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Clothing is one of the three primary needs of a human being like the other two—food and shelter. The earliest depictions of clothing are found in the prehistoric cave paintings from the Old Stone Age. What started as a basic necessity gradually became an important form of cultural identity. Clothes are not only used to cover the body but also serve as a significant nonverbal communication that establishes the cultural identity including a person’s community or country of origin at any given historical period. The online Oxford dictionary defines the word «Culture» as a word for people’s way of life. A culture is passed on to the next generation by learning. Culture can be seen in people’s writings, religion, music, costumes, cooking and what they do”. Costume is the spokesman of social and individual characteristics of the person, its aesthetic taste, character, age, gender the main features of the traditional costume do not change with time. The materials, technology, cutting, etc. may change but the general outline and shape do not change over eras. The readily identifiable aspect of traditional dress arises from a garment characteristic (such as its silhouette), a garment part (such as a collar or sleeve), accessories, or a textile pattern, any of which stems from the cultural heritage of the nation or the ethnic group wearing it. Often made in the family for personal use, traditional dress uses materials commonly available where the maker lives. These materials and styles are often assumed to have evolved in response to environments—wool in cold climates, cotton in warm. Today in many parts of the world, traditional attires are not worn on a daily basis; instead items are brought out for specific occasions, particularly weddings, religious rituals, festivals, folkloric dance performances, and historical reenactments. Over time, factory-made materials are commonly substituted for those once produced by hand in the home. Hand embroidery is reproduced by machine. It is also of note that men often adopt cosmopolitan styles while women, as carriers of culture, seem more inclined to retain aspects of traditional dress. What is called traditional dress might in the early twenty-first century be more correctly called ethnic dress, donned to express diverse identities and affiliations such as cultural pride or to make a statement about personal, aesthetic, and cultural values. ECO region encompasses 10 countries/nations. Every nation, every ethnic group in the ECO region has its own special style and clothes. There’s an unlimited list of these kinds of clothes throughout the ECO region which captivate any viewer’s eye. In this issue some of the most elegant costumes are presented.

Sarvar Bakhti
President of ECO Cultural Institute
Afghanistan is a country with a remarkably rich heritage, including a fascinating array of ethnic and regional clothing traditions. Afghanistan is the home to various ethnic groups, and most of these have indeed their own styles of garments and textile decoration. In the following lines, Rada Akbar and Najeeullah Farzad both artists from Afghanistan share their knowledge of Afghan traditional clothing with us during an interview.

What are the main features of national attire in Afghanistan?

Rada Akbar:

Traditional clothing in Afghanistan is generally loose-fitting. The types of clothes worn in Afghanistan are a reflection of the cultural composition of the country. Many of the traditional attires of the country are made out of light linen and are characterized by loose fittings. Among the most popular traditional attires in Afghanistan is the Pashtun clothing.

Najeeullah Farzad is Executive Director of Asia Culture House Afghanistan. He is also artist, writer, journalist and cultural and civil society activist.
Women typically wear a dress called Gand-e-Afghani (a hand embroidered dress for Afghan women made of velvet and colorful yarns), with loose-fitting pants, called a tunbaan, underneath that goes down to the ankles. A chadar (full-body-length covering) is worn to cover the hair. Traditional clothing for men consists of a peraahan tunbaan (shirt/pants) outfit. The tunbaan is made so that the waist is adjustable, and it is adjusted and held up using a cloth cord (ezaarband). Men also like to wear some sort of headgear, especially during formal occasions. The headgear differs based on the region the person is from. The most common form of headgear is a lungee (turban). There are numerous variations on how the turban is wrapped, each region has its own style. Today, in the major cities, such as Kabul, more and more young Afghans are wearing western clothes, and reserve their traditional Afghan clothing for special occasions, such as weddings or to celebrate major holidays like Nowroz or Eid.

Najeebullah Farzad:

Design is one of the main features of traditional clothes in Afghanistan and each region of the country has its own designs. The diverse designs of traditional clothing distinguish each region from another (or, more precisely, from one ethnic group to another). As Afghanistan is a mix of different peoples with different languages and cultures, the diversity in traditional clothing is very prominent and in this regard it is one of the richest countries in the region. Although the colors, the type of fabric,
the hand embroidery, the beadwork, the size of the clothes are also important characteristics, but the main features of the local clothes are in the overall design of the clothes.

**Does each region in Afghanistan have its own style of wearing? If yes, what are the major styles of regional or ethnic clothing?**

**Rada Akbar:**

Every ethnic group in Afghanistan has their own style of wearing. Even though they are specific in their own way but one can sense the inspiration from other ethnic groups and cultures. The colors and patterns play a main role in making each ethnic group’s style of wearing specifically special. Although not much ethnographic fieldwork has been done on traditional clothing in Afghanistan, one can sense the impact of geographical condition on the selection of colors and materials used by each ethnic group.

**Najeebullah Farzad:**

In my opinion, no. Each province does not have its own local dress, but each ethnic group has its own traditional dress.

If we divide Afghanistan into several groups, large and small, the people of Afghanistan include the following ethnic groups: Tajik, Hazara, Uzbek, Turkmen, Pashtun, Baluch, Arab, Pashayi, Pamiris, Ghezelbash, Kyrgyz, Tirahi, Gajar, Gypsy, Aimaq and other ethnic minorities. They become others. Accordingly, each people has its own traditional clothes and their clothes have a special beauty.

Anyway, there are similarities in the clothing of Afghan people; at least in design, color, which could be considered clothing subcultures. For example, the design of some Hazara women’s dresses in central Afghanistan is very similar to that of the Turkmen and Pamiris in the north and northeast of the country. It can be said that in general they all wear Perahan and Tunban(a traditional wide and loose pair of top and lower garment), Wasket (vest), headgear and Chadar (full-body-length covering).

**As an artist, what is your favorite regional clothing in Afghanistan? What about it impresses you?**

**Rada Akbar:**

It’s a hard question to answer as I love all the traditional clothes in Afghanistan. However if I have to pick one specific style I would go with Kuchi style of wearing. The color selection is fascinating and different hand embroidery is mixed beautifully and artistically. The art of bead braiding is quite specific and makes the design even more covering.

**Najeebullah Farzad:**

Personally, I like all the traditional Afghan clothes, from Gand-e-Afghani (a hand embroidered dress for Afghan women made of velvet and colorful yarns) to the Hazara shawls in the center of the country. The variety of colors is one of the main features in the local clothes of Afghanistan and this variety actually distinguishes the traditional clothes of Afghanistan from other countries.
In which national festivals or occasions people in Afghanistan usually wear their national or ethnic dress?

Celebrations and festivals are among the most important occasions when people all over the country wear their local and traditional costumes. In addition, Nowruz, Islamic holidays as well as local celebrations are other occasions in which people wear their local and traditional clothes.

