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Original Research Article

Jewelry Design Based on the Female Characters in Shahnameh Ferdowsi[*]

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Abstract

Because of the entry of foreign patterns to the jewelry market, the need to produce artworks with a cultural burden and an emphasis on the identity of Iranian women is felt more than ever. Choosing Shahnameh composed by Ferdowsi can be a good source of inspiration. This study focuses on Rudaba, one of the women of Shahnameh, who has the most descriptions in this book.

This study was shaped based on the two main question1)how mythical character of Rudaba can be applied for designing jewelry, and how can storytelling approach be used for designing jewelry. Therefore, This study aimed to design jewelry for contemporary Iranian women based on an Iranian mythical woman (Rudaba) to introduce this archetype. In the storytelling approach, the focus is not on the function of a product but on its message. This study comprised two phases: In the first phase, mythology research was carried out and the story related to the selected character was narrated. To this purpose, first, women in Shahnameh were studied and the priority was given to the most widely described characters. Then, the symbols were selected and the stories were narrated using the classic framework and the second phase included ethnography and evaluation. This phase included identifying common patterns, developing a mood board, defining four stories for consumers and designing based on the stories and mood board, and finally requesting users to evaluate the designs and selecting the top four designs). Evaluating the artworks by users through rating showed that the designed jewelry can be used for introducing mythical patterns to a contemporary woman. The proper use of symbols in the designing and attention to the consumers' perceptions of the forms is important in evoking the concept of a symbol. Through storytelling, the ancient and mythical Iranian female symbols can be used in developing appropriate and desirable designs for contemporary Iranian women.

Keywords: *Women in Shahnameh, Symbols, Storytelling, Myth, Jewelry Design.*

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Introduction and statement of the problem

Consumers do not just buy a physical object, they buy and consume a set of signs and stories with the product. This is where identity and culture come into play. The best ways to convey the concepts are both narratives and narrative structures through which people choose these concepts and they live with them (Branzi, 2008, 127). Jewelry is one of the smoothest products through which cultural messages can be conveyed. Although their use is personal, they are always visible and represent the ideology and beliefs of the people who choose and use those symbols. Because of the growing interest in jewelry design in recent years, this industry needs to adopt culture-laden and principled methods in designing jewelry. Apart from their aesthetical and practicality, these methods need to use jewelry as a means to convey positive cultural messages and contribute to social growth.

Today is undoubtedly the age of storytelling whose origin goes back to hunting time. Early humans used images and symbols to engrave their stories on walls. Ever since the individuals have socially interacted with each other, stories have played a vital role in exchanging complex cultures and familiarizing people with knowledge (Zanjani & Farzaneh, 2012, 24). Each story should be able to interact with the audience, their interests, and worldview, and also explain why the audience should be interested in the story being told (Margolis, 2009, 33). By listening to the stories, people naturally seek to strengthen their beliefs and values. In other words, the stories reflect a collective agreement about a reality that is consistent with the beliefs of the users (ibid., 19-20). The stories of Shahnameh are a very rich source of Iranian heritage in which Iranian identity is reflected by myths. Shahnameh contains a major part of the myths, epics, and history of Iranian society. So far, it has played a key role

in conveying the identity elements of Iranian society. Iranian identity reflects emotional interest and commitment to cultural heritage, political heritage, and common Iranian descent (Yousefi, Hashemi, Sedigh Orei, & Bostan, 2012, 1).

Until now, Shahnameh has been studied in different fields from different perspectives. In this article, female symbols have been studied based on the descriptions of the sage Abolghasem Ferdowsi and the question of the present research is as follows: How can the storytelling and the mythical character of Rudaba be used for designing jewelry?

Understanding the status of women as jewelry users is of great importance. This study attempts to examine the characteristics and personalities of Iranian women in Shahnameh (Rudaba) and uses storytelling to design jewelry and evaluate its impact on users.

The women of Shahnameh can be divided into lyrical and epical groups based on their roles or characteristics. The largest number of women belongs to the lyric group. Examining the common characteristics among women in the lyric group shows that Rudaba has the most description in Shahnameh. For this reason, she has been chosen among the women in Shahnameh (Fig.1).

