

REGISTRATION DATE

December 08, 2021

REGISTRATION NUMBER

AO-1279

CONTRACTING PARTY OF ORIGIN

Iran (Islamic Republic of)

APPELLATION OF ORIGIN

فرش دستبافت جوشقان

Transliteration Farsh e Dastbaft e Josheghan - Færʃ ə Dæstbʌft ə Josheghan

English Josheghan Handmade Carpet

French Tapis fait à la main de Jochéghan

GOOD(S)

1. Handmade Carpet

BENEFICIARIES, NATURAL PERSON OR LEGAL ENTITY

1. Kashan Rural Handmade Carpet Manufacturers Cooperative
2. Kashan Handmade Carpet Sellers Union
3. Kashan Handmade Carpet Weavers Union
4. Iran Carpet Company

GEOGRAPHICAL AREA

Josheghan county, Kashan city, Isfahan province, Iran

LEGAL BASIS FOR THE GRANT OF PROTECTION IN THE
CONTRACTING PARTY OF ORIGIN

1. Intellectual Property Center
70 GI, April 10, 2017
2. Law for the protection of geographical indications, approved on January 27, 2005, by the Islamic Parliament.

COMPETENT AUTHORITY

Intellectual Property Center, Organization for Registration of Deeds and Properties

Address No.5, Fayazbakhsh Street, Khayam Street, Imam Khomeini Square,
Tehran

Iran (Islamic Republic of)

LANGUAGE OF THE INTERNATIONAL APPLICATION

English

DATE D'ENREGISTREMENT

08 décembre 2021

NUMÉRO D'ENREGISTREMENT

AO-1279

PARTIE CONTRACTANTE D'ORIGINE

Iran (République islamique d')

APPELLATION D'ORIGINE

فرش دستبافت جوشقان

Translittération Farsh e Dastbaft e Josheghan - Færʃ ɒ Dæstbʌft ɒ Josheghan

Anglais Josheghan Handmade Carpet

Français Tapis fait à la main de Jochéghan

PRODUIT(S)

1. Tapis fait à la main

BÉNÉFICIAIRES, PERSONNE PHYSIQUE OU MORALE

1. Coopérative rurale des fabricants de tapis faits à la main de Kashan
2. Union des marchands de tapis faits à la main de Kashan
3. Union des tisserands de tapis faits à la main de Kashan
4. Iran Carpet Company

AIRE GÉOGRAPHIQUE

Comté de Josheghan, ville de Kashan, province d'Ispahan, Iran

BASE JURIDIQUE DE L'OCTROI DE LA PROTECTION DANS LA
PARTIE CONTRACTANTE D'ORIGINE

1. Centre de la propriété intellectuelle
IG 70, 10 avril 2017
2. Loi sur la protection des indications géographiques, approuvée le 27 janvier 2005 par le Parlement islamique.

ADMINISTRATION COMPÉTENTE

Intellectual Property Center, Organization for Registration of Deeds and Properties

Adresse No.5, Fayazbakhsh Street, Khayam Street, Imam Khomeini Square, Tehran

Iran (République islamique d')

LANGUE DE LA DEMANDE INTERNATIONALE

Anglais

FECHA DE REGISTRO

08 de diciembre de 2021

NÚMERO DE REGISTRO

AO-1279

PARTE CONTRACTANTE DE ORIGEN

Irán (República Islámica del)

DENOMINACIÓN DE ORIGEN

فرش دستبافت جوشقان

Transcripción Farsh e Dastbaft e Josheghan - Færʃ ə Dæstbʌft ə Josheghan

Inglés Josheghan Handmade Carpet

Francés Tapis fait à la main de Jochéghan

PRODUCTO(S)

1. Alfombras hechas a mano

BENEFICIARIOS, PERSONA FÍSICA O JURÍDICA

1. Cooperativa Rural de Fabricantes de Alfombras hechas a mano de Kashan
2. Unión de Vendedores de Alfombras hechas a mano de Kashan
3. Unión de Tejedores de Alfombras hechas a mano de Kashan
4. Iran Carpet Company

ZONA GEOGRÁFICA

Condado de Josheghan, ciudad de Kashan, provincia de Isfahán, Irán

FUNDAMENTO JURÍDICO DE LA CONCESIÓN DE PROTECCIÓN EN
LA PARTE CONTRATANTE DE ORIGEN

1. Intellectual Property Center,
IG 70, 10 de abril de 2017
2. Ley sobre la protección de las indicaciones geográficas, aprobada el 27
de enero de 2005 por el Parlamento Islámico.

