A Study on Prevalence Fields of Photography, Advertising And its Styles In Qajar Era

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Photography in 1839 in the period of Mohammad Shah Qajar and then Naser-al-din Shah entered to Iran and at that time, the court showed willingness to hold equipment and photography techniques.

Login explorers, political and military dependents to accompany European photographers and photo examples, photography equipment, provided the grounds of this technology and art in capital city and some other cities. With the arrival of equipment to Iran, famous people and the court wanted to take and stabilize their images.

With increasing orders of the photography and holding various photography stores in capital and some cities and tendency of People to take pictures, famous photographers gradually began to publish advertising and business card that usually address and name of photographer with images or decorative elements associated with the photography for the public notice was printed on them.

For example, they were seen as the quote on the walls, advertising logos, in newspapers or pictures printed on the back of the photographs. Using visual and decorative elements exclusively European and Russian propaganda in this category, sometimes were combining with Iranian visual and decorative elements. Russian and Armenian photographers also advocate some visual and decorative elements of this group that were originally European.

This paper aims to investigate aspects of advertising and common characteristics in visual elements which used in advertising cases and other methods such as design, typography and symbols and signs used in them. This research method is descriptive _ analytical and data collection is by the library.

**Key words:** Qajar, photography, photography stores, advertisement, calligraphy, Logo, Graphics.
Methods of Seal Carving In Qajar Era
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There were two general methods for making and production of traditional seals in Qajar Era. These methods were defined and designated according to the raw material of the seals i.e stone or metal. So the process of preceding engraving, ranging from the construction of the seals or appearance features should not be known as the methods of seal carving. These characteristics often associated with the professions which are related to the seal making or explains their roles in bureaucratic works. In Qajar Era, stone seals were often made of agate and metal seals were made of brass. However, the phases of seal making before carving, such as text writing, composition and «chap nevisi» were the same in both methods. The tools used for carving metal seals were very simple and delicate and the stone seals were usually engraved by a machine called “Aqiq-kan” agate-carver. Actually, Qajar engravers’ proficiency in exploiting of these simple tools and their knowledge of relating crafts to carving were quite decisive in making and presenting of high-grade seals in Qajar Era. In this paper, seal engraving styles in Qajar period based on historical - description research and field collection methods, the intervertebral titles brass (steel) and seals agate (stone) have been analyzed.

Key words: carving, seal carving, making of seals, Qajar Era.
An Introduction to Gombroon pottery
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Ceramics and ceramic art are part of Iranian history, which represents conditions, relations, culture and civilization of its time per se. Gombroon, a type of pottery known to have been made during the Safavid dynasty period, have a special place in Iranian pottery history, however, until now, less attention has been given to it. Introducing characteristics of Gombroon pottery is the main purpose of this article.

In order to make progress and bringing some innovations to the field of ceramic art and ceramics industry, and also to learn more about the pottery of this region it is essential to conduct more research and detailed studies.

In this historical research, with using library-based method and documentary style in the gathering of information, reviews Gombroon pottery specifications and also gives some similar examples that had been made prior to this time, and finally illustrates some of those aforementioned wares. All of these specifications show slight influence of other nations on Iranian ceramic art, and above all good taste of potters in this certain period of Iranian history.

Key words: Pottery, Gombroon pottery, Safavid dynasty, Fritware, Influences of china.
A Survey of Illustrating With Lacquer Technique In Isfahan Qajar Epoch
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Lacquer painting in Qajar epoch had decorative, visual & practical aspects besides of including the current techniques of Qajar art & hence, is regarded as a suitable base for Illustrating. Despite of all the limitations of this new unusual base, the artists still used it for their literary, historical & religious illustrations. Lacquer paintings were flourished in Qajar epoch and then, fade away. Since Isfahanian artists had a great contribution for spreading and flourishing lacquer painting and illustrating, this article is focused on gathering lacquer illustration in Qajar epoch Isfahan and considering the definition and the concept of those illustrations, studies the subject of Isfahan lacquer paintings. The main research questions are:
1- Is it possible to put some lacquer style art works in the row of illustrations?
2- What are the contents of illustrating artworks which had been done by Isfahanian artists in Qajar period?
3- Which topics were most interesting in lacquer style illustration in Isfahan?
The results show that the topics of these works get categorized according to their common contents, to three groups: 1-literary 2-historical 3-religious. In literary group contents were almost, inspired from Nizami’s « PanjGanj», in historical group, some scenes of wars and in religious group, stories about the Virgin and Jesus. This study was done based on descriptive - analytical method and data collection was observational and by the library searches.

Key words: Illustration, Lacquer, Qajar, Isfahan, Pen Box.
Continuation presence of Trees and Mountains Symbols in Ancient Persian Art Works and Their Appearance on Contemporary Persian rugs

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Sacred trees were praised in ancient times due to the force of nature that was lies in them, which cause to growing human and animals life. In the mythical descriptions, tree of life and cosmic tree is in the center of world which displayed with sacred mountains or rocks. According to these descriptions, in some art works and contemporary rugs, some trees were shown with mountain or rock. This research tries to study about mythical meaning of tree and mountain, and their reflections on Persian rugs. At first, studies on symbolic relation between tree and mountain in Persian myths and then focuses on their appearance in Persian art works and Persian rugs. The method of study is analytical- historical via library research.

According to this text, tree of life and cosmic tree are in center of the world in Persian myths; these trees are origin of life. These trees have power of life and are always related with sacred mountains, there is a symbolic connection between tree and mountain in Persian art works, which from ancient time and it is seen on Persian Rugs. In this kind of carpets, the images of mountains shown by a triangle shape which on their head there is a tree, and birds and mythical animals are its guardians. This topic indicates, these connections is archetype and have philosophical religious meaning. The mythical studies indicate these motifs are not realistic images, but are connect with Immortality thoughts; continued existence, concept of blessing, fertility and renewal of life are the most profound implications of this type of processing.

**Key words:** Symbol, tree, mountain, carpets, Persian.
Comparative Study on visual Elements of Mystical and Epical Persian painting

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Epical and mystical literature properties are different. Islamic Persian Painting has been influenced, in company with these two styles of Persian literature. So, the images that have been illustrated in one of the two discussed styles, have some differences in their compositions and using of visual elements.

This research tries to find the quality of interaction between Persian painting and literature and the questions which to be answered in this article are:

1. How did Persian literary specificities in mysticism and the saga, appear in visual elements and have influences on paintings?
2. And what differences have created in the epic and mystical paintings? Despite of the same appearance between the epic and mystical paintings, there are differences between them which seems, differences have been, due to the nature of the stirring epic themes and stability and peace of mystical themes. Visual symbolization and coloring, along with features of Persian literature, are the most important features that appear in the elements of these paintings.

This research has been done based on library practices. In codification and conclusions, has been used of comparative, descriptive and analytic methods.

Key words: Epical literature, mystical literature, composition, symbolization, Negargari. (Persian Painting).
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