The attributes used in Rudaba's story reflect the feminine symbolic concepts in ancient Iran. These symbols have been the basis of jewelry design because these symbols can somehow evoke the positive characteristics of a mythical woman in contemporary women's minds. The compatibility of some feminist ideas such as the belief in women's independence, intellect and ability, and the possibility of their presence in the public area and other characterizations of women in Shahnameh, can help the contemporary artist Iranian feminism be inspired by the woman in mythology in Shahnameh (Paknia, 2006, 138).

In this article, in addition to the literary text,

the symbolism of ancient myths, ethnography, and the storytelling approach were used for designing. To this purpose, the customers in a store or an exhibition were provided with a brochure (containing the work's identity card and the necessary explanations) while receiving each piece of jewelry. The brochure[1] contained information about Rudaba's personality and its symbols. Each piece of jewelry had a specific name based on its features (for example, mother's necklace). The method of this research is as follows: first, the mythical character of Rudaba and its symbols were identified, and then, using the storytelling approach, the story of Rudaba's jewelry was narrated according to the pattern of classical stories. By choosing four models from the contemporary artist women, the characteristics, interests, and standpoints at jewelry in each group were determined, and a story was written for each group. In each jewelry's story, women were given a heroic role to fulfill their desires. Each jewelry was designed based on the story and symbols.

Research background

Several studies have been carried out in the field of jewelry design in recent years. Kermanshahi, in her thesis (2015) Designing jewelry based on elements of Iranian culture, Sabzevari (2015) in Jewelry design based on symbols in ancient Iranian art, Vaez Shushtari (2013) in Jewelry design based on Iranian symbols and signs, Seyedzadeh Kharazi (2009) in Designing a jewelry collection with the theme of ritual celebrations, have examined designing from different perspectives. In all the above studies, ancient symbols and signs have been used for designing jewelry. Beyraminia (2013) In her study, Design and manufacture of jewelry inspired by the characteristics of women described in Ferdowsi's Shahnameh (With a scenario-based design approach) designed jewelry based on the characteristics of women in the Shahnameh. These works were exhibited at the International Conference and Festival of Intangible Cultural Heritage[2], in September 2014 in Isfahan. Since the Composing of Shahnameh, many
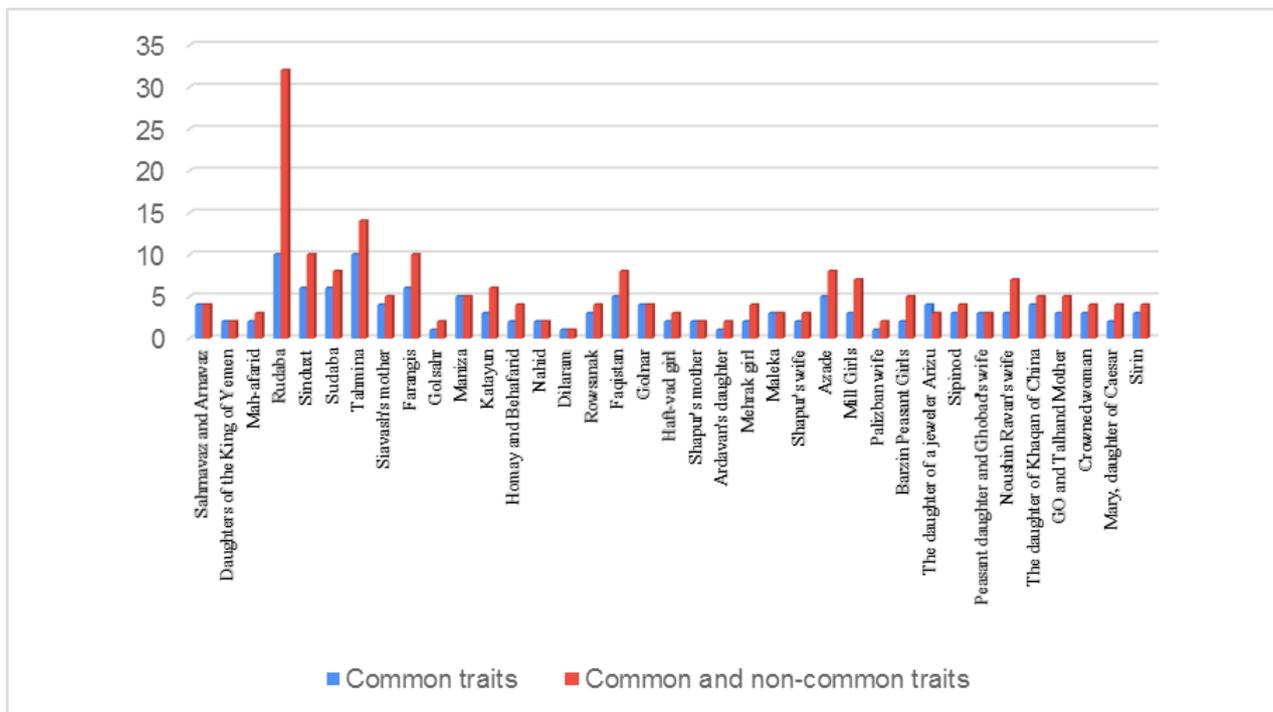