ADMINISTRACIÓN COMPETENTE

Intellectual Property Center, Organization for Registration of Deeds and
Properties

Dirección No.5, Fayazbakhsh Street, Khayam Street, Imam Khomeini Square,
Tehran
Irán (República Islámica del)

IDIOMA DE LA SOLICITUD INTERNACIONAL

Inglés

**INFORMATION PROVIDED BY THE COMPETENT AUTHORITY CONCERNING THE
PROTECTION GRANTED TO THE APPELLATION OF ORIGIN IN THE CONTRACTING OF
ORIGIN (RULE 5(6)(a)(vi))¹**

**INFORMATIONS FOURNIES PAR L'ADMINISTRATION COMPÉTENTE AU SUJET DE LA
PROTECTION ACCORDÉE À L'APPELLATION D'ORIGINE DANS LA PARTIE D'ORIGINE
CONTRACTANTE (RÈGLE 5.6)a)vi)**

**INFORMACIÓN PROPORCIONADA POR LA ADMINISTRACIÓN COMPETENTE EN
RELACIÓN CON LA PROTECCIÓN CONCEDIDA A LA DENOMINACIÓN DE ORIGEN EN LA
PARTE CONTRATANTE DE ORIGEN (REGLA 5.6)a)iv))**

¹ The Rules referred to above are those contained in the Common Regulations under the Lisbon Agreement and the Geneva Act of the Lisbon Agreement – Les règles mentionnées ci-dessus sont celles contenues dans le règlement d'exécution commun à l'Arrangement de Lisbonne et à l'Acte de Genève de l'Arrangement de Lisbonne – Las Reglas mencionadas anteriormente son las que figuran en el Reglamento Común del Arreglo de Lisboa y del Acta de Ginebra del Arreglo de Lisboa.

Joshaghan Carpet

Geographical and historical location of Joshagan Qali:

Joshagan Qali is one of the rural centers of Ghamsar in Kashan- Iran and it is geographically located in the southern part of Kashan. The distance from this city to Kashan and to the center of Isfahan is 80 and 105 kilometers respectively. The city borders meet Kashan from the north, Meymeh of Isfahan from the south, Natanz from the east and Golpayegan from the west. Joshaghan is a city with a cold climate. The water needed for the city is obtained from the springs and canals around. Its main products are grains, legumes and dairy. The people's occupations have normally been agriculture, animal husbandry and carpet weaving. Joshagan Qali is several thousand years old. The name of Joshagan was originally "Kushkan" which was taken from Kushk meaning palace and later as the time went by, it was called "Joshagan". Joshagan is also derived from Joshq or Josq meaning palace as well.

In historical sources, apparently, Istakhri, a great Iranian geographer and cartographer, mentioned the name of Joshaghan as "Khunjan" located 116 miles from Isfahan when he was mentioning the distance of "Jabal City". In 378 AH, Hassan Ibn Mohammad Qomi has mentioned Joshagan to be located in Rustaq, Qasan- now known as Kashan. In the eighth and ninth centuries, Joshagan was introduced as a region with the population of 556 and a tax amount of 2398 Tomans. During the Safavid dynasty, it became one of the three great centers of carpet weaving in Iran. In the thirteenth century, Kalantar Kashani mentioned Joshagan as "Dasht Joshqan" and "Qasbeh and Mahal Joshagan Qali" in his book.

During the Safavid dynasty, especially Shah Abbas reign, carpet, apart from its artistic and luxurious aspect, became known for its commercial and business aspects in the best way possible as well. The king made Iranian foreign trade almost a state affair and by his order many working sites were constructed in Kashan, Shirvan, Joshaghan, Mashhad and even in the capital (Isfahan) itself.

Joshaghan Qali has always been one of the carpet weaving centers of Iran. The suffix "Qali"- meaning carpet- in the name of the city indicates the longevity and progress of the carpet weaving industry and the preparation of its materials also done in the city itself. The carpet designing of Joshagan today is completely different from the one in the Safavid dynasty. The design of Joshaghan carpet belongs only to this area and is woven without using any printed design- the weavers don't need to use one while weaving a carpet.

Joshaghan carpet background

The history of Joshagan carpet can be classified into four distinct periods. The first period is related to the pre-Safavid dynasty. The second period includes the products of the glorious Safavid dynasty that researchers offer various theories about. The third period is about the

carpets that had been woven in Afsharieh and Zandieh daynasties, which in that time the Joshaghan carpet was facing a recession due to the Afghan invasion to Iran. The fourth period is the Qajar dynasty and after that, in which almost the design used today for Joshaghan carpet was made and replaced the design of the Safavid dynasty. In mentioning the historical records of carpet weaving in Joshagan, we also take a look at the decree issued in 950 AH by Shah Tahmasb Safavid to the ruler of Khorasan, a comprehensive instruction to receive King Mohammad Homayoun of India: In this decree giving special gifts to Homayoun Shah, double-sized gold-woven velvet carpets and three pairs of 12-meter Kushkani (Joshaghani) carpets are mentioned. It should be noted that the weaving of silk carpets in Joshagan has been common since years before the Safavid dynasty. Abolfazl Alami in the book *Aein-e Akbari* (The Administration of Akbar) considers Joshagan as one of the four centers from where carpets were sent to the Indian court. In his book, *Tarikh-e Alam-ara-ye Abbasi*, Iskander Beyk Turkaman also mentions the fine silk carpets of Joshagan and Kerman that the Ottoman ambassador received. During the historical periods of the late seventeenth to the early nineteenth century, Joshagan carpet could be named as the most beautiful and rare work of art in that area.

