



ReSM



wed beauty and heritage



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Resm: Beauty and Heritage

Resm jewelry presents a modernist interpretation of ancient Azerbaijani ornamental patterns and symbols.

More than a fashion accessory, Resm pieces are a link to the culture, traditions and, above all, spirit of Azerbaijan. With its timeless character and superb craftsmanship, Resm jewelry allows the wearer to transcend mere fashion trends and enter a realm of relived ancestry.

All Resm pieces come with individual descriptions explaining the design's historical context, the origin of ornaments and traditional patterns. These unique and exclusive artifacts make an ideal gift for anyone with a natural penchant and affinity toward beauty and heritage.

At Resm, we believe in creating timeless jewelry of the highest integrity. Our pieces feature a 14K/18K gold base as well as precious stones to enhance the overall aesthetic as well as intrinsic value of pieces.

Designs for men in Sterling silver are also available.

It is the first unique collection from Resm inspired by ornaments and designs of oriental carpets.

Enriched by close-to-carpets colours these hand-made jewellery pieces are designed to express matchless carpet designs and spread the word on the meaning and beauty of carpet ornaments and patterns. Each peace comes with a card which explains the meaning and history of an ornament it was inspired by.

Why carpets? Above all, I wanted to convey the value and traditions of Azerbaijani carpets through another art form and thus promote this cherished heritage. Jewellery seemed just the right medium to express preciousness of carpets.

And secondly... there is an interesting parallel. Carpet weavers reflect important moments of their life in carpets they make. In olden times, a girl could marry only after weaving a carpet as her dowry. I am sure she would inevitably communicate her feelings and hopes through a rug she was weaving. Jewellery is also highly expressive of life's milestones; it is presented to evoke feelings of love, admiration and amity. The idea behind this collection is precisely to tap into synergy between these two richly symbolic arts.

*Sincerely,
Rasmina Gurbatova*



Khatai



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MUGHAN - MEMLING GUL

Chanta



This model is inspired by hooked ornaments of Mughan carpets, known to carpet-makers as köhne nakhish ('old ornament'). The pattern is indeed very old, going back thousands of years and beyond Azerbaijan. Carpet masters claim that this pattern represents damgha ('brand, seal') and its 12 hooks stand for 12 years calendar cycles. In the middle of the 'old ornament' one can see either a eight-pointed star - a symbol of completeness or paradise. This ornament is also referred as a "Memling gul" named after Gans Memlin, Flemish artist of XV century, as he often used carpets with this ornaments in his artworks.

Square-shaped carpet bags (about 30-40 cm at the one side), piled or non-piled, have been traditionally manufactured in Azerbaijan. This model is inspired by these bags, decorated with the element called bala ('small') kataba, a cylindrical or otherwise elongated medallion. Pieces carrying this element were called katabali (literally, 'with kataba'). Small piece on a clasp-pin was inspired by margin patterns which are believed to represent S-symbol. S-shaped ornaments resemble funnelled flow of water and thus hint at a settled-down, ameliorated way of life or, according to other interpretations, at fertility and immortality.





MAFRASH



This piece of jewelry was inspired by ornaments found in “mafrash” in the early 20th century. Mafrash is a carpet product which resembles suitcase. The migratory lifestyle of the population played a significant role in shaping the Azerbaijani nation’s ethnographic specificity. This lifestyle was the primary reason why compact rug-like bags, especially mafrash bags were widely used for carrying loads using animals. Mafrash bags were also used in households for storing various utensils.

The ring was inspired by the Arjiman type of carpet. The central medallion is believed to be an improvisation of four rams’ horn motifs. Rams and sheep (*Ovis aries*) constituted the main livelihood of Eurasian nomads and, as such, symbolize fertility and wealth. The ring is also decorated by the images of opposing fantastic birds, tulips and S-element—all found in the same carpet. Some researchers suggest that S symbolizes a serpent or dragon, deriving ultimately from Chinese dragon motif. The other suggests that S-shaped ornaments resemble funnelled flow of water and thus hint at a settled-down, ameliorated way of life or, according to other interpretations, at fertility and immortality. Fantastic birds denote heaven and immortality.

ARCIMAN



Find your buta





Buta



This model is inspired by Mir carpets, a specimen of the Tabriz carpet school. It is decorated by buta (buteh), one of the oldest and most liked oriental designs. It was so popular with the British that they borrowed it from India and reproduced in their textiles. Since then it has been known in the West as the Paisley pattern, from the name of a Scottish town which became famous for these fabrics. The word mir derives from the honorary extension of buteh into mir-e-buteh, ('noble plant').

The meaning of buteh is interpreted in various ways from pine cone and palm crown to flame, which had religious significance as a symbol of immanence and eternal life. Thus, to give someone a piece decorated with buteh is akin to wishing long life and lasting memory.

Khari Bulbul

There are many beautiful stories about the Khari Bulbul flower; they say this tender flower only grows in Shusha, Garabakh and this is how one of the stories goes:

Wed to the Iranian Shah's son, the daughter of the Garabagh Khan missed her homeland badly. The prince set the homeland garden for his love to soften her sorrow: all trees and flowers that grow in Garabagh were planted here. The garden had all the plants except for the Khari Bulbul flower... which couldn't live a single day in a foreign land.



Chenar

Chenar suggests the purification, as chenar tree, which is often planted in mosque enclosures, sheds its bark.

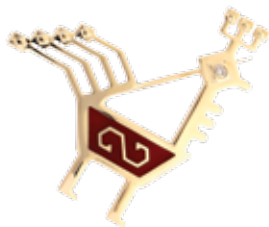
Wild Carnation

This item has been inspired by wild carnation pattern. This motif, called after the flower symbolises wisdom and happiness. It was woven by new brides as an expression of love and loyalty and a symbol of peace and the gardens to Paradise.



Peacocks

This item depicts peacocks widely used in carpets. This special one is taken from piles zili type of carpets. Birds in general are believed to represent the “water” element denoting “liveliness, vivacity”. Peacocks woven in carpets are believed to symbolize immortality.



Buta

This brooch is an interpretation of Shakh Abbas palmette decorated with the buta patterns. Shakh Abbas I, “the Great”, was the third Safavid ruler (1588-1629) who created splendid courts carpets workshops in Isfahan, his capital city. A full Shah Abbas design may include cloud bands, leaves and vases, linked by islimis.

Akstafa

The peacock decorates carpets woven either in Akstafa or Salyani region of Azerbaijan.



CHELEBI



This ring was inspired by the central medallion of Chelebi carpets from the Garabakh carpet school of Azerbaijan. The design of these carpets is truly unique, with a fascinating mysterious medallion in the centre. The medallion is thought to represent a double-headed bird believed to guard the Paradise in oriental mythology. A cruciform in the centre of the medallion symbolises four primal elements (earth, water, air and fire). The ring is decorated by fantastic birds often woven in the Chelebi rugs.

MALIBEILI



The model is inspired by Malibeili carpets of the Garabakh school. Curling motifs within the medallions resemble a Chinese cloud-band pattern which entered Azerbaijani carpet art with Tamerlane invasions at the end of fourteenth century.



Ipek Tikme



This item has been inspired by Ipek Tikme (silk embroidery) of Garabakh group of 17th century which is currently displayed at Victoria and Albert Museum in London.

Chii-Palas



This item is inspired by chii-palas, one of the types of pileless rugs produced in Azerbaijan since ancient times. The brooch is inspired by a little image of a dog or a fantastic bird woven in chii-palas.