Fig. 1. Common and non-common adjectives used for the description of lyric women. Source: Authors.

authors and artists have been influenced by this national epic, and much research has been carried out on the women of Shahnameh with different approaches. Sadri (2013) a Contemporary painter, in her painting project, illustrated women in Shahnameh based on their characteristics. Beyzai (2011) showed the relationship between the women of One Thousand and One Nights and the women of Shahnameh with the goddesses in Iranian culture in his book, "Where are a thousand myths?" Etemadi (2009) in her thesis, The image of a woman in Shahnameh, illustrated the five mentioned characters. Omidfar (2007) in her study, Design, and manufacture of jewelry based on the knowledge of women in Shahnameh, designed a set of necklaces in the form of female figures according to the characteristics of the women in Shahnameh. Paknia (2006) in the article, A reading of a woman in Shahnameh studied women in Shahnameh through the lens of modern human rights. In The Enlightenment of Miao cultural art to modern design Design, Qing, Hong, & Xianfeng (2018), focused on ancient elements and attempted to introduce the symbols, decorative, and national and sacred elements of the city of Miao.

In this article, designers used traditional-national elements in modern designs. In designing, they used small, light, and simple pieces of jewelry than the traditional and large shape ones. They also tried to globalize it using modern techniques rather than copying the traditional- national culture. In Vernacular traditions in Norwegian jewelry design: past, present, future, Skjerven (2015), examined the relationship between Norway's role on the world stage and vernacular tradition in the development of jewelry design. He introduced handicrafts as an artistic tool for evaluating the characteristics of vernacular traditions. One of the studies on storytelling and its application in product design is Storytelling Branding in Practice (Fog, Budtz, Munch & Blanchette, 2010), which addresses the importance of storytelling in business and examines the impact it has on people.

Research and sampling methods

This study is qualitative. The data for this study were collected from the field, relevant documents, and the internet. For analyzing the data, both inductive and deductive approaches were employed.

Modern women were compared with the women in Shahnameh, assuming that the characteristics of the ideal woman can also exist in modern women. Women in Shahnameh were examined in terms of common features using the inductive approach. Rudaba was selected and its traits were compared to the selected model of contemporary women.

Selection of mythical character: Rudaba

Rudaba is one of the most important female characters in Shahnameh. This character has been described more than other women by feminine symbols such as fertility and the power of the ancient woman.