Have you ever designed a dress inspired by the style of your national attire? If yes, how was it treated by critics and the public?

Najeebullah Farzad:

Yes, as a traditional costume designer, once I used Gul-e Seb (apple blossom) fabric in my designs, which is actually one of the main materials of traditional clothing common among most Afghan women, especially in the northeast, center and west of the country. Gul-e Seb Chadar is an old garment that is used as a special cover in most parts of Afghanistan. Fortunately, this
A dress has gained a lot of interest and we have produced dozens of models and made them available to traditional dress enthusiasts.

**You have initiated 'Abarzanan’ annual exhibition. How it contributes to the promotion of traditional clothing in Afghanistan?**

Rada Akbar:

In 2018, I started an annual art exhibition called 'Abarzanan,’ which means superwomen. Through the project, I select inspiring women and use fashion as a tool to create monuments to honor each woman’s contribution to Afghan history. Each piece carries an individual story of Afghan heritage, traditional and modern artistry, and women’s empowerment. One main goal of Abarzanan is to showcase Afghan traditions and culture, including embroidery. In addition, ‘Abarzanan’ hires Afghanistan’s female artists and craftspeople. The makers of the wearable monuments designed by Abarzanan are practicing a trade of Afghan cultural heritage that is at risk of being lost.

**You are the Executive Director of Asia Culture House Afghanistan. How it contributes to the promotion of traditional clothing in Afghanistan?**

Najeebullah Farzad:

Asia Culture House was established in 2013 to preserve Afghanistan’s cultural heritage. As a cultural institute, it has made outstanding achievements in major sections of culture and arts. Over the past 7 years, it has implemented various activities to preserve traditional dresses and support Afghanistan’s indigenous clothing, including holding apparel fairs, clothing festivals, relevant studies and researches as well as use of traditional clothing in other programs of Asia Culture House. Including its use in the Afghan Folk Dance Festival and other festivals.
The styles and characteristics of today’s Azerbaijani national dress have developed over the centuries. Artistic taste, cut, colour, religious symbolism and national tradition have all influenced Azerbaijani clothing. In-depth, comprehensive study of the changes in fashion over time is an important part of art criticism and relates to other areas of culture, such as architecture.

As Azerbaijan is one of the oldest inhabited parts of the world, clothing here dates back millions of years. The first clothes were animal skins wrapped around the body and developed over the years to become the sewn garments that we wear today. National costume emerged and developed as Azerbaijan travelled its long historical path. Different types of clothes have been recorded for posterity in drawings and other art forms.

Azerbaijan is as rich in culture as it is in natural resources, and this can be seen in the range of traditional Azerbaijani dress. National costume consists of under and outer garments and clothes for the upper and lower body. The underclothes include dizlik (trousers or an underskirt) and koynek (a shirt), while the outer garments are shalvar (two tapered trouser legs with a triangular gore inserted into the groin seam) and tuman (several skirts worn on top of one another), gofia (a tunic-like blouse) and arkhaliq (a tunic or shirt). In cold weather bahari or kulaja were worn over the arkhaliq with an eshmak, kurdu (woman’s sleeveless jacket, usually padded or furred), or kurk (sheepskin coat) on top. The outfit was finished off with a headdress and footwear.
When women went outside the home, they put on a chadra (chador) or charchab (scarf or shawl), wore chakhchur (a garment made of two trouser legs, each gathered at the ankle into a frilled cuff to which socks of the same fabric were sewn) and fastened a yashmak over their mouth. The cut of outer garments, especially the cut of the arkhaliq, and the colour combinations of clothes differed from region to region.

Azerbaijan women also had complete sets of ceremonial clothes, which were not subject to regional variations. As well as the garments listed above, ceremonial dress included a chapkan (a woman’s garment worn on top of a gown).

Twelve stages can be identified in the formation of Azerbaijani national costume. Each stage saw further development and improvement, corresponding to changing tastes and living conditions. At the same time each new stage stayed faithful to the roots of national dress. Outfits acquired their initial features during Safavid rule in Azerbaijan (1501-1722), but became more sharply defined by region when Azerbaijan was governed by its different khanates. Clothing became a local form of expression, and local styles became firmly established with no-one introducing alien elements. In Azerbaijan, as in the rest of the world, history, geography and function determined the form and colour of clothes. Clothes first of all reflected change in society. Simple forms of clothing, familiar to us since ancient times, were gradually replaced with more complex cuts.

**Colour harmony**

National craftsmen had a refined sense of colour, and the ability to choose shades of colour was passed down the generations. Tailors used expressions such as “loud red” (alishdim-yandim), “scarlet and green are on friendly terms” (al ile yashil khosh yaran), “red and yellow, on the lookout” (girmizi-sari, chigirma bari), “white and yellow, good for a dog” (ag ile sari it yasari), which show their careful combination of colour and rejection of clashing tones. This can be clearly seen in the colour palette of Azerbaijan’s national
dress. The details and colours in all outfits, whether for the rich and aristocratic or for simple country people, were chosen after careful consideration and random elements were condemned. First of all, colour was guided by the choice of material. The colours and shades used in each complete set of clothes, and in decorative applied art used in daily life, particularly carpets, were selected and co-ordinated as a comprehensive whole with the colours of the geographical environment. The colours of an outfit helped to create a first impression and mood and to express an opinion or intention. This led to the expression “clothes count for first impressions only”. The choice and combination of colour is the main way in which the wearer presents themselves. Details of colour combine in outfits and colours are arranged compatibly. This is colour harmony. Colour harmony was considered a basic requirement in carpet weaving, miniature art, book decoration and other applied arts as well as in fashion.

**Individual garments**

Let’s take a quick look at initial and more recent developments in Azerbaijani clothing. The history of the dizlik under garment (pants or an underskirt) and the outer shalvar and chakhchur begins long before our era. The first images of these clothes for
the lower body can be seen on the rock carvings at Qobustan. These drawings date to the 8th century BC and to the first millennium BC overall. They show the first images of the shalvar (trousers) which later appeared in Azerbaijan.

Women wore three and sometimes as many as 12 tuman or skirts which were outer clothes. The skirts were sewn from the same fabric as a shirt or arkhaliq and in colours that did not clash. The skirt hem was decorated with tirmya, a thin hand-woven woolen fabric, and with lace. In aristocratic families the skirts were sometimes edged with gold and silver coins.

The koynek or shirt, (koynek in Azerbaijani and gomlek in Turkish) are underclothes for the upper body which have been worn since ancient times. They are sewn from simple
fabrics. Primitive people wrapped themselves in the skin of hunted animals. The word skin (gon) has been modified - gonlek, gomlek, koynyak - and has reached our times. The outer garments for the lower body include a blouse (kofia, gofta) similar to a shirt but made from expensive, elegant fabrics. Gofta was the first sewn garment put on over the head (in Turkic languages kafadan or kafa means head). The gofta became kaftan which means “put on over the head”. National oral literature, especially the Dada Qorqud epic, refers frequently to the kaftan and images of it can be found in the Gates of Balawat reliefs.

A jubba was a kind of outer garment with a double collar, long tails and sleeves and buttons along lateral seams. The jubba was initially sewn with the pile or fur on the inside and a silk finish on the outside. The jubba was sewn from expensive and elegant fabrics and richly decorated. The cost of these clothes meant that they were valuable gifts and were made for sale. In the Middle Ages the jubba was brought by travellers to Europe, and in particular to Italy, where it became famous as a fur coat or shoooba (shoooba is the Russian word for fur coat), shaube or djubba. By the end of the Middle Ages the length of the jubba was reduced to half the body and it began to be called the nimtana or half-body. The chapkan-nimtana is an important ceremonial garment for Azerbaijani women.

The arkhaliq is an updated form of the nimtana with a different cut to the collar. The Karabakh arkhaliq had a square collar and resembled a water-lily, while the Baku arkhaliq was rectangular. Borchali and Lankaran arkhaliqs were similar to those from Baku, but the collars of Borchali arkhaliqs had oval corners, and the Lankaran arkhaliqs had a bow-shaped line. The collars of Nakhchivan, Irevan (now Yerevan in Armenia), and Qazakh arkhaliqs were left open and were very decorative. The complex design of the arkhaliq was a major feature of Karabakh

Neither the young, nor the old used “loud” colours. Folds and gathers and the trimmings of cuffs and cuts of collars enhanced the appearance of the arkhaliq.

The pullu chapkan (chapkan decorated with coins) worn in Karabakh was cut in the same form as a nimtana, with the surface decorated with numerous coins.

National costume in Shamakhi was relatively simple but aristocratic clothes showed refinement and riches. Fur was sewn onto sleeves as decoration. The sleeve of the chapkan was trimmed with fur above the elbow and decorated with numerous coins. The gold coins sewn as decoration onto the hems of skirts and collars of outer garments could be spent as currency, should the need arise.

The bahari was a lined, quilted woman’s garment for the upper body, worn in cold weather. It was closely fitted at the waist and fanned out below the waist. The elbow-length sleeves were cut straight and the collar was left open. The bahari was worn in Karabakh, Baku and Lankaran. The cut and general appearance of Lankaran and Baku baharis are similar.

The kulaja was a lined, quilted woman’s upper
garment, widespread in winter in the Nakhchivan region. The sleeves were straight and finished a little below the elbow while the collar was left open. It was richly decorated vertically along the outer seams. The kulaja was mainly made from heavy fabrics such as velvet and tafta (taffeta), and was decorated in a similar way to the hems of outer skirts. Different decorative techniques were used on the kulaja, including gulabatin (golden or silver embroidery), bafta (using braid or lace trims), zanjira (fine needlework), munchuglu tikma (beadwork) and pilakli doldurma (quilting).

The kurdu was a woman’s sleeveless jacket, usually wadded or fur-lined. A body-warmer, it was most often made with the fur or pile on the inside and was finished off on the outside with fabric. Cuffs, collars and hems were decorated with different fur.

The eshmak was a warm garment made of fur with the pile on the inside and finished with fabric. Many eshmaks had an inner lining quilted with wool. The sleeves of the eshmak were elbow-length and the cuffs and other parts were decorated with fur. A big slit was left underneath the sleeves. The eshmak was decorated with lace as well as fur. It was sewn without buttons and worn without fasteners.

The janliq was a simpler form of the kurdu, without decoration, and often fastened by buttons. It was usually worn by poorer people, both men and women. Women from Mughan called the janliq the yal. The yal tended to be made of red or green velvet, while more prosperous women fastened it with nut-shaped buttons. In Irevan the janliq was also known as the ishdik.
The *katibi* was a type of *bahari* or *kulaja*, worn in Borchali (in modern-day Georgia). The *katibi* had a long, gathered skirt with long sleeves and oversleeves. The collar was trimmed with fur. The outer vertical seams had decorative coverings.

All women would cover their clothes with a *chadra* or chador (a large shawl covering the head and body) when they went out. Islamic tradition said that “all women, irrespective of where they live, should cover all parts of the body, except the face, hands and feet.” Under these canons a variety of garments were used to cover the face, including the *yashmak* (a cloth covering the lower part of the face), *chadra* and *ruband* (a light scarf or veil covering the face).

Study of the history of Azerbaijan shows that Azerbaijani national costume has developed and improved aesthetically in line with progress in the outlook, taste, and general culture of the Azerbaijani people. Clothing design acquired local features while remaining an integral expression of the people’s aesthetics.

Undoubtedly, Azerbaijani society’s close links with the rest of the world do not promote the development of national costume, and Western styles are now far more widely worn than national dress. Nevertheless, the traditions of national costume remain alive and are an important part of Azerbaijan’s culture.

**Ganja-Karabakh womenswear**

Within the diversity of the Azerbaijani national dress, Ganja-Karabakh clothing attracts attention with its choice of color, proportionality of the fit, aesthetic beauty and sophisticated technology. The outer clothing of the Ganja-Karabakh women consists of a shirt, trousers, skirt, *arkhaliq*, *chepken*, *bahari*, as well as headwear and footwear, and the elements that complement the outer clothing are *chakhchur* and chador. When leaving the house, *chakhchur* is put on over all clothes and a *chador* is covered. In presence of strangers, as well as a sign of respect for the father-in-law and older brother-in-law, it is customary to cover the face with *yashmak*.

Pendants and overlay jewelry complement the set of clothes.

As in all regions of Azerbaijan, in Ganja and Karabakh, a *clothing set with a chepken* was considered a dressy look garment with the same shape and style of clothing while *arkhaliq* created based on traditional *chepken*, has its local features. This *arkhaliq* was perceived by all across the zone as the standard uniform of all women.

Everyone, regardless of social status, financial capacities adhered to the same dress code. However, women used to select the material of clothing in accordance with the financial capacities.

Like all Azerbaijani outfits, the Ganja-Karabakh clothing sets represent a complete ensemble. Either the upper part of the skirt and the upper clothing on the shoulders were the same or in matching colors, while the shirt was chosen in light and bright colors compared to the color of the skirt and *arkhaliq* (or *chepken*). They used mainly scarlet and green colors, while in Ganja - dark green and chestnut.

As the name implies, the *arkhaliq* completely covers and protects the rear side of the body and the back, while the chest remains open. At the
waist, it is tightly fastened with several elegant buttons.

Karabakh women’s arkhaliqs differ from others in the cut of the collar and the shape of the sleeve, called nilufer (water lily). As a rule, the cut of the collar in Karabakh has a rounded shape - “buta” (Fig.38) and “maydan” (Fig. 39). The second type of cut of the collar forms a complete circle.

The folded appendage sewn to the back of the arkhaliq is short-about 8-10 centimeters. Pleats are sewn from plisses, which are folded opposite each other with a width of 3 centimeters.

The upper arm sleeve, sew flat from shoulder to elbow also separates the elbow, the border section extends the already cut fabric, thus ensuring the freedom of circular movement of the hand from the elbow. To bend the arm forward freely at the elbow bend, a narrow part of the “water lily sleeve” is lowered from the side of the arm bend.

The collar line, starting at the shoulder, intersects with the edge of the chest, and the two collars meet under the chest.

An additional piece with the opposite neckline is sewn along the collar neckline and girth along the sleeve neckline. This extra piece is pre-stitched on the lining and then turned over and sewn. The finished piece is joined to the main piece in the final trim. The front side of the seam where the extra piece is joined is covered with baft.

Instead of a hook running from the bottom of the chest to the waistline, a standing vertical bone (“ram’s rib”), metal or rod is sewn in, provided it is not visible between the seams.

On both shoulder seams of the arkhaliq, two braided loops are placed on top, and the necklace is no longer hanging down from the neck, but is put on these shoulder loops.

If the fabric of the arkhaliq is too thick, it is difficult to sew a pleated addition from its material. However, since this addition is considered an important element, it takes a thin, in quantity, seam of fabric, corresponding to the color of the material, its top is sewn in accordance with the color and pattern of the fabric, when connecting the parts to each other you get a pleated sleeve insertion.

The second type of arkhaliq is called the arkhaliq with “maydan” collar. The collar of this arkhaliq is cut in the form of a full circle. The diameter of the circle is calculated from the base of the chest to the back of the neck (Fig. 39).

On the arkhaliqs along the collar are placed cone-shaped buttons, made by gold and silver embossment (Fig.1).

The Ganja-Karabakh bahari is an ornate outerwear
for cooler weather. The collar with velvet lining is open, like the collar of the chepken, and the sleeve is short. As with the arkhaliq, an appendage is sewn to the skirt, but the length and sewing technique are different. The collar, skirt, cuff, pocket and side seams are decorated with embroidery at the waist. Before sewing the lining, as in the case of the chepken, a border of 1 centimeter wide is made of suitable fabric on all seams.

A border replaces the embroidery in a bahari sewn in a relatively simple way. “Side seam” is not made with vertical lines from the bottom of the sleeve to the waist, but with slanted lines, starting from the bottom of the sleeve and ending with a dropped line from the shoulder to the waist. In bahari they conventionally used the gulabatyn technique - embroidery with golden thread.

Buta, eight-petal flower, composition of leaves (Photos 2-4) and water lily ornament (Fig. 5) are used to decorate the bahari.

The water lily flower is also called “flower of Hunm”, “Turkmen flower”. In the water lily ornament, the sun’s rays framing the plant’s petals embody “the gaze directed from the dark world to the light one”. This is because the stem of the lily, which grows at the bottom of rivers and lakes (in the dark), is able to bloom after reaching the surface of the water, that is, in the light, while the petals open at the onset of darkness.

Note that the symbol of Turkism “sungur bird” and “chal garagush” have the same meaning in our eposes - standing at the origins of Turkism, the sungur - Phoenix bird means “leading people out of darkness into the light”, and chal garagush means “rushing at the enemy, attacking”, “a catching bird”.

Throughout the collar and skirt line, rows of buta and floral pattern are embroidered alternately, and a whole row of buta is embroidered in parallel to this row. The buta pattern is both a family symbol and signifies progress and development. Depending on their location, their meaning varies. The alternation of numerous buta in rows and lineups indicates a well-regulated tribal kinship, close, friendly and harmonious sibling relationship with each other. The rotation of buta around one center (mainly in the khonchas) means society, tribe and a system tied to traditions and roots.

The both images of buta facing each other on the aprons of skirts refer to the composition “flowers in ceramics” and the motif of lily flower, which also symbolizes mutual love and family happiness. The composition as if personifies a joint struggle of a happy family for a certain goal, for a bright future (Fig.48).

A lily flower made motif is displayed on the back,
in the middle part near the waistline and in the upper part of the sleeves near the armpits (Fig.46).

Eight motifs of a lily flower are placed consecutively at the back along the waist seam, above the wave denoting water (Fig.8).

Sometimes a decorative bafta is also used instead of all these embroideries.

The shape of chefken (chepken) embroidered with coins is the same as that of an ordinary chepken, but without sleeves. The lining is sewn of simple material. Along the line of the collar and skirt in rows are embroidered gold and silver coins and the front side is entirely filled with coins. This garment played the role of an ancient “safe”. The straps sewn to the collar in the part close to the waist line cover it crosswise.

Kyurdu. The outer shoulder garment, designed for colder weather, is sewn from genuine kyurdu leather, fur side inside, the top is decorated with embroidery, made in light thread.
Azerbaijani women in Shusha in the photographs of the late 19th and early 20th centuries.
Borchali women clothes

Upper garments of Borchali women consists of upper koynek (don), jutbalaq, arkhalig, chapkan, katibi, meyzar and chakhchour. Most popular colors were meat colour, yellow, blue, red, green, orange-red, grey-green and carnelian. Priority was given to qanovuz and silk fabrics.

Don as upper shoulder clothes was cut straight and was one inch shorter than till heels. Front and rare sides were sewn from fabrics the size of which would fit the body size. In its sides trapezoidal type additions were sewn in order to make the hems wider. In the armpits khishdak sized 12x12 cm was sewn. Khishdak at the armpits and fabrics used in sides must be of the same color with arkhalig.

Arms are cut straight with length till the wrist. The chest has 35 cm depth. The neck circle and chest cut are decorated with black lace, whereas the cuts in hem and the hem itself is decorated in colored lace.

Cut standards for Borchali women arkhalig

Arkhalig is sewn from satin and other expensive fabrics in different colors and patterns.

The chest cut of arkhalig and katibi is in a deep rectangular with oval cuts in its corners. The arm cut of arkhalig is of chapkan form. The goffered part of hem starts with 11-12 cm to the right and left from the front. The shoulders are sewn. The
front part is cut partially as whole, but the rare part is cut completely. Additional goffered hem is sewn from waist line towards down. Slit is seen from the side seams. The length of arkhaliq is approximately till navel. Big crevice is placed under the arm of arkhaliq.

**Kaftan – katibi.** Borchali women cloth includes kaftan-katibi, another upper shoulder cloth which was worn in cool weather. Kaftan-katibi was sewn from expensive fabrics with patterns. It has a primer. Kaftan has a cut in the waist and is sewn in crimp in the hem. The length of arm reaches fingertips. The arm consists of oversleeve and gloves. Despite katibi’s oversleeve is fixed in several places, it mainly has a decorative function. The chest of katibi is sewn with fur. Black satin or satin kobeh is sewed to all outer sewing of oversleeve and hem. This helps to make it stronger and at the same time decorates it.

**Meyzar** (apron) consists of two parts. Meyzars can be with or without chest or the one that is fixed on the waist. Sometimes it is simple, sometimes it has decorative sewing at its edges.

**Headwear.** Headscarf is used above dinga and kerchief is used above headscarf.

**Footwear** consists of woolen socks and dzoogha (shoes) and in cold weather orange colored longneck boot.

**Decorations.** Decorations consisted of silver belt, decorations for head, neck, chest and belly that could be attached, hanged or sewed.
Women cloth of Baku

Baku women’s upper clothes included shirt, *shalvar*, *tooman*, *arkhaliq*, *chapkan*, *bahari*, also head and foot wear, outdoor elements included *chakhchour* and *chadra*.

The costume had decorations that were hanged or attached. Violent tones and red-brown colors were commonly used in Baku cloth but like in Sourakhani carpet, it also included light brown, pale mustard color, white and dark blue.

Despite of the color of the cloth, its edges always had decorations and patterns of blue and golden-yellow colors. In Baku clothes people also tried to preserve harmony of the nature and gave preference to white-blue colors of the sea and sky, and golden-yellow colors of beach sand. Clothes of noble woman widely used striped-linen type rag fabric.

Like in all regions of Azerbaijan *chapkan* type clothes is considered to be a formal attire with the same form and style. *Arkhalıq* which was made on the basis of traditional *chapkan* had its local features.

Precious, patterned or monotone fabrics - satin, taffeta, *kamkha*, velvet are used in the construction of *arkhalıq*. When choosing a color, blue, dark blue, red-brown, red embroidered fabric, black flowers, lilac color with violet, light brown-yellow, local orange, black-red, small bouquets are preferred. The colors of the sea and sand are also used in their decorations. It is built with a primer. The primer is made of simple material in different colors. Sometimes the primer is sewn together with intermediate layer. *Arkhalıq* sticks to the body. An additional hem of the same fabric is sewn on the waist. The collar is cut in the shape of a rectangle.

The collar is cut into a rectangle 28–31 cm long and 15 cm wide. The length of the arm is cut straight and the glove is sewn on the arm. A slit is placed under the armpit. The arm is sewn from the base of the arm to the elbow, the lower part of the elbow is kept open and the edges are decorated with striped *bafia*. The mouth of the arm is cut oval. If the reverse side of the base material looks beautiful, the open and visible part of the arm is kept without primer. Otherwise, this part is lined with rags or other beautiful fabric. The neck mostly has a *kobah* made of black silk. The collars of *arkhalıq* are tied with 3–6 hooks and zippers under the chest. Sometimes a vertical collar is added to the neck. The collar, hem and armpit cut are sewn with gold colored thread or black lace. The sleeves of the *arkhalıq* and the sleeves, which are built just above the elbow, are often cut in a rectangular shape. Baku women’s *arkhalıq* are sometimes called *don* and sometimes *chukha*.

Oversleeve, which is built from the elbow to the arm, gives a special charm to the *arkhalıq*. Sometimes a completely different fabric was chosen for this element. Along all the seams, the *arkhalıq* was decorated with various chains, lace and *shafpasands* (decorated zigzag facing). Wealthy women sewed gold and silver walnut buttons made by jewelers on the collar of the *arkhalıq*.

**Baku bahari.** The Baku *bahari* is distinguished by a slightly longer mowing. Walnut buttons are arranged from the collar to the waist line. The edges of the sleeve are decorated with hanging metals. The armpit, which is sewn from under the arm to the elbow, is fastened with a loop only on the wrist.
Wearing over the arkhalig in cool weather, the bahari has the cut characteristics of a chapkan and arkhalig. Made of precious, warm materials, the bahari can be in different colors. It is built with a primer. The neck circumference is taken wider than the neck circumference of the arkhalig. This allows us to see the collar ornaments of the arkhalig under the bahari. As the glove part of the sleeve is left open, a different, elegant, piece or floral-patterned material is used for its primer.

Starting from the shoulder, the edges of the collar, hem and oversleeves are decorated with gold chains, laces and shahpasand. In bahari, an additional hem is made at the waist. The extra hem is 38-40 centimeters long and 2 meters wide. A large slit is placed under the arm.

Headwear. When woman went out, she wore a black or checkered veil over her head, wore chakhchoor, and wore a yashmaq. The chadra and shawl worn by Baku women were also rectangular. In Baku and the suburbs of Baku, the chadra was made of either black, monochrome satin, or checkered silk. Due to the wind in Baku, the chadra was sometimes fastened at the waist. The edges of the chadra were lined with red and blue cloth.

Footwear. Baku women wore patterned woolen socks, naleyn, and light, heelless shoes. Carpet patterns were used in the weaving of socks, mainly geometric patterns.

Ornaments. Ornaments include silver belts, head, neck, chest and neck ornaments, including braces, pendants and embroidery. Flower bracelets, double bracelets and belts made mostly in the style of a shebeke were used.

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Costumes has been part of Iranian culture and civilization since past times. In fact, the traditional clothing represents the type of thinking and culture of each ethnic group. Iran has a variety of ethnic groups that have lived together in this land for a long time and have kept the original Iranian culture alive. Due to the large number of ethnicities, the variety of clothing in Iran is very high. Traditional apparels are the clothes in which the traditional Iranian arts and crafts are used and are used throughout Iran. Local clothing is tailored to each ethnic group and to the region’s climate and cannot be used throughout the country.

Bright and cheerful colors is used in both clothing (traditional and ethnic) and they are fully covering the body. Local clothing includes footwear, pants or socks, skirts with farthingale, top clothing, dress, waist scarf, cap, hat, korchief and ornamental pendants which all are complementary and has been beautifully put together.

Azari clothes
Azari people mainly live in the northwest of Iran in various provinces. Clothing in the Azari culture and tradition has been a means to manifest one’s heritage and status in the society, as well as showing off one’s art and delicateness in making the finest decorations on the different parts of the dresses. One of the interesting facts one Azari people can indicate from a woman’s way of dressing is their marital status and their age.

Azari men wear long coats with a hat made of wool, as the place they live in the northwest of Iran has a very cold climate. Simplicity in the men’s wear is a sign of authenticity and for women the bright colors.

Azari women wear long dress with crew neck,
long or short skirt, or a short petticoat worn under the dress, waist coat, velvet coat or Terme. Calotte, scarf, kerchief and a colorful long fabric is used to cover the hair.

Kordish (Kurdish) clothes

The dress of the Kurdish people is full of energy and joy. Since the Kurds are scattered in different regions, their coverage is also very diverse. But in general, it can be said that both Kurdish men and women wear loose pants, which we know as Kurdish pants, and tie a wide shawl around their waists. One of the characteristics of Kurdish clothing is its bright color. Another feature of Kurdish clothing is women’s clothing, which is hung with jewelry and coins as ornaments on their clothing, especially their scarves.

Turkman clothes

Earthy tones dominate the traditional dress of Turkman men and women. Women wear raspberry or stripped dress as the min garment which has a slash on the chest. Specific Turkman embroidery in blue, yellow and white is crafted around the slash and also the wrist. Wool hats, worn to protect against cold weather, are the prominent feature of men’s garments.

Lori (Luri) costumes

In contrast to Lur men, who favor neutral colors in their baggy clothes, women lean towards bright, feminine colors, with the trademark stripes hemmed on the pant cuffs. A vest reveals the sleeves of the long dress worn over the pants. After wrapping the headscarf around the head, neck, and shoulders, a long piece is left hanging down the back. Dress of Lur women and their covers are colorful with simple design, long and loose with flower designs and different colors.
Balochi (Baluchi) costumes

The southeastern Sistan and Baluchestan province borders Pakistan and Afghanistan, and the traditional clothes of this region therefore resemble the typical shalwar kameez of these neighboring countries. Along with pants and colorful embroidered knee-length dresses, women adorn themselves with gold bracelets, necklaces, and brooches, and a second, longer shawl often covers their head and shoulders. Long pants, loose-fitting shirts, and a turban are customary for men.

The common factor in Iranian diverse traditional clothing is the hijab. Hijab has always been a part of Iranian clothing back to very old days. There are numerous depictions of it on Achaemenid inscriptions and old tales. Hijab has been an old companion of Iranians in their beautiful ways of clothing throughout ages.
The Kazakh national costume is a valuable asset of the world material culture, and it is distinguished by a well-proven form, artistic structure and composition, unique construction, ornamental embellishments and jewelry encrustments.

The items of material culture manufactured by settled craftsmen and nomadic breeders always had common features. The artistic peculiarities of nomad tribes can be traced in their handiwork. Thus, the constructive and colouristic features of the Kazakh national costume are greatly influenced by ancient nomads, namely by the Sakas and Scythians.

Ancient nomad tribes invented trousers and patchy skirts (pieces of horizontal cloth sewn together). This theory has been proved when scientists searched the Pazyryk graveyards in the Altai Mountains (600-500 B.C.) and found their clothes left almost intact due to permanent frost. Among the garments of ancient breeders there were “white ties” made of sable fur and the Chinese silk (they got this name because of similar cut), and caftans (a unique founding from the Katanda burial in the Altai Mountains that is currently exhibited in the State Historical Museum in Moscow).

Scientist found the grave of a Saka warrior (500 B.C.) in the Issyk burial (the foothills of the Ile Alatau). His clothes consisted of a red chamois jacket and red leather trousers, tucked into boots. All the garments were covered with triangular golden plates that imitated plate armours. This design amazed researches by its aesthetic perfection. The combination of red and yellow in the clothes of the so-called “golden warrior” showed that ancient Eastern tribes worshiped the sun. The glow of golden details symbolised the sun rays, dawn and dusk.

The Pazyryk female costumes included a skirt, a shirt (with long sleeves, an oval neck hole decorated with a red cord and lace), a mullet fur coat called...
“chapan”. This festive fur coat was adorned with applied leather ornaments and ringed with painted fur. The found corpses had high white boot-stockings made of felt (the prototype of modern jack-boots). Their upper part was embroidered in zoomorphic patterns. A woman’s hair style looked like a triangular construction topped with figures of birds, deer and Capricorns. This design could be created only by a real professional.

- Functional and constructive peculiarities of the national costume have been attained with the following methods:
  - The combination of rectilinear and curvilinear details in a shekpen (homespun caftan), a shirt and other garments;
  - The prevalence of horizontal lines and the use of different colour schemes in a patchy skirt;
  - The observation of constructive segmentation and various decorative techniques;
  - The balanced use of trimmed and fluffy fur; - the compilation of natural silk and fluffy fur;
  - The adjustment of felt and leather; - the fusion of different fur types, including finished fur without a fleshing;
  - The correspondence of composition, construction and decoration with the norms of statics and symmetry

The colour aesthetics can be clearly seen in the items of the Kazakh material and artistic culture. Colours play a major role in the Kazakh national costume. The colour palette of the Kazakh national costume expresses indigenous artistic values that were formed in decorative and applied arts under the influence of surrounding environment and later determined the spiritual and aesthetic beliefs of the corresponding people.

**Kazakh traditional clothing of men and women**

| “Shalbar” |

In the 18th century, the top trousers or shalbar were sewn from homespun camel hair fabric and skin. They bore embroidered silk patterns in different designs, the ends quite often sheathed by an ornate band, lace, and edged with fur. Men and women used it as an everyday cloth. Women wore it under “koylek”.
“Shapan”

One of the main Kazakh clothing is the shapan or chapan — a spacious long dressing gown. These robes are not as gender specific as other clothes, and both men and women commonly wear them. Shapan is sewn from various fabrics and colors although most often in the main monochrome or dark colors. These are lined with a layer of wool or cotton wool. Festive shapan is sewn from velvet, decorated with applications and gold embroidery. Such a dressing gown was part of the clothing of rich Kazakhs.

“Ton”

Tons are often made by sewing together tanned sheepskins with wool on the inside, and wealthy Kazakhs wear tons made from the skins of four- to five-month-old lambs.

“Boryk”

It is one kind of spring and autumn male headdress. Boryk — the oldest word, comes from the word “bora” — a wolf. The wolf is an ancient totem of the Turkic tribes. Headdress is always trimmed with otter fur, sable, lambskin.

“Ton”

Ton is a common winter clothing for the Kazakhs. Often, but not always, made of sheepskin, they can also be made from raccoon skin (“Janat ishik”) or silver foxes (“kara tulki”). Nobles wore a fur coat that was made from blue cloth and covered and trimmed with the beaver skin called a “kok ton.”
“Takiya”

Takiya — is headdress, one of the elements of the Kazakh national costume. The skullcap is a light summer cap made mostly of the velvet. They were lined with fur, decorated with silver and gold braid. Commonly, young man wore tyubeteyka.

“Koylek”

Women wear a shirt-like garment known as a koylek. Different fabrics are used for various purposes, with more expensive fabrics for festival wear, and common fabrics for everyday use. The dress is made by folding an integral piece of fabric in half and sewing the sides laterally from the armpits to the bottom hem.

“Kupe”

A kupe is a warm women’s clothing typically made of fox fur, though it may occasionally be made from goatskin. It was used for the winter and cold weather.

“Camisole”

Camisole — easy swinging clothes, sewn on a figure with expanding bottoms. A camisole without sleeves was called “feminine kemzal”, with sleeves — “zhendi kemzal” or “sholak zhen kemzal”. Young girls wore camisoles of bright colors. Camisoles were sewn from monochrome dark fabrics and occasionally from striped or motley fabrics. They had a cloth lining often insulated by a thin layer of wool.

“Saukele”

Kazakh women’s national bridal headwear, which is a high (70 cm) conical hat, is of particular importance. The most expensive of them were evaluated in a hundred selected horses. Saukele was a mandatory part of girl’s dowry, and was prepared long before the girls reached the age of marriage. Bride was supposed to wear a saukele during the wedding ceremony, and then it was worn on holidays for some time after the marriage.
Kazakh foot wear

In old times men’s and women’s footwear were also similar, though girls’ boots were often decorated with embroidery and appliqué work. Footwear differed according to seasons. For example, winter boots were tall, broad-shafted, worn over the felt stockings. In addition, there were differences between footwear of older and younger people. Young people often wore boots with high heels (up to 6 - 8 cm), older people – with low heels. Another common type of footwear among Kazakhs was light boots without heels, tight fitting on legs, called ichigi or masi. Leather kebis was worn over them, which was supposed to be put off at the entrance to the house.

Kazakh decorations and jewelry

Different decorations as applications, patches were used on clothing, headwear, and footwear. Coral, pearl, colored glass were used to decorate gold, silver, copper, bronze jewelry of women. Earrings, flat and wrought bracelets, rings had national ornaments as flowers and beautiful patterns. Belts - a compulsory element of both male and female clothing. It was ornamented with embroidery, silver badges were sewn on it. Types of jewelry usually depended on age, social and marital status of those who wore them. Some of them were typical for certain territorial groups.
The mountains exert a strong influence over every aspect of Kyrgyz life. That is true also about their traditional national costume.

Even though the country experiences a continental climate, that means summers can be very hot with temperatures rising into the forties, nomadic life in the high mountain meadows (jailoo) meant that temperatures could change dramatically during the course of the day – and nighttime temperatures could fall well below zero. As a result, even in summer warm clothing is often worn. For example, you may still see men wearing a “chapan” or a sheepskin coat. People would often wear several layers and the clothes would appear to add bulk to the body. Padded felt waistcoats – without sleeves – would provide an additional layer of material which could be added or removed depending upon the temperature.

It was also important for the nomadic lifestyle that clothes should not hinder movement whether riding or tending the animal livestock.

It is possible that the traditional style of dress is very ancient. There are some fragments of cave paintings in the ruins of the Sogdian city of Panjikent, (in Tajikistan), which depict the merchants traveling along the Silk Road and priests. They depict people in felt hats, knee-length silk tunics, (belted at the waist) and high leather boots – all very reminiscent of traditional Kyrgyz costume.

Although “western” forms of dress are now common throughout the republic, a number of modern designers are taking inspiration from traditional costumes.

Loose shirts and wide trousers were the standard dress for Kyrgyz men in the 19th century. The unfastened shirt – djege – is made from white coarse calico or matt. The design of the shirt is
tunic-like. Two slightly inclined gores are sewn on the edges of the shirt. The shirt was lower than the level of the knees, and the sleeves covered the wrists. It was popular to sew gussets on it. A lath was sown around an open neck; the lath was narrower on the bosom and was fastened with laces or buttons. Djegde was worn from the age of six or seven. The form of djegde did not change till the end of one’s life. The shirt, belted, was worn on the top of wide trousers. These wide trousers were made from coarse homemade calico, although sheepskin or goatskin were also used. Suede wide trousers were considered an indication of prosperity.

There was a wide variety of chapan or ton – men’s dressing gowns. They all were wrapped over
the right side, which is typical for the clothes of ancient Turkic nomads. A chapan had a tunic-like design, tight sleeves, and dense through stitching. Green lace was sewn on the edges of the flap, sleeves and hem.

A chepken, a dressing gown made from woolen homemade fabric, was also worn over the rest of the clothes. Thus it was made to be wide, long-flapped, with long and wide sleeves. It was made without lining, which was different from the analogous clothes of the northern Kyrgyz, whose dressing gown had a lining.

The winter type of clothes included a fur coat (ton, postun) made from sheepskin. Rich peasants made it from the fur of an otter, fox, or wolf. One fur coat was made from six to eight skins. The design was of one type. The shoulders were slightly canted; sleeves were wide; the flap became wider at the
bottom; and the wrapover was deep. It also had side vents. Southern Kyrgyz dyed the coat in two colors: white or orange.

The most ancient form of fur coat is without a collar. A border of black fur (4-5cm width) was sewn on the edges of the coat. Sometimes the border was double, i.e., both black and white fur. Not only fur but also strips of black velvet or satin were also sewn on.

Felt clothes such as kementay (raincoat) were usual amongst cattle-breeders of northern Kyrgyzstan.

The single-breasted light dressing gown – jelek – made from cotton fabric was usual amongst Kyrgyz men of the older generation during the warm season.

It was compulsory to wear a sash, a wide leather or velvet belt, decorated with silver plates.

The shoes of Kyrgyz were of different kinds: chokoy, paychek, charik.

The first two were worn by the poor. Chokoy had a stocking-like shape; it was made from one piece of skin up to the knees.

Paychek had no top. It was a piece of skin with
a narrow leather strip which was tied around the ankle. Charik was made from the tanned skin of a horse or ox.

There was a big variety of head gowns as well. These were kulla, tyubeteyka, chalma, and felt cap – kalpak. The latter is an essential part of the national costume.

**Women’s costumes**

The main features of women’s costumes are the dress and wide trousers. Red is typical for a young woman’s dress, whereas old people wear clothes of darker colors. Dresses were made long, almost down to the feet, with sleeves much lower than the wrist. For many years women’s dress as well as men’s remained tunic-like. Gores with small double-sided inclination are inserted on both sides. Straight or a little bit tightened sleeves are sewn on at a straight angle. The most ancient dress with a horizontally cut neck from shoulder to shoulder is the tuura jaka. A border was sewn on its neck. Girls and women wore this type of dress. A dress with horizontal-vertical cut neck was called uzun jaka. Finally, there was a dress with vertical cut neck and stiff standing collar, which probably appeared as a result of the influence of neighboring Kashgar.

Women’s wide trousers were made from multicolored, bright fabrics. The design was the same as that of men’s trousers, with a rhomb-like insertion. They were made long. An ornamental border (bought from Uzbeks) was sewn on the bottom edges of trousers down to the level of the ankle.

A skirt – beldemchi – worn on the hips, with a front vent, is very original, and organically connected to the Kyrgyz women’s clothes. It was worn on top of a dress or a dressing gown. A felt girdle, covered by black fabric, usually velvet, was an essential part of the beldemchi. The skirt – etek – had a vent and a thin wool or cotton padded lining. It was stitched together to the belt. Married women wore beldemchi, usually after the birth of the first child. It was a necessity in nomadic conditions. It allowed free movement while protecting one from cold when riding a horse or doing housework in the open air or in a cold yurt.

The shoes of the 19th century were mainly made from leather. Red or green boots with heels were worn by the young; soft boots – ichigi – which could be turned inside out, by the old. Also, many wore leather galoshes with heels. Shoes were decorated with silver coins, tassels, and pearl buttons. Shoemakers would attach silver bells to the heels, and they would ring when walking.

Today, traditional clothes are worn in rural areas
by shepherds, and by ordinary people on festival days, as well as by folklore ensembles.

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Sources:
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Pakistan’s culture is rich in the traditions of peoples and represents the history of the region. The Pakistani people and society are unique in their way of life, ideas and ethics. Pakistani clothing reflects the culture of Pakistan and the culture of those provisions Punjab, Sindh, Balochistan, Khyber Pakhtunkhwa (Pashtun) and Kashmir areas of the country.

The clothing culture of the Pakistani people is enriched by various influences of thousands of years of old heritage. Clothing is the identity of any nation. The dress is in each regional culture reflects the climatic conditions, lifestyle and specific style that gives it a distinct identity in all cultures.

**National Dress of Pakistan**

The shalwar kameez is the national dress of Pakistan and worn by men and women in all five provinces. Since 1982, all Government officials working in the Secretariat have required to wear the national dress. Each province has its own style of wearing a shalwar kameez famous for Sindhi shalwar kameez, Punjabi shalwar kameez, Balochi shalwar kameez and Pashtun shalwar kameez.

**Shalwar Kameez for Women**

Pakistani women wear shalwar kameez which wear in different styles, colors and designs decorated with different styles and embroidery designs. The length of the shirt sleeve, the length of the shirt, can vary in the neckline. Long straight cut trousers, Patiala Shalwar, Tulip Trousers, Churidar, Cigarette Pajamas, Samosa Pajamas or Plain Pants.
Shalwar Kameez and Kurta for Men

Mostly Pakistani men wear Shalwar Kameez and some also wear Kurta and Shalwar Pakistani Waistcoat. The kurta is also an important traditional clothing item in Pakistan. It looks like a sack that encloses with a drawstring. The length of the kurta extends to the wearer’s knees. Kurta can wear with trousers or jeans. Men also like to wear a waistcoat with a kurta and a shalwar kameez and Pajama. It makes the dress look very dashing look.

Sherwani

Sherwani is basically a long coat that is usually below the knee length. It is one of the most dressed for her special occasion and sets you apart from the rest of the world. It is a traditional clothing blend with Eastern aesthetics and a symbol of cultural ethics. Sherwani is the most common dress in men’s weddings. It is usually made of fine thread, goldwork or embroidery. In general, the gold, white and black sherwani are commonly used.
After the independence of Pakistan, Muhammad Ali Jinnah often wore sherwani. Following in his footsteps, most people and government officials in Pakistan, such as the president and prime minister, began to wear the regular black sherwani on shalwar kameez for state occasions and national holidays.

Regional Clothing

In regional dress, the Baloch wear thick fabric shalwar kameez with very wide shalwars to protect themselves from the dry Sulaiman Range and the hot winds of the Kharan Desert. They wear a long-sleeved Balochi turban, often white to protect their heads from the sun’s rays.

Sindhi people wear shalwar kameez with traditional Sindhi hat and ajrak of beautiful locally made designs. Punjabi men wear simple shalwar kameez, shalwar and dhoti karta according to Punjabi climate. A thin cloth turban is also used along with a shalwar kameez, especially in the rural areas of Punjab where it is called a turban. Khussa is also used with dhoti kurta. In Pashtun dress, people wear traditional professional slippers.

By women’s religious dress we mean the dressing in which they try to cover all parts of their body.
except the face and hands when they go out of the house. Most women cover their heads with a Dupatta or Chador outside or in whole or in part, but religious women prefer to wear a Scarf, Burqa or Hijab.

**Traditional Dresses**

Each country has its own traditional dress. The same is true of Pakistan. Our traditional dress is shalwar kameez. It is good for all men, women and children of Pakistan. It wears and is equally popular in all provinces (Punjab, Sindh, Balochistan, KPK), cities and villages of Pakistan.

**Sindh**

Sindhis wear a version of the shalwar called Suthan which had a shirt called Cholla. Other traditional clothing includes Sindhi hats and Ajrak beautiful designs that are made locally. Men also traditionally wear a dhoti.

Sindhi women wear lenga and choli called gaji which is a mountain shirt wear in hilly areas of Sindh. Gaji consists of small, square panels, embroidered on silk and sequins. Sindhi dress shows embroidery using a mirror.
Punjab

Punjabi men wear straight cut Punjabi shalwar kameez, kurta, dhoti and lungi. Other Punjabi shalwar styles include Pothohari Shalwar, Multani Shalwar and Bahawalpuri Shalwar which is very wide and rich in many layers. A thin turban is also worn especially in rural areas of Punjab where it is called pagri with khussa.

Punjabi women wear straight cut Punjabi shalwar kameez, which is often wear. In rural areas, Punjabi women wear Pothohari shalwar, Patiala shalwar, laacha, gagra, kurti, lehenga and phulkari.

Khyber Pakhtunkhwa (KPK)

In Pashtun dress, people wear traditional Peshawari chappal. Traditional men’s Pashtun clothing includes khet purtag and Peshawari shalwar. Men usually wear traditional headgear with a traditional forehead hat, turban.

In urban areas, women usually wear shalwar kameez. Pashtun women usually wear shalwar kameez, and in some areas, especially in the tribal areas, women wear firaq partug. In the Kalash region, women wear long embroidered shirts.
Balochistan

A Baloch wears a long jama such as a smoky frock up to the heels, a loose shalwar, a long chadar or scarf, a cotton cloth turban, and most of the shoes that float under the feet.

The clothes of the people of Balochistan consist of different types of shirts and shalwars, turbans, shoes and headscarