woven warps width are 16 to 18 Chele or 80 cm and today woven warp is 11 Chele or 55 to 60 cm. Warp length is considered between 100 and 110 m. "works" obtained with different lengths. Weaving length varies according to weaver's taste.

Preparation of the Weft Yarn

To prepare the weft yarn cotton fabric is subjected to half a day in the water. Then add sheep brain to the beaker containing water and yarn. It makes cotton weft oily and while passing through the warp yarns tissue moves more easily. Care must be taken that the yarn fabric such as cotton weft "catch up" and it has to be a little oily. The weft threads are completely dry before they head to the "Bini" and the other side puts on the "cycle". And by turning the handle on the "bobbin" are wrapped (To close the bobbin and Klook, Bini wheel is used jointly).

After preparing the "bobbin" put them in "Mako". Clues of the tissue are released from "bobbin" in "Mako". To pass the weft yarn through the hole and weaver sucking cotton and puts her lips on a hole in the middle of "Mako" body the head of thread has to be passed from the hole. This is called "kiss of death". Because sucking loose pile yarn to weavers' respiratory tract and can cause illness gradually. The first kicking in the beginning of weaving is called "Ponash Namon". The common meaning of the term is the insertion of first weft strings to throat (Youssefian, 1387).

Weaving Machine

Weaving device is a horizontal scaffold that is "Pachali" type. The length of device is approximately 40 meters. Weaver sitting in a hole in the front of the device and puts his feet on the hole. The depth of hole is about 60 cm and width and length are 20 cm and 40 cm, respectively.



Figure 2: Weaving hole

Weaving Tools

The tools that help weaver besides weaving device are "bobbin", "Mako", "Dam tarkani" and "Charbi zani". Each of these tools is presented below.

a. Bobbin: Weft yarn is wrapped around "bobbin" by "spinner wheel". And through "Mako" the pass through strings. Bobbin is placed in Mako.

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b. Mako: it is a wooden piece like a boat that in the middle of the piece is empty. And just a stick taht is called "Mako Rod" and "bobbin" is placed its inside. It is the same in all of weaving machines.
 c. Dam Tarkani: to Water the part that is being woven. Warp yarns become thicker due to "Sho" and may rupture. Warp yarns wouldn't be ruptured due to watering and engage with fabric better. ‘
 d. Charbi Zan: For making the weft yarns marrow or fat sheep are used in order to make strings softer and these strings can pass easily through the warp yarns. For doing this, Carbi Zan is used.
 These tools are not made in Varzaneh. And those Makos that are used in Varzaneh are made in Esfahan foothills.

Cutting and Sewing the Work

After the "work" was woven to the desired length, the "work" is marked and next one will be started. For example, after weaving 10 rags of black color, one design is finished and another design is started on the “work”. After finishing primary Chele, the “work” is cut from the marked place and according to desired size, some of the works are sewed together. If it is supposed to add another Chele to weaving machine, while cutting some of previous Chele is left in “ Nord” and then new clues are fasten to the previous ones that are called” Gera”. This connection is called” Proze”.

The following table generally shows the different tools and devices of weaving:

Table 3: Different parts of weaving machine tools

| Number | Part | Duty |
|--------|---------------|---|
| 1 | First Benavij | Two Jigho weaving device is connected by a rope from the top. |
| 2 | Last Benavij | Its duty is restraining the warp yarns. |
| 3 | Midle Banavij | The end part of the rope of Chele is attached to the task and the tightening of the warp yarns. |
| 4 | Bini | Cone-shaped device that has taken up the task of carrying coils. |
| 5 | Pedal | With the movement of the pedal up and down the warp yarns, multiplication occurs |
| 6 | Tangire | Metal rod that performs the task of turning the Nort. |
| 7 | T-Ch-T | Thin wood is placed in parallel on both sides of the shoulder and Zyrchy controls. |
| 8 | Jigho | Wooden pieces are made by rope, seesaw Dftinha control. |
| 9 | Charbi Zan | For smoothness and easiness of passing weft into threads |
| 10 | cycle | Apparatus for the transmission thread on Klook or bobbin from Bini |
| 11 | Daftin | Rummaging Cotton warp and make them do the multiplication. |
| 12 | Delveh | It is a wood in which carries Klook when doing Chelekeshi |
| 13 | Dam Tarkoni | Watering the threads in order to prevent cutting threads |
| 14 | Zirchi | Two parallel horizontal wood placed between the wood and the shoulders. |
| 15 | Sar Daftin | Part of crown is placed over the shoulder. Weaver takes it in his hand and hits comb into the woven. |
| 16 | Sari Yang | Two woven wood placed on woven and its duty is to prevent the accumulation of the cross |
| 17 | Comb | Straws that have been put together in parallel and their regular duty is warping and are responsible for tightening weft. |
| 18 | Ghyton | Thick woven cotton that has the duty to furnish the round of woven |
| 19 | Copy | Wooden form (Y) is located on the Nort and allows it to rotate. |
| 20 | Katk | 30 cm long piece of wood to knock threads before dyeing yarn |
| 21 | klook | Pipe length is 30 cm in the warp yarn and draw on it to close. |
| 22 | Bobbin | Straws with length of 7 to 10 for wrapping cm the weft yarn. |
| 23 | Mako | A piece of wood for carrying bobbin |
| 24 | Nails | Includes 4 metal rod is placed into the ground for Chele davani |
| | Shemsheh | |
| 25 | Mangoleh | For decoration of Ghyton placed around the work |
| 26 | Mako rod | A thin metal rod and reel that is placed on the bobbin |