In Iran, belief in Mother Goddess is the first manifestation of mythology which goes back to the fifth millennium BC. The picture of the mother goddess has been found among the silk artifacts and motifs, in combination with the symbolic drawings of water, snake, sun, and moon on beautiful Iranian pottery of several thousand years old (Ismailpour, 2008, 9). The mother goddess, Anahita, is the daughter of fertility and reproduction and also has warlike characteristics. Venus or Anahita is the guardian angel of the water (Yahaqi, 1996, 416). The statue of Anahita is found alongside the symbolic maps of water, moon, sun, and snake. These symbolic elements can also be found in Rudaba's descriptions. In fact, Rudaba can be considered as the transformed form of Arədvī sūra- anāhita or Venus (Khosravi & Toghyani, 2010, 21).

Extraction of mythical traits and characteristics

Based on Rudaba's descriptions in Shahnameh, the following significant features and attributes were extracted. A pioneer in expressing love: "One of the manifestations and symbols of feminism or uncommonness is that choosing a spouse, marriage proposal, and the initiative of marriage and courtship is by women and not men" (Rouhalamini, 1991, 888). Long hair: Perhaps the power hidden in Rudaba's hair can be considered as a symbol of the authority of the ancient woman (Lahiji, 2002, 97). Moon: in Rudaba's descriptions, the words moon and as beautiful as moon have been mentioned (In Persian, the beauty of women's faces is compared to the moon). The geometric shape of the raindrops is the symbol of the moon and if the moon was represented as a human, it would be a sign of a beautiful woman (Dadvar & Mansouri, 2006, 57). Fairy: Fairy and moon are both signs of female fertility (Beyzai, 2011, 83). Narcissus flower: Rudaba's eyes are compared to Narges or Narcissus. Among the flowers, narcissus and lotus belong to the moon (Samadi, 2004, 34). Lotus: Lotus is a symbol of the sun, moon or birth, and death, and its flourishing has been a symbol of spirituality and fertility of the ground (Izadparast, 2006, 59). In Rudaba's descriptions, the words Khorshid (sun), Khorshidrokh (as beautiful as the sun), and Golrokh (as beautiful as flower) are used. Pomegranate: Seed pomegranate is a representative of blessing and fertility and a symbol of Venus fertility in Iranian culture and in Rudaba's descriptions the words Golnar (pomegranate flower), Nardan (Pomegranate seed), and Narvan have been used (Yahaqi, 2007, 166). Snake: Rudaba's hair is described as Coil within a coil and the snake is one of the images that is often a symbolic representation of feminine power and the principle of femininity (Lahiji, 2002, 225). "The snake is attributed to the most ancient goddesses (the goddess of fertility)." (Pope & Ackerman, 2008, 254). Cypress: The height and stature of Rudaba are compared to the cypress. "The cypress tree was first planted by Zoroaster. It is a symbol of the goddess of arədvī sūra- anāhita and a symbol of eternal greenery" (Beyzai, 2011, 100). According to the found symbols Rudaba is considered as a symbol of fertility and femininity as well as the power of the ancient woman.

Storytelling approach

Storytelling is a set of techniques for imagining the future. They help a designer to predict the future. In this way, the designer visualizes, reinforces, and expands the design while writing a story. In this way, he anticipates different feedback on his product, and with this foresight, he can design a product that can meet people's different needs during the time. Just like four elements of nature, namely water, wind, earth, and fire, elements of storytelling are four (Table 1). There is no specific method for better storytelling because different factors contribute to storytelling. Any story needs to address a specific audience in a particular situation. Each storytelling needs some major elements (Fog et al, 2010, 32) described in Table 1.

A story usually begins with the main character or hero who pursues a goal. For example, Robin Hood fights for justice and freedom in England. This hero has one or more supporting friends. He also has special skills, extraordinary ingenuity, and archery skills that help him achieve his desires. The hero's journey is not devoid of problems. Always an enemy tries to act against the hero and this results in a conflict. The beneficiary in this story is England and especially the poor and oppressed people of Prince John. In summary, this is an example of a classic plot (Table 2) that shapes the structure of the story. To see whether the story has coherent characters, the classic myth

Table 1. The main elements of storytelling. Source: Fog et al., 2010, 40.

The main elements of storytelling	function
Message	It states the purpose of telling the story.
Conflict	The force that is against the hero and disturbs the harmony.
Characters	People who play a role in the plot.
Plot	It is the course of the story from beginning to end.

Table 2. The pattern of classic stories. Source: Fog et al., 2010, 40.

Benefactor	Goal	Beneficiary	Sponsor	Hero	Enemy
King Rich-ard	Freedom and justice	England and the poor who oppressed by Prince John	Little John and his happy men	Robin Hood	Prince John and the drug-gist

model can be used (Fog et al., 2010, 40). The pattern of making classic stories consists of several main parts. Goal: What is the reason behind making the desired products? Or what difference should the products make? Antagonist: What or who is against the products? The antagonist can be varied based on shapes, forms, or sizes. It can be either internal (lack of innovation) or external (pressure from competitors). Hero is a customer or product that often acts as a champion. What are the characteristics of a hero? It should be mentioned that the hero can be a customer (a consumer) who seeks to achieve a goal. Supporting role means who helps the hero to reach the goal and often acts as a supporter. How does the product go against a dragon? If the user (the customer) is the hero, the supporting role can be a product or service that helps him achieve his dreams. Benefactor: in this regard, a benefactor is often the creator of the products, as the hero is so. The benefactor helps the user to achieve his dreams. On the contrary, the beneficiary is one who benefits from the situation when the hero achieves his goal. Customers usually fall into this category. The last one is the message of the story. Every story is open to interpretation, and that depends on the person who hears the story, but both story and its ending are also important. As a storyteller, one must be precisely aware of the listener's interpretation (ibid., 90 &152). In Table 3, based on the structure of the classical pattern, these pieces of jewels stand for a hero attempting to eliminate anomalies.

Ethnography and pattern identification

To construct the story, data was obtained from the target group through interviews, observations, or questionnaires. The stories were made based on the needs and beliefs of the users and social and cultural perceptions as well as personal perceptions. Twelve females between the ages of twenty-five and forty were randomly recruited through convenience sampling. Twelve people were selected as the subjects of this qualitative research. The minimum age of the subjects was twenty-five. The purpose was to select those who have the opportunity to participate in society, the maximum age was forty because women at this age are different from their younger counterparts in terms of tastes. The subjects were asked to answer these questions: What designs are you interested in? (e.g. Decorative designs, modern and a combination of both). Why do you use jewelry? and write down how you feel about using jewelry.

Based on their opinion about the use of jewelry,

Table 3. The story of Rudaba according to the pattern of classical stories. Source: Authors.

The story of Rudaba					
Benefactor	**Goal**	**Beneficiary**	**Sponsor**	**Hero**	**Enemy**
Rudaba's jewelry	Preserving the identity of Iranian women	Iranian Women	He dares to advance goals/ use symbols in the design	Iranian woman / Rudaba's jewelry	Lack of self-confidence / abnormally/ foreign jewelry

four patterns emerged. The selected subjects were requested to provide the authors with their favorite designs, the jewelry they use, and the environment with which they interact. These images were used for developing a mood board for each of these individuals. To recognize the patterns, 4 to 6 patterns need to be extracted as long as no software is used, and there should be a one to one correspondence between stories and patterns in terms of number. Each pattern helped the authors to generate ideas for the stories. In the stories, Rudaba's personality traits were extracted and used in the patterns. The characters, stories, and symbols extracted from Rudaba's descriptions formed the basis of the design. Tables 4 to 7 provide information on each of the patterns, drawings, and poems related to Rudaba's descriptions and show how the jewelry was designed based on the descriptions.

Conclusion

Rudaba is a beautiful and true lover who has feminine power in expressing love, choosing a spouse, and helping the beloved and the mother of an Iranian hero. Among the symbols of Rudaba, Moon, Cedar, fairy, lotus, pomegranate, snake (i.e. the symbols of femininity and related to Venus) were selected. Then, using the storytelling method and in accordance with the pattern of classical stories, the story of Rudaba's jewelry was described. on the other hand, among contemporary women, 12 were selected as the subjects of this

study, and after the interview and based on the common characteristics of these women, four models (characters) were selected. Based on the data obtained from each pattern listed in Tables 1 to 4, four stories were written. Finally, the jewelry was designed and made based on Rudaba's stories, motifs, and symbols. To evaluate the works made, twelve subjects were asked to answer a questionnaire developed for this purpose. In this questionnaire, the subjects rated their idea on the Likert scale ranging from one to seven. Without knowing which jewelry was made for which group, the subjects rated each jewelry on a scale of 1 to 7 in relation to the "feminine strength, endurance, femininity, and beauty, femininity and motherhood" options. Then the best works in each of these groups were determined (Fig.2). By summing up the users' points, the artwork featuring beauty and femininity received the most points, and one of the works of the mother group was placed in the power and femininity group. In total, the jewelry chosen by the users in each group matched what was designed for each group. Rudaba jewelry is in the role of a hero who has attracted the attention of Iranian women to the mythical woman so that they can realize the strength of the ancient woman. The introduction of this culture-based design allows Iranian women to interact with the mythical archetypes and female heroes and become eager to explore aspects of female power in their culture and mythology and to become interested in their cultural possessions.

Table 4. Mood board, story, and design of the first pattern. Source: Authors'Archive.

Mood board, story, and Jewelry in the group of power and femininity

Mood bord		Design: Likes Islamic lines and decorative and plant designs. Jewelry: She considers jewelry as a friend.

story			
	Arezoo was sitting in the interview room and waiting. .	She was holding her necklace in her hand.	Her sister had given her this necklace as a gift not to find herself alone and to remind her that she is strong enough to face the problems.	A man came out of the room and the secretary pointed at her. She took a deep breath and entered the interview room with a smile.

| **Jewelry in the group of power and femininity** | Due to the role of jewelry in the story, the design of a snake or long hair was used to evoke power, and female symbols (drops and lotus) can also be used in combination with snakes and long hair. As the above necklace had an accompanying role, a sculptural design was used.
Based on the personality of the character 1, arabesque traceries and plant forms were used

Then from her lofty cypress-form she loosed
A lasso, such as none could plait, of musk.
Then from her lofty cypress-form she loosed
A lasso, such as none could plait, of musk;
Coil within coil it was, and snake on snake;
Strand over strand it lay upon her neck (Ferdowsi, 1905, 269).

In this design, the hair looks like a snake, and a flower crown, petals, and flower ovary are also used.

A teak in stature, ivory in hue,
Crowned with a crown of musk,a thing divine.
Compact from head to foot of rose and jasmine,
While over it Canopus of Yaman
Is shining (ibid., 266). | |

Table 5. Mood board, story, and design of the second model. Source: Authors'Archive.

Mood board, story, and Jewelry in the group of Resistance

Mood bord		Design: she loves modern and traditional designs to be combined. She also loves nature-inspired designs and curved lines.
		Jewelry: She likes to use jewelry that gives her a sense of self-confidence and power to get things done.

story

Mahtab had climbed so high that she did not dare to climb. She was so much scared He saw several climbers were climbing up easily.	She stopped for a while and took her necklace in her hand.	She recalled that the Rudaba necklace represents the power of an ancient woman.	She closed her eyes for a while and felt the power within her. She took a deep breath and continued on her way.

Jewelry in the group of Resistance	This design represents the gem around which the snake is wrapped. This gem is the metaphor of Rudaba and snakes represent her hair as well as feminine power.
	Her head is all a-twine with ambergris and musk, her person all a-shine with jewels (Ferdowsi, 1905, 266).
	In this design, Rudaba's hair is likened to a snake. Based on the personality of the second character, it can be interpreted that snakes give power and support to its user because they are supportive of the gem.
	Coil within coil it was, and snake on snake; Strand over strand it lay upon her neck (ibid., 269).

Table 6. Mood board, story, and design of the third model. Source: Authors'Archive.

Mood board, story, and Jewelry in the group of Beauty and femininity

Mood bord

Design: She prefers ornate designs.

Jewelry: She likes to use jewelry that suits her mood and lets her feel feminine and beautiful and relaxed.

story

Bahram suggested Nahid the one with Versace design	Nahid's eyes stopped at a necklace. The seller explained that this is Rudaba's necklace, which is made of female symbols.	Bahram said, "Take up the brand!" Nahid said:" I am very interested in these symbols and I would even like to know more about them."	Bahram said, "So it is definitely worth it." Nahid imagined a mythical woman throwing her long hair down from the top of the palace.

Jewelry in the group of Beauty and femininity

This design is inspired by Lotus and its chain is based on the snake.

He hath a daughter in his house whose face
 Is fairer than the sun
he going toward his women's bower beheld
Two Suns within the hall; one was Rudaba,
The fair of face, the other was Sindukht
 (Ferdowsi, 1905, 257).

The design is based on the descriptions of Rudaba's long hair, which is described in bends and knots.

Her locks and ringlets are like musky mail
Where ' there is link on link' as one might say.
(ibid., 267).

The necklace is inspired by the pomegranate design and its chain is in the form of a snake. The use of three pomegranates in the design indicates that the word pomegranate is used three times in Rudaba's descriptions.

Her cheeks are like Pomegranate-blossoms,
 she hath cherry lips,
 Her silver breasts bear two
pomegranate-grains sun (ibid., 1905, 257).
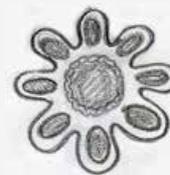
Table7. Mood board, story, and design of the fourth model. Source: Authors'Archive.

Mood board, story, and Jewelry in the group of Motherhood and femininity				
Mood bord			She likes to use jewelry which is the symbols of love and commitment. She likes a combination of modern and traditional designs. She loves geometric designs such as squares and irregular shapes.	
Story	Today was a frustrating day. When I entered the house, no one was there and I felt bored.	I entered the room. Suddenly, the children shouted, "Happy birthday mom!"	My son bought me a present. He said: "Rudaba is a symbolic necklace for all Iranian mothers."	My eyes were filled with tears. I thought of Rudaba as the mother of an Iranian hero and I was proud of myself.
Jewelry in the group of Motherhood and femininity	The design of this necklace is based on the personality of the character 4 and the shape of mother and child and its transformation has been done in the shape of a pomegranate and a cypress. From this moon-faced and silver-bosomed Cypress Will come a noble babe. The mighty lion (Ferdowsi, 1905, 321).			
	The front design is inspired by the shape of the cypress and the shape of the wig. For its chains, a woven or snake-like chain can be used. Meanwhile black-eyed and rosy-cheeked Rudaba - A cypress over which the full moon shone - Went to the roof (ibid., 266).			
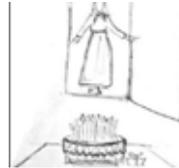
Jewelry pieces as the products, which have a significant symbolic effect, makes the user establish a personal relationship with the hero, and on the other hand, due to the feature of appearance and accompanying of the jewelry, this type of artwork has the possibility of challenging the consumers' mind. Therefore, Rudaba's jewelry intends to accompany the contemporary Iranian woman in her daily life and give her spirit and evoked vitality in her mind. As mentioned in the stories of this article, when the subjects received a gift or bought it, in addition to familiarity with the name of Rudaba, they also became familiar with the characteristics of each piece of jewelry and ancient symbols of femininity such as cypress, snake, and pomegranate. To achieve this purpose, a brochure containing the artwork's ID was provided at the time of the sale.

It can be concluded that the name and characteristics of each artwork and the proper use of the symbols in the design are effective in evoking the senses. In general, it is possible to use tools and methods such as storytelling to benefit from the ancient and mythical symbols for today's generation.

