

The Technique of Zilu Weaving in Anatolia, Caucasus and Iran

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Abstract

Zilu is a kind of hand woven which is woven in three regions of Iran, Caucasus, and Anatolia. Zilu weaving of each area has its own characteristics in terms of the type of structure, design, color, raw materials used. Zilu is woven on the vertical wooden loom. zilu weaving in Anatolia and the Caucasus belong to the nomadic community and the village while the zilu weaving of Iran is only woven by groups that inhabit Iran's desert cities such as Meybod, Yazd and Kashan. The raw material used in Iran's zilu is entirely of cotton yarn, often in two colors. Zilu with blue-white color is common and the oldest zilu. The weaving structure of Iran's zilu is one of the most complex weavings among flat weaves. In Anatolian and Caucasian zilu, in addition to the warp and ground weft, the pattern weft is also used. In Anatolia, the pattern weft runs over and below certain warps that do not change to the end of the weaving. In the zilu weaving of the Caucasus, pattern weft wrapped around the warps. In Anatolia, with the technique of zilu, in addition of the floor covering, storage weaving like saddlebags, sacks, and bags are also woven. The motifs used in the zilu are entirely geometric and abstract, and only in the zilues of the Caucasus (Baku), there are motifs of birds and animals.

Keywords

Zilu weaving Technique • Anatolia • Caucasus • Iran

Anadolu, Kafkasya ve İran'da Zili Dokuma Tekniği

Öz

Zili bir el dokuması olarak üç bölgede; İran, Kafkasya ve Anadolu'da dokunmaktadır. Her bölgenin zili dokuma yapısı, tasarımı, rengi, kullanılan hammadde açısından kendi özelliklerine sahiptir. Zili ahşaptan yapılmış dikey tezgahlarda dokunmaktadır. Anadolu ve Kafkasya'daki zili dokuma göçebe topluluk ve köye ait olurken İran'ın zili dokuması sadece Meybod, Yazd ve Kaşan gibi İran'ın çöl kentlerinde yaşayan gruplar tarafından dokunmaktadır. İran'ın zili'sinde kullanılan hammadde tamamen pamuk ipliğidir, çoğunlukla iki renktir. Mavi-beyaz rengi olan zili, en eski ve yaygın zilidir. İran'ın zili dokuma tekniği, düz dokumalar arasında en karmaşık dokumalardan biridir. Anadolu ve Kafkasya zililerinde, desen atkısı üçüncü iplik olarak kullanılır. Anadolu'da desen atkısı, dokumanın sonuna kadar değişmeyecek şekilde belli çözümlerin üzerinden ve altından geçer. Kafkasya'nın zili dokumasında desen atkısı çözümlere sarılarak dokunur. Anadolu'da, zili tekniği ile yer yaygısı yanı sıra, heybeler, çuvalar ve torbalar gibi dokuma da dokunmaktadır. Zili'de kullanılan motifler tamamen geometrik ve soyuttur ve yalnızca Kafkasya'nın Bakü zililerinde, kuş ve hayvan figürleri da gözlenmektedir.

Anahtar Kelimeler

Zili Dokuma Tekniği • İran • Kafkas • Anadolu

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Introduction

The Caucasus is called an area between the Caspian Sea, the Black Sea, Azerbaijan province in Northwest of Iran and South Russia which are now divided into independent country Azerbaijan, Armenia and Georgia. This region has been an area until the independence of countries (1991). Anatolia is referred to Turkey, especially to the Asian part of the country. The three neighboring regions of the Caucasus, Iran and Anatolia have some common customs, history, art and culture. One of the common arts of these three areas is hand woven, which can be seen among the people of the area. Carpet weaving, kilim weaving, jajim weaving, bag weaving and etc. are considered to be hand woven from them. Another piece of hand woven that is woven in three areas is zilu weaving. Unlike the other hand woven, zilu does not have the same characters in the three regions, and in mentioned regions, this is not known as a same name. Zilu weaving of each area has its own characteristics. These characteristics include the weaving technique, the raw materials used, the design, the color, the type of application. In this paper, we try to identify the three areas of zilu weaving separately and then analyze the weaving structure based on the knowledge, and as a result, a comparison will be made among the zilu weaving of the three regions.

Paper Goals

1. Recognition of the Caucasian, Iranian and Anatolian zilu in according to their weaving techniques and motives.
2. Analysis and comparison of Iranian, Caucasian and Anatolian zilu technique.

Research Method

In this paper, to obtain comprehensive information and better results, descriptive-analytic method is used. From this perspective, by analyzing the weaving technique of the three regions, the analysis of their characteristics has been studied. Data collection based on library studies and field research, all pictures are provided on the field research from 2013 to 2017.