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| | | |
|----|--------|--|
| 27 | Minoji | Dividing Warp yarns into up and down sections in order to not to be involved with each other. |
| 28 | Nort | Wood with a diameter of 10 cm and a length of one meter in which there is the groove on its length of for wrapping woven work there. |

Decorations Used in Weaving

In the past, for decorating the works 2 different colorful strings are twisted with each other and a thicker string was made and then sewed them around the work. It was called” chrighi”. But by the arrival of technology in rural life, “Ghetore” and “ Mangoleh” are used nowadays (Ghobadi, 1388).

Completion of Woven Work

Handicrafts are not washed after weaving. Totally, there is no any complementary work on the product in Varzaneh. However, if the work becomes wet during the process, they will be put against sun to be dried (Khalili, 1379).

Local Beliefs during the Work

According to beliefs of people in Varzaneh in order to prevent any devil perception they put a round woven handicraft that is the sign of sun on the “work”. This clothing sign is installed on “Jigho” or “Sar Daftin” (Malayeri, 1379).

CONCLUSION

Weaving had a long history in Varzaneh but its exact date is not clear and there is not any document to denote this point (Jani, 1380). At the present time, this handicraft is produced by old women. Because technology is improved and youth are not interested in this art it is possible it be extinct in near future. Varzaneh works are made of cotton due to the vicinity of this village to Zayandehrood river, cultivation of cotton is common there. Dyeing cotton with natural dyes has been used in the past but today chemical colors are used. The number of colors in this woven is between 3 or 5. In this kind of woven weft creates the plan. Work plans are striped or zigzag depending on weaver’s taste. Weaving products are classified into 5 categories according to the type of use. But depending on customer’s need it can be changed. For producing this handicraft weaver needs a long period of time. And its price is very cheap, so people show little interest in handicraft production. Buyers of this product are minorities and only tourists who visit this area buy this product. Weaving is one of the traditional textile industries that made in Varzaneh. This product is known as “ Kartoffi”, “Karshoshok” and “ Kar Karbas” and Varzanehs’ artists make it at their home from long time ago.

It dates back to Teimori era and this traditional woven is used as clothes such as, veils, night tent, bed sheets, clothes fabric, bundle, napkin, towel and table cloth. Weaving fabric is made with wooden simple scaffold and it is established on the hole with the depth of 70 cm and most of the time it put in balcony or living room. The weaver sits in front of the machine and back of the hole and works with the tools that are inside of the hole, so sometimes it is called “ hole-work”.

The woven that are produced in Varzaneh workshops and allies are varies regarding plan, color and design. Stripes and zigzag one of the proposals that the composition is based on weavers’ taste it is very important. Each of these handmade according to application-specific designs is well-known among the people of Isfahan and Varzaneh.

Khanom Shekan is a specific woven plan in which the background is black and red with the fine zigzags. Cotton spinning wheel, bobbin filler and Done Bari are used for getting out the cotton flower seeds from peripheral machines in which every weaver has to have them beside her weaving scaffold.

Suggestions

1. Establishing weaving workshops in order to arise new generation’s interest.
2. Standardization of scaffold in order to prevent physical problems.
3. Reviving traditional dying for coming back to the traditional weaving
4. Increasing the price for enhancing weavers’ motivation for more products

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5. Creating social well-fare such as insurance for weavers.
6. Familiarizing buyers and businessmen with this art
7. Establishing tours in order to visit the area and its production
8. Appropriate advertising for finding markets.

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