PHOENIX AND DRAGON

This piece is modelled after the famous 15th century carpet from Gazakh, named "The Battle of a Phoenix with a Dragon" now displayed in Berlin. Phoenix expresses flamboyance and majesty, and Dragon stands for faith and strength in the Turkic tradition. Some interpretations have us believe that Dragon and Phoenix symbolize two elemental forces - fire and air. According to others, they are symbols of the benign power of, respectively, the Chinese emperor and empress and are believed to have been borrowed from China as an early example of Silk Route cultural influence.



GARABAKH KILIMI



These earrings have been inspired by the XIX century Garabakh carpet woven in Agdam. The central element of the carpet entitled “Kilim” is amazing for its expressiveness and beauty.

Heris



A specimen of the Tabriz school, the Heris carpet derives its name from the eponymous village.

This model features the figure of the person represented in the carpets. It depicts certain human actions, most commonly dancing, e.g. a person dancing with a handkerchief in hand. Some opinions suggest figure of the person was woven when family wanted or expected a baby.



Baby dragon



Pendant have been inspired by the dragon motif. According to expert's opinions, dragons have been woven in the most ancient carpets of Caucasus. Various cultures have different interpretations on the meaning of the dragon motif. For example, dragon is a symbol of loyalty, courage and strength in Turkic cultures.





Khan Tırme



The earrings were inspired by vine meanders complimented by ascending butas. This motif is the central element of the XX century carpet “Khan Tırme” woven in Agjebedi district of Garabakh. Khan means duke whereas tırme is a scarf fabric. Thus, according to interpretation this ornamental pattern was intended for duke’s scarfs.



Gochbuyuzu



Laley-Abbasi



Khurjun



Lechek Turunc



Sheyx Sefi



This model is inspired by central medallion of the famous Sheikh-Safi carpet, woven in 1539 under orders from the Safavid ruler Tahmasib I as flooring for the central mosque of Ardabil. It was bought by the British in 1893 and is currently displayed at the Victoria and Albert Museum in London.

Garagoyunlu



These pieces use ornamental elements of Garagoyunlu carpets (Ganja-Gazakh school) which are associated with and obtain their name from the so-called "Black Sheep" Turkic tribe. Compositions of these rugs vary. Often their middle ground accommodates a few smaller "lakes" with hooked edges and images of animal heads symmetrically arranged in between the "lakes". Opinions of carpet masters on what the heads represent run the gamut from two-headed dragons to ducks. Another interpretation says that the ornament is visually divided into three parts standing for three domains (from top to bottom): this world in the middle, the heaven on top and the underworld on bottom. Two birds in the middle might represent a man and a woman as two elemental beginnings.

Ejdaha

These cufflinks have been inspired by the dragon motif. According to expert's opinions, dragons have been woven in the most ancient carpets of Caucasus. Various cultures have different interpretations on the meaning of the dragon motif. For example, dragon is a symbol of loyalty, courage and strength in Turkic cultures.



A star rosette

This item has been inspired from the rosette which is used as a field repeat or the central motif, for example for Pirabedil carpet. Once used as a repeat this motif is called "field of flowers" and suggests a God's view of flowery field or an earthly view of the starry heavens. It also can be interpreted as snowflakes somewhere between heaven and earth. The earrings have also been decorated with S-symbol motives which are believed to be a symbol of funnelled flow of water and thus hint at a settled-down, ameliorated way of life or, alternatively, stand for fertility and immortality.



Gochbuynuzu

Four sides of the ornament known as "Gochbuynuzu" symbolise four sides of the world and four arcs represent ram horns. Rams and sheep (ovis aries) constituted the main livelihood of Eurasian nomads and, as such, symbolize fertility and wealth.



Elibelinde

This item is inspired by the motif Elibelinde, an image of a woman with the hands on her waist. Elibelinde is the symbol of fertility and abundance. The cufflinks are also decorated by two opposite birds often woven together with the motif elibelinde.