Background Research

In this context, some research has been done on zilu weaving of Iran. Javad Ali-mohammadi Ardakani (2007) in his book **A Survey of Yazd's Zilu** has discussed about history of zilu weaving, required tools, zilu production, Inscription and motifs. Parviz Tonavoli (2002) in **Persian Flatweaves** book, he has dedicated a chapter for zilu weaving. Iraj Afshar and Parvaneh Pourshariati (1992) in an article titled "Zilu", has surveyed the history of zilu weaving and they referred to the oldest examples. Antette Ittig (1992) has studied on "a piece of zilu at the Islamic Museum of Cairo".

John Thompson and Hero Grandger (1995-1996) have written an article titled “The Persian Zilu Loom of Meybod”. Several master’s theses have also been written about Iranian zilu weaving at Ardakan University of Science and Culture. But none of these studies have been analyzed zilu weaving technique and have not drawn zilu technique. One of the reasons can be the being of more complex weaving technique. In terms of Azerbaijani zilu weaving, Roya Tagiyeva (1999) has written about this in her **Azerbaijan Carpet** book. Latif Kerimov, W. Zollinger and Siawosch Azadi (2001) have also written a short overview of zilu weaving in the book of **Azerbaidjanisch- Kaukasische Teppiche**. In the case of Anatolian zilu weaving, the oldest book is **Kilim ve Düz Dokuma Yaygılar** which was written by Belkis Acar (1975) and this book analyzed Zilu’s technique that is still used as a reference. Aysen Soy-saldi (2009) in her book has drawn flat weaves techniques and many others have researched theoretically about Anatolian zilu, but so far no comparison study has been done about these three regions on the zilu weaving.

Zilu Weaving

It is estimated that the zilu-*sili* word comes from Turkish or Persian origin. In Persian culture zilu also means taking up space in the other word means mat. Moein has written “the worthless mat covering the room”¹. Dekhoda says, “It is from the rug type”². Some researchers say the origin of the zilu is Arabic. According to Roya Taghiyeva, zilu comes from the word *zill*. *Zill* in the Arabic language means shadow. “The explanation for the use of the word *zill* may be the fact that the rug was used as curtain against the sun. This is confirmed by using *zili* as a ritual carpet, as well as the use of *ziluça* word for prayer carpets in central Asia”³. Zilu is a kind of flat weaves which is woven in different regions of Iran, Anatolia and Caucasus. Although we can see zilu weaving in all three areas, there are differences in their techniques, materials, colors and patterns. The zilues that are woven in Iran belong only to Yazd, Meybod and Kashan regions. Zilu as a mat, cotton yarn is used in the weft and warp. It is not a type of weaving for nomadic society. In the Caucasus we encounter a rug with S-shaped motif and weft wrapping (sumac) technique⁴. In Caucasus; Karabakh, Kazak, Baku, Shirvan are the main centers of zilu weaving. In Anatolia, the zilu is more commonly known as *sili* or *zili*. In Izmir, Manisa, Çanakkale regions, it is named zili, in Konya, Niğde, Aksaray, Kayseri’s environs name it zili- sili, çalma, çelme and also in Tokat, Amasya, Yozgat, Sivas region, zili, zilü, zilani, names are mentioned⁵.

1 Mohammad Moein, **Farhange Farsi**, Amirkabir Publication, Tehran 1382/2003, p. 1249.

2 Ali Akbar Dekhoda, **Loghat-nameh**, Tehran University, Tehran, 1339/1960, p. 7890.

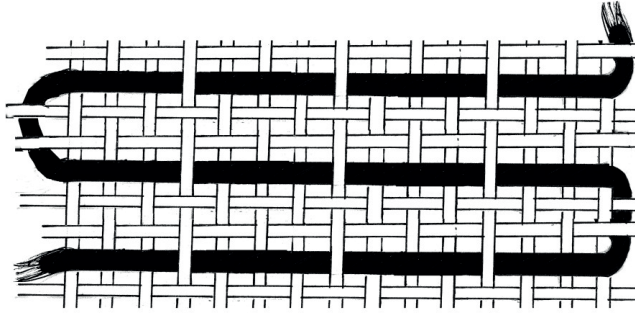
3 Roya Taghiyeva, **Azerbaijani Carpet (Encyclopedia)**, Sharg-Garb, Baku 2017, p. 103.

4 Anthony. N. Landreau, W. R. Pickering, **From Bosphorus to Samarkand Flat-Woven Rugs**, The Textile Museum, Washington, D. C. 1969, p. 13.