As mentioned before, the common broken design in Joshaghan carpet originates from the potted-design carpets of the Safavid dynasty. The carpet in the Victoria and Albert Museum-London which belongs to the Karim Khan Zand reign is an example of it.

In his book *Eastern Rugs*, Perbin Libratrow considers Joshagan as a region that produced a number of beautiful rugs and dense fabrics in the eighteenth and early nineteenth centuries (12th and early 13th centuries AH). These rugs have a central design consisting of flowers and shrubs connected together by small branches. The rugs that are now sold under the name of Joshagan are relatively different in appearance. (Perbin Libratrow and *Eastern Rugs in Color*, New York, p. 119)

Designs and patterns

The three types of design of Joshaghan carpet in recent decades are: forest or Joshaghan, Keshmiri and square-shaped design. The forest design is woven more easily than the Kashmiri design, and for this reason the forest design is more common. The design in all three designs are the same and non-spinning. It is the various types of composition that make these designs different from each other. Other than that, the margins are the same in all three designs and the only factor in the variety of margins is the size of the carpets. Large carpets, back rugs and side rugs each have their own special kind of margin. For example, the margin that is woven in large size rugs is known as the "tulip" margin. This kind of margin is used for all three designs that are woven in large size. In all designs, several similar colors are used for the weaving process. These colors mainly include dark blue, red and white used for the background, margins and the corners and the pattern in the center normally known as Lachak

and Toranj. Other colors include different shades of blue, green, yellow and brown. Dyeing of carpets is done by natural and chemical materials. In the square-shaped design relatively wide lines divide the length and width of the rug into equal parts and as the lines encounter, square or rectangular shapes with the name of Kha'ane are formed. These lines are known as "Kermak margin". Each "Khane" will have a separate motif inside and no lines are used to link these motifs together.

The forest or Joshaghan design is the most famous carpet design in Joshagan. This design consists of a regular network of rhombuses in which each rhombus is independently shaped without any connection to the other rhombuses. This design is woven in several forms based on the presence and absence of Lachak and Toranj. The lines around Toranj and the toothed lines of Lachak are known as comprehensive forest design. In cases in which the Toranj is not in the design and there is only Lachak, there normally is a central pattern called "Eslimi" in the design of the carpet instead of Toranj. This central pattern is usually woven in small-sized and side rugs.

Joshaghan pattern

Joshagan which is located near Kashan has been famous for its geometric patterns for many years. Repetition of harmonious geometric patterns and their use in the central Toranj and Lachak inspired by Jajim and kilim of Joshagan and using them with a new combination in eight-pointed geometric pattern (like Kha'atam) are among the distinctive features of Joshaghan carpets with a geometric pattern. Ommiting Toranj and Lachak and sometimes both and replacing them with rhombus frames with the motifs inside them that has already been mentioned above, has added to the variety of Joshaghan designs. The stylized and simplified patterns of Joshaghan design has always been noted in the carpets of the villages around Hamedan, Arak, Tabriz and Harris. "The weavers weave the carpets without any printed design map. The colors used are made of the leaves of grape tree and animals' intestines. It is also common to use the color azure". (Lampton, Three Local Iranian Languages, London, 1938, p. 4).

Design and pattern, weaving and color

Joshaghan carpets have broken patterns. In most cases, a rhombus-shaped Toranj, which sometimes have a claw-like pattern at the beginning and end, adorns the center of the carpet. The Toranj is often surrounded by saw-like toothed lines and there are smaller rhombuses inside the rhombus and in its center. The same lattice rhombuses are responsible for decorating the central Toranj and the main background of the carpet. Within each network lies a tiny flower. These rhombuses form a collection of small flowers in different types and together as whole they all adorn the carpet. Among all these motifs, blossoming branches and four-leaf flowers and willow trees in an abstract form in a rhombus shape, create a logical

connection between different motifs. In many cases, the Toranj with any size it has, is decorated with the same flowers. The patterns around are normally palm flowers and semi-geometric patterns in a garbled form side by side using abstract leaves and flowering branches and they play an essential role in decorating carpets.

In front of the main margin, there is a blue or red monochrome margin. These carpets have a hard and durable structure, which is because of the innumerable Persian knots (2000 to 4000 knots per square decimeter). It is noteworthy that in some carpets of this period, double knots have been used. The main background is mostly dark blue and red and sometimes white, and red is the predominant color in most cases. Nowadays the Joshaghan design are woven without any printed design map in Joshaghan. For this reason there are some differences between the carpets that were woven in the past and the ones woven now. The older carpets are more orderly and elegant.

The difference between the weavers of this region in comparison to the weavers of Kashan and other regions apart from the design map is due to number of wefts and they range from 15 to 30 rows. The design patterns used are: Forest design with Toranj, simple Keshmiri designs, Qom designs, Shah Abbas designs and Afshan Kashan designs.