Hooked diamond motif



This item has been inspired by a so-called hooked diamond motif. This design, commonly produced by various Turkic and Iranian nomadic tribes, is widely used in Azerbaijani carpets. What exactly the motif represents remains a subject of a wide-ranging debate. Most probably, it is an exquisite representation of a stylised animal or bird figure. The motif is very expressive: its structural restraint has a persuasive force and allows for rich decorative elaboration.

Garagoyunlu

This piece derived from the ornamental elements of Garagoyunlu carpets (Ganja - Gazakh school) predominantly associated with and obtain their name from so-called "Black Sheep" Turkic tribe. Opinions of the carpet masters on what the image of bird in the carpet composition represent vary from two-headed dragons to ducks. Another interpretation says that birds might represent a man and a woman as two elemental beginnings.



Lezgistar

This star medallion decorates "Zeyva" and "Jam Jamli" types of carpets. This type of carpets can be found in Shirvan region, but they are more popular in North-East of Azerbaijan and Dagestan. The ornament itself is called "Caucasus star" or "Lezgi star".



Chelebi / Garabakh

These cufflinks were inspired by the central medallion of Chelebi carpets from the Garabakh carpet school of Azerbaijan. The design of these carpets is truly unique, with a fascinating mysterious medallion in the centre. Besides the Chelebis, this design is found in Barjid carpets of South Azerbaijan and nowhere else in the Orient. A cruciform in the centre of the medallion symbolises four primal elements (earth, water, air and fire).



Pomegranate Garden



Pomegranate is one of the powerful ancient symbols. This remarkable fruit is rich in symbolism and is found in numerous traditions and main religions.

In Judaism, the pomegranate is a symbol of righteousness because it is said to have 613 seeds, which corresponds to the 613 mitzvot, or commandments, of the Torah. In Judaism, the pomegranate represents fruitfulness, knowledge and wisdom. In Christianity, the pomegranate is a symbol of the resurrection and the hope of eternal life. In Chinese symbolism pomegranates symbolize fertility for this fruit is full of seeds.

There are several references to pomegranates in Qur'an. Legend states that each pomegranate contains one seed (aril) from the pomegranate in paradise. Like in many other applied arts, pomegranate is depicted in carpets throughout Asia and the Middle East. It is the symbol of fertility.

Leçek Turunc



Cubadli



8 element



Butali



Buluclu



Fantastic Birds



Kochak



Bagali

Afshan

These earrings are inspired by Afshan compositions. Though widely used in architecture, book design, embroidery and other forms of decorative arts, it is in carpets that Afshan patterns have found its most expressive medium. Carpets styles of note based on Afshan compositions are Khila-Afshan (Baku, Azerbaijan), Bijar (Georgia), Herat (Afghanistan) and a few others. Afshans are considered some of the most accomplished and splendid carpet compositions.

The ornamental elements in this model derive from patterns of the middle ground of the Afshan rugs, comprising spiralling tree branches that carpet-makers call bichek. Spirals are decorated with small and medium-size elements characteristic of the Afshans. Both simple and complex spirals finish with an element named sonluq ('ending'). Because it looks somewhat like a fish, Azerbaijani and Iranian carpet-makers call it baliq or mahi ('fish' in Azerbaijani and Persian, respectively).

Agacli (The Tree of Life)



These earrings were inspired by the carpet “Agacli”, Tebriz group. Tree design is very popular in carpets waving and often associated with “tree of life” design. Tree of life represents the connecting link between the three world levels of the ancient Orient: Paradise, the world of men and the world below. It was believed that these three were held together by a great vertical axis through the center. The idea of depicting the world axis as a tree is very ancient and is found in many art forms besides carpets.

The earrings are decorated with birds and deers often woven in Agacli type of carpets.

Buta With a Child



This item has been inspired by one of the variations of famous Buta motif – balali buta (buta with a child).



Kufic



Kilim



Kiashi



Ulduzlu



Leaf and Calyx



*Jacob Cornelisz van Coetsanen,
1519*



Shakh-Abbas



Dris



Pomegranate



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