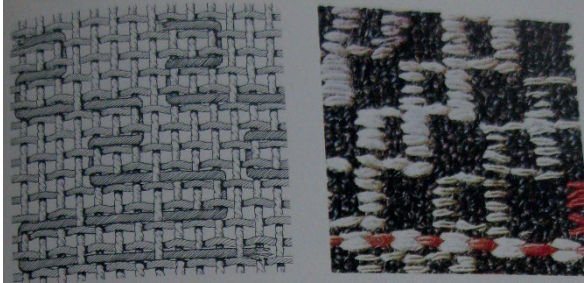
5 Bekir Deniz, **Türk Dünyasında Halı ve Düz Dokuma Yaygıları**, Atatürk Kültür Merkezi Yayını, Ankara 2000, p. 81.

Anatolia

In Anatolian zilu “besides weft and warp threads, colored pattern wefts are used”⁶. While the patterns were filled with 2-1, 3-1, 5-1 colored pattern weft, the only remaining warp is seen with vertical stripes on its face⁷ (G. 1). The zilu has different names according to the weaving type. If the pattern wefts are shifted to the right or left of the warp in each row, the pattern wefts create the diagonal lines on the surface of weaves and this is why it is called a *çapraz zili* (crisscross zilu) (G. 2). If the pattern wefts form small motifs, it gets a name *seyrek zili* (sparse zilu) (G. 3). *Konturlu zili* (contoured zilu) (G. 4) creates motifs in the form of frames and *damalı zili* (zilu with checkered design) is another one (G. 5). In Anatolian zilu technique, the pattern weft is wrapped the warps, when they are more than five warps.



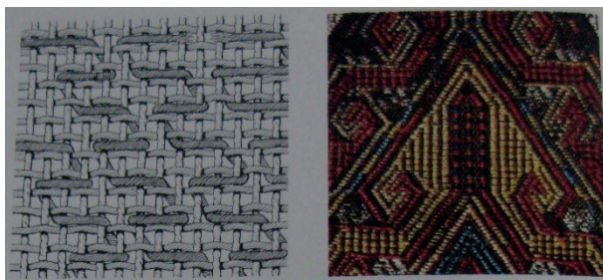
G. 1: Anatolian zilu technique (drawing by Ashkan Rahmani)



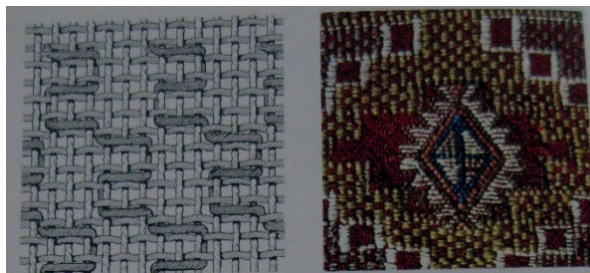
G. 2: *Çapraz zili* technique (Acar Balpınar 1982: 64)

6 Neriman Görgünay Kırzioğlu, *Türk Halk Kültüründe Doğu Anadolu Dokumaları ve Giysileri*, Türk Halk Kültürünü Araştırma ve Tanıtma Vakfı Yayınları, Ankara 1994, p. 33.

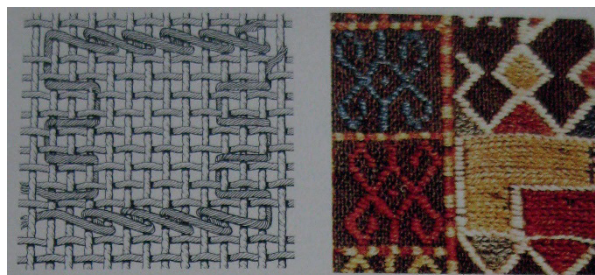
7 Belkis Acar Balpınar, *Kilim, Cicim, Zili, Sumak, Türk Düz Dokuma Yaygıları*, Eren Yayınları, İstanbul 1982, p. 63.



G. 3: *Seyrek zili* technique (Acar Balpınar 1982: 65)



G. 4: *Konturlu zili* technique (Acar Balpınar 1982: 67)



G. 5: *Damalı zili* technique (Acar Balpınar 1982: 66)

According to some views, despite the quick weaving of the zilu, it is not used frequently than other techniques due to the two reasons:

1. There is a limit due to technique to create pattern and the emergence of each pattern requires a large group of four – warp units.
2. The structure is weak, even thicker ground can be easily removed from the place where thin ground wefts are used and crossed with warps⁸.