In summary, the proposed process of jewelry based on Shahnameh women can be summarized as follows:
• Phase I (Mythology Research):
• Studying female characters in Shahnameh and their characteristics.
• Prioritizing the characters.
• Extracting symbols based on the chosen mythical character and examining the challenges of today's society (based on the pattern of classical stories).
Phase II (ethnography and evaluation):
• Interview with users.
• Extracting and categorizing common patterns and define a few characters.
• Developing a mood board (based on their interests and opinions).
• Defining stories for sample characters.
• Final evaluation of the designs of the same users.
• Selecting top designs.
• In the end, according to the mythological characters, the following model (Fig. 3), can be used in similar research and it reflects the connection of mythological figures with the lives of people these days.

Future research can select other prominent women in Shahnameh. For example, warlike and wise women can serve as a good model reflecting active women in social arenas (e.g. female athletes). The symbols and features found in the story of Rudaba can be used in the decorative designs, such as clothes, belts, etc. and finally Rudaba's jewelry collection can be expanded under the name of Rudaba's brand. The designs in this article can be improved, completed, and be used in developing new designs.

The power of femininity   Resistance   Beauty and femininity   Motherhood and femininity

Fig.2.Tap of works based on the participants' selection Source: Authors' Archive.
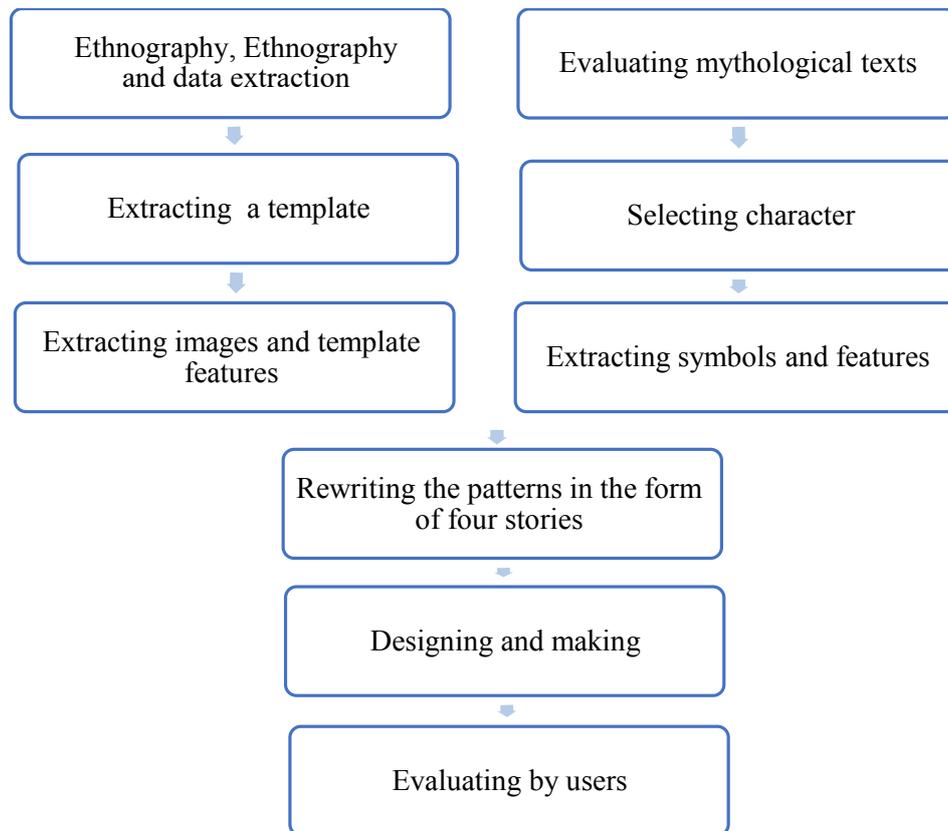
Fig. 3. Proposed model for jewelry design using ethnography. Source: Authors.

Endnote

1. Providing customers with a brochure containing the work ID with and explanations while buying the items or looking at any piece of jewelry can help them be familiar with Rudaba and her traits.

2. Presentation of Rudaba jewelry brochure along with a display of artworks in the exhibition and conference of the International Intangible Cultural Heritage Festival, which was held in 2014 in Isfahan.

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