Zilu weaving is more common in the Western Anatolia (Canakkale, Balıkesir, Ber-

8 Marla Mallett, **Woven Structures: A Guide to Oriental Rug and Textile Analysis**, Christopher Publication, Atlanta 1998, p. 92.

gama, Aydin, Manisa), South Eastern Anatolia (Adana, Gaziantep), South Anatolia (Toros Mountains, Mut, Silifke) (G. 6a, 6b) Nomads in the Central Anatolian Environments such as Eskişehir, Konya, Ankara, Kayseri and Turkmen settlement villages⁹. The weaving with zilu technique in the Sancakli nomads living in the vicinity of Kemalpaşa is called *oturğan dokuma* (sitting weaving). According to the form of the weaves, such as *oturğan kilim* (seated rugs), *oturğan heybe* (sitting saddlebags), *oturğan çuval* (sitting sacks) are given names¹⁰. In the Bahşis nomads living in Alanya environs, wool and goat hair are used as a weaving material. In this area prayer rug, sack, saddlebag (G. 7a, 7b), bag and floor covering are woven with zilu technique¹¹.



G. 6a: Zilu (çapraz zili), Toros Mountains nomads

9 Belkis Acar Balpınar, **Kilim ve Düz Dokuma Yaygıları**, Ak Yayınları, İstanbul 1975, p. 32.

10 Bekir Deniz, “Kemalpaşa (İzmir) Civarında Yaşayan Sancaklı Yörüklerinde Dokuma”, **Kemalpaşa Kültür ve Çevre Sempozyumu**, Kemalpaşa, 3-5 Haziran 1999, p. 139.

11 Bekir Deniz, **Türk Dünyasında Halı ve Düz Dokuma Yaygıları**, p. 96.



G. 6b: Deetail of G. 6a



G. 7a: Saddlebag with zilu technique, Silifke region

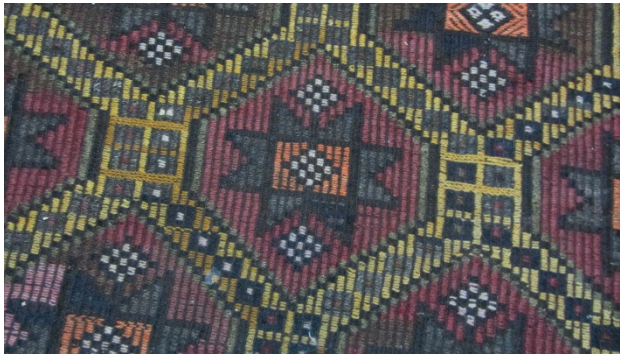


G. 7b: Deetail of G. 7a

Motifs are completely geometric in zilu technique. Hexagons, rhombuses, lozenges, ram's horn, hooks motifs are used continuously in different arrangements. The motifs develop in vertical - horizontal and diagonal lines and are shaped in geometric forms (G. 8, 9).



G. 8: Floor covering with zilu technique, Toros Mountains



G. 9: Detail of Anatolian zilu motif

Caucasus

In Caucasus, Azerbaijan is a main center of hand-woven production that is why in this section some names are given in Turkish. In this area, flat weave material is usually wool but in Caucasian carpet cotton is also used, although woolen material is preferred. The use of cotton in flat weaves is not common¹². In Azerbaijan, the warp is called *eriş* and the weft is called *argaç*. A three-ply warp is sometimes preferred in this area. This property is also seen in the Caucasian carpets¹³. In Caucasus, flat we-

12 Bekir Deniz, "Azerbaycan ve Anadolu-Türk Halılarının Benzer Özellikleri", *Atatürk Üniversitesi Güzel Sanatlar Enstitüsü Dergisi*, S.18, 2007, p. 23.

13 Siawosch Azadi, Peter. A. Andrews, *Mafrash, Woven Transport Packs as an Art form among the Shah-sevan and other Nomads in Persian*, Dietrich Reimer Verlag, Berlin 1985, p. 42.

aves include warp faced plain weave, rug, *palas*, *zilu*, *şadda*, *verni*, *sumac*, and *ladi*.

In the region of Caucasus, flat weaves such as *sumac*, *zilu*, *şadda* or *verni* are included in the three-thread weaving group of Turkish weaving arts. Different names are given for the techniques in different regions of Caucasus. The *zilu* technique named in Anatolia is called *verni* in some parts of Caucasus¹⁴. Some Researchers, however, call wrapping technique *verni* like a *sumac*¹⁵. The researcher, Eder, in his research on the Caucasian carpets says *zilu* is a special form of *sumac* technique¹⁶. Another researcher knows it as a supplementary weft technique¹⁷. In the meantime, Latif Kerimov as a first researcher of Caucasian weavings divided Caucasian *zilu* technique into several groups. Since this period Local researchers of Caucasian carpets have made similar classification on *zilu* technique¹⁸:

1. *Dolama*: wrapping: There are two types of this technique:

a) This technique cover the entire ground with 4/2 movement by wrapping the pattern yarn around warps like *sumac* technique. On the other hand, the next row is the same again. After each wrapping row, a ground weft is passed (G. 10).

b) Pattern yarn wrapped around two, three or four warps freely on the diagonal axes (G. 11).

2. *İlgaklı dolama*: The wrapping is applied on weft-faced or balanced plain weave technique. In this technique, designs are created when the pattern yarn is wrapped around three or four warps. Whereas in *sumac* technique, the pattern yarn wrapping around one or two warps. In Caucasus, horses cover, decorative ground cloths, various animal figurative weaves are generally woven with this technique.

3. The *zilu* woven with this technique is called *Sünbül* technique. The pattern yarn consists of two parts and two yarns. The pattern yarn wraps around to the second warp and then passes over two warps. The used two pattern yarns wrapping around the warps while cross each other. The outer appearance of this type of weaving is like a *sumac*. In *Sünbül* technique pattern is formed within one line. Because of its firmness the *Sünbül* technique is used on the upper and low edge of the pile carpet.

4. The weft or warp-faced weave is called the *zilu* technique in some parts of Caucasus but the warps of the weavings applied in this technique are dyed like wefts.

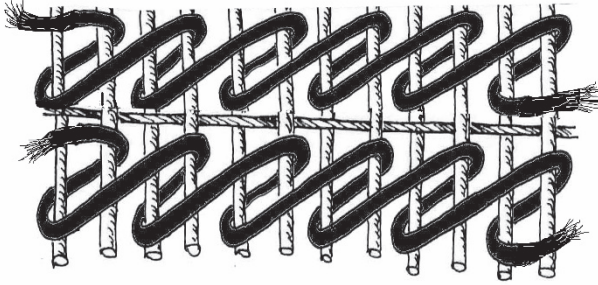
14 Doris Eder, **Orientteppiche Band 1: Kaukasische**, Battenberg, München 1979, p. 3; Azadi, Andrews, p. 35.

15 Roya Tagiyeva, **Azerbaijan Carpet**, Scientific Publication, Baku 1999, p. 89.

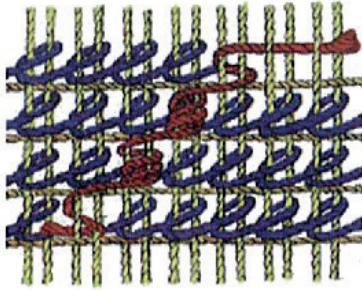
16 Doris Eder, **Orientteppiche Band 1: Kaukasische**, p. 408.

17 Alastair Hull, Jose Luczyc Wyhowska, **Kilim the Complete Guide**, Thames & Hudson, London 1993, p. 241.

18 Latif Kerimov, **Azerbaydžanskiy Kover (Azerbaijan Carpet)**, vol.1, Baku- Leningrad 1961; Roya Tagiyeva, op. cit, p. 85; Siawosch U. Azadi, Latif Kerimov, Werner Zollinger, **Azerbaidžanisch- Kaukasische Teppiche**, Sammlung Ulmke aus der Schweiz, Hamburg 200, p. 63.



G. 10: Caucasian zilu technique (drawing by Ashkan Rahmani)

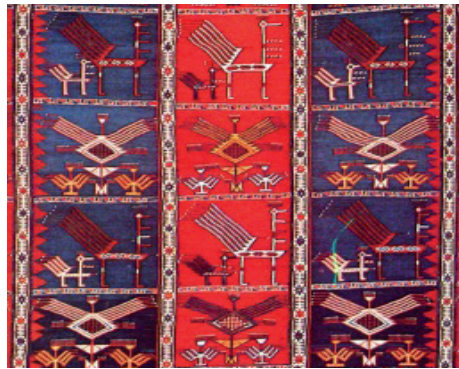


G. 11: Caucasian zilu technique (Tagiyeva 1999: 87)

In Caucasus, zilu is woven and named according to the traditional techniques of the regions, according to which the pattern is also different. Zilu patterns more similar to *verni*. While more bird and animal figures are seen in the zilu of the Baku region (G. 12a, 12b), geometric and symbolic patterns are preferred in Kazak region (G. 13a, 13b). Karabakh zilu's are designed with geometric and floral motifs (G. 14a, 14b, 15a, 15b). Weft is generally red in Caucasian zilu and in the Baku group there is also red and blue.



G. 12a: Caucasian Zilu, Baku group
Azerbaijan Carpet Museum, Baku



G.12b: Detail of G. 12a



G. 13a: Caucasian Zilu Kazak group
Azerbaijan Carpet Museum, Baku



G. 13b: Detail of G. 13a



G. 14a: Caucasian zilu, Karabakh group



G. 14b: Detail of G. 14a
Azerbaijan Carpet Museum, Baku



G. 15a: Caucasian zilu, Karabakh group



G. 15b: Detail of G. 15a
Azerbaijan Carpet Museum, Baku

Iran

In the international sources and journals, there are less traces of the zilu of Iran, because zilu is not universally known and has not been marketed. Perhaps one of the main reasons for this is the raw material used in zilu, which is made from cotton yarn that is not compatible with the cold regions of European countries and is the most suitable substitute in hot and dry areas. Cotton cultivation is common in the desert regions of Iran. Indigo, which is the main dyeing material for cotton yarn, has recently been cultivated in these areas¹⁹.

19 Parviz Tanavoli, *Persian Flatweaves*, Antique Collectors' Club Ltd., London 2002, pp. 258-259.

In Iran, especially in the desert areas, one of the important uses of zilu is the mosque floor covering which is one of the reasons why zilu can survive (G. 15). Perhaps we can say that zilu weaving is the most difficult hand woven in Iran, so weavers can be woven without a carton. Heddle rod has a very important role in the formation of weaving structure. In this weaving the heddle rod used consists of two groups:

a) The heddle rod for ground weaving: The number of these heddles is two. At each row of the weaving, it should be replaced these two heddle rod, then one of two wefts is passed.

b) Pattern harness (G. 17) has two parts:

b-1) For field design: In this part, the number of harnesses depends on field design; it is varying from 7 to 70. For small design 7 heddle cords are used and for more complex design 70 are employed. The 13 cords are the most common.

b-2) For border inscription: The harness used for this part are separate from field design and geometric border patterns²⁰.



G. 16: Zilu weaving loom, Meybod

20 Jon Thompson, Hero Grandger, "The Persian Zilu Loom of Meybod", *CIETA Bulletin*, V. 73, 1995-1996, p. 29.



G. 17: Pattern harnesses and heddle rod on zilu loom, Meybod

In zilu weaving of Iran, selecting and raising the pattern harness is the most difficult process of weaving. This is carried out by the weaver (G. 18). At this stage, depending on the type of design, the pattern harness will be selected and then the first weft will be passed (G. 19). Crossing the wefts from over and under the warp depends on the type of design; the warps are usually one, two, or three (G.20a). The weaver should be known which one of the pattern harnesses is selected and raised. In the next step, the heddle rods of the ground weave are exchanged and then a second weft is passed through the warp, after that weft is beaten by the beating comb. This action is repeated for another colored weft. In zilu weaving of Iran, for each design, a separate technique is required, for example: (G. 20a, 20b, 21a, 21b).



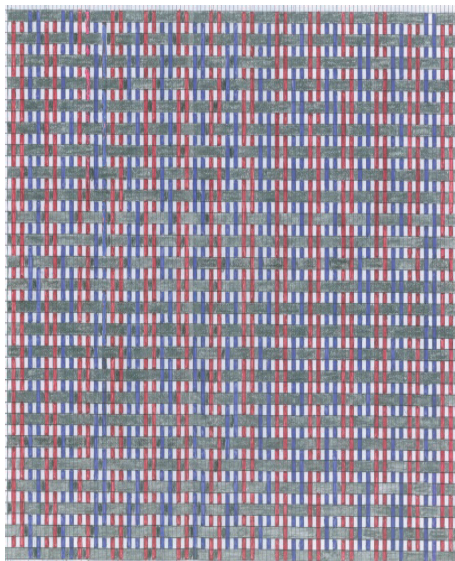
G. 18: Selecting and raising pattern harnesses



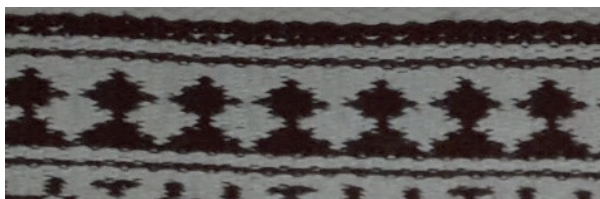
G. 19: Passing white weft through the warps



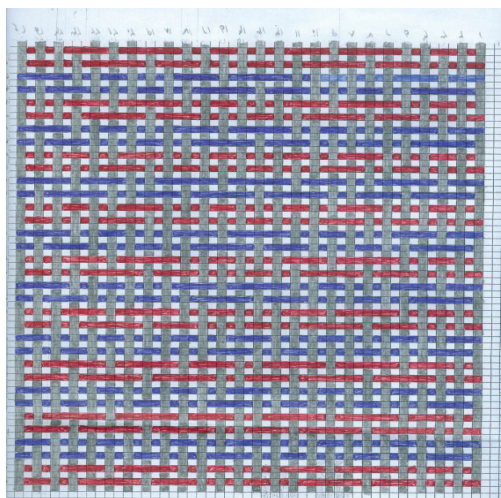
G. 20a: Pattern so called “zolfak topor”



G. 20b: The technique design of G. 20a



G. 21a: Pattern so called “modakhel”

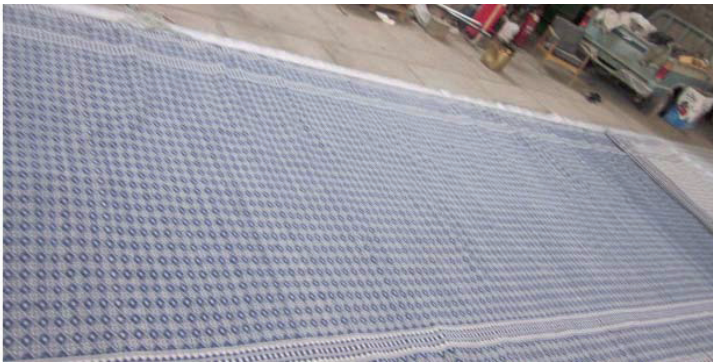


G. 21b: The technique design of G. 21a

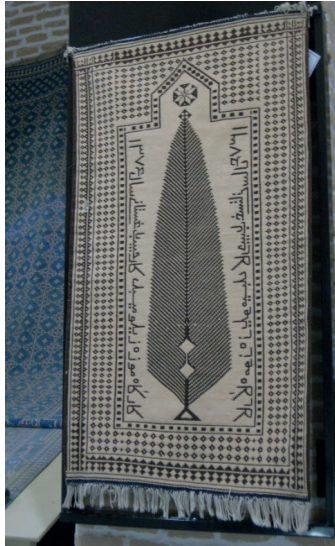
Motifs used in Iran's zilu:

The designs used in zilu weaving of Iran can be classified into two main groups and the motifs of both groups are geometric.

1. Repetitive design: The motifs of this group of zilu weaving are completely repetitive, symmetrical and more are interconnected motifs. More symmetrical are a quarter and one eighth (G.22). Due to the structure of the weaving and the type of heddling, the weaving of the various designs cannot be possible. If weavers desired, they can weave a variety of designs in the form of horizontal stripes just repetition of one motif in a stripe. The variety of motifs depends on the number of heddle rod. On the other hand, since the woven motif is memorable and without a design carton, the number of created motifs cannot be much.



G. 22: Repetitive design, Meybod



G. 23a: Prayer zilu, Meybod Zilu Museum



G. 23b: Detail of G.23a

2. Prayer zilu: Another design used is prayer zilu design. The pattern is woven in the form of symmetry and the motifs used in it are also symmetrical (G. 23a, 23b). The use of these zilues is more common in the mosques.

Inscription weaving is a piece of decorative elements of zilu border, which can be seen in some zilues. These categories are woven for specific purposes. Zilu's inscriptions weaving, like motifs, reflect the cultural and social behavior of the people

of Yazd. Belief in good deeds and public works, attention to religious issues, The interest in the durability of nicknames and most importantly, historical record are some things that are seen in the inscriptions²¹. The text of the inscriptions consists of common phrases and sentences; pray for endowment and curse on those who disobey the endowment, where zilu was dedicated there, weaver name, weaving date, place of production or weaving, zilu can not be removed from donation. Due to the type of heddling, it is difficult to weave a inscription on the horizontal border and because of this, inscription weaving is only woven on longitudinal border.



G. 24a: Prayer zilu, Meybod Zilu Museum



G.24b: Detail of G. 24a

21 Javad Alimohammadi Ardakani, **A Survey of Yazd's Zilu**, Academy of Art Publication, Tehran 2007, p. 39.

Comparison: Similarities and Differences

Zilu is a term used in the weaving field of Anatolia, Caucasus and Iran, but it is technically different with the meaning and application by the people of three regions. In all three regions, zilu is considered as flat weaves and in all of them, in addition to the warp and weft third yarn is employed. This third yarn of weaving is used in various forms. The structure of Iranian zilu is completely different with two others. In this weaving there are two sets of complementary wefts that exchange positions, alternating between the face and back of the weaves. Mentioned wefts have two different colors and the rate of use of these two wefts is equal. The motif is created by changing the two colors of the double weft, reversed from dark on light to light on dark which means reverse coloring²².

In Anatolian zilu weave, the third yarn is considered as a pattern weft and the use of this weaving yarn differs from the other two regions. In the Anatolian zilu, the pattern weft is passed above and below the previously mentioned warps. This system continues without changing to the end of the weave. In Anatolia, there are different storage weaves like sack, saddlebag, bag, and floor covering with the zilu technique, whereas in Iran and Caucasus generally with zilu technique floor covering are woven. Zilu technique in Iran is more complicated than other two regions and only one technique can be applied, while in Anatolia and Caucasus in addition of zilu technique, a couple of another technique (weft wrapping and slit tapestry) may be used.

In all parts of Azerbaijan, zilu is not technically and namely the same. In different regions of the Azerbaijan, zilu has different techniques. Zilu weaving is more of a weft wrapping, in addition to the thread of warp and weft, third yarn also used.

In all three countries, zilu is woven on a vertical loom. However, there are a few different in appearance of looms. Looms are made from wood in three countries. The tools used are somewhat similar.

Materials used in zilu weaving in Iran are all made of cotton yarn and are compatible with rural life and agricultural society and are special for dry and desert areas. In Azerbaijan and Anatolia, woolen yarn is used, and in some cases hair¹ is used. It is proportional to livestock and livestock production. Zilu weaving in Iran is limited in terms of color and is usually used in two colors: blue-white, brown-white, red-white, green-red. According to the pioneers of the field, in the past, the number of pairs of colors was even higher, which has been slowly decreasing over time. "Among these colors, zilues that are woven in blue and white are only used in mosques and shrines"

22 Annette Ittig, "Notes on a Zilu Fragment Dated 963/1556 in the Islamic Museum Cairo", *Iranian Studies*, V. 25, 1992, p. 38; Hans E. Wulff, *The Traditional Crafts of Persia*, Cambridge, London 1966, p. 211.

²³. Based on samples from the Zilu Museum in Meybod and samples remaining in other museums, blue-white zilu are more ancient.

The color of Anatolian zilu, like the other hand-woven flat weaves, is between four and eight colors. In some parts of Azerbaijan, zilu is a kind of hand woven that in addition to wefts, warps are colored. The color of Azerbaijani zilu has at least five colors.

Comparison of Zilu Weaving in the Three Regions

Subject		Iran	Anatolia	Caucasus
Loom		Vertical	Vertical	Vertical
Materials	Warp	Cotton	Wool, Hair	Wool, Cotton
	Ground Weft	Cotton	Wool, Hair	Wool
	Pattern Weft	Cotton	Wool	Wool, Silk, Cotton (for white pattern)
Color		Two colors (blue-white, red-green, brown-white, red-white)	At least five colors (blue, white, red, yellow, black)	At least five colors (blue, white, red, yellow, black)
Pattern		Geometric abstract	Geometric abstract	Geometric abstract, Herbal designs, animal designs and birds
Weaving areas		Yazd, Meybod, Kashan	Manisa, Izmir, Canakkale, Konya, Nigde, Aksaray, Kayseri, Tokat, Amasya, Yozgat, Sivas, Silifke (it is woven in the most areas of Anatolia).	Shirvan, Baku, Kazak, Karabakh
Area of use		Floor covering in house and mosque	Floor covering, blanket, sack, saddlebag	Floor covering, Curtain, blanket
Weavers sex		Male	Female	Female
Weavers Group		Townsmen and villager	Villager and nomads	Villager and nomads
Place of weaving		Workshop, home	Home	Home

Conclusion

With surveys conducted in all three areas, zilu weaving is one of the flat weaves hand woven that are woven on a vertically wooden loom. Zilu weaving of each area

23 S. Janebollahi, "Zilu Weaving in Meibod", *Miras Farhangi*, V. 3,4, 1991, p. 82.

with its own specific structure and color is different from one another. Zilu weaving of Iran is a more complex structure than other two regions. The type of design has a close relationship with the type of heddling and the number of heddle used, while in zilu weaving of Anatolia and the Caucasus, heddle is not affected. In three regions, zilu is woven without a carton. The applied motifs are completely memorable and geometric, and this is due to the weaving technique. The raw material in Iran's zilu weaving also varies with the others²⁴.

Although the zilu of Iran is not favor in the world markets, but it has been used in Iran to spread the floor of religious sites, especially mosques in tropical regions. This has made it possible for the zilu weaver co-operative to make its manufacturing workshop more mechanized and more productive.

Different structure of weaving with same name is not used only about zilu weaving but the same words are seen with different meanings in some regions. For example: *jajim* weaving in Iran and Anatolia. In Iran, *jajim* weaving is only referred to warp faced woven, while in Anatolia in addition of warp faced woven, it is also referred to as *jajim* by the use of supplementary weft. In some parts of Anatolia, zilu is called *çelme* and in another area *jajim* is named *çelme*. Applying the same terminology in neighboring civilizations can be a sign of the cultural and ethnic origins of different ethnic groups.

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24 In some regions of Turkey (Mediterranean region, southeast Anatolia, southwest Anatolia) warp and ground weft are made from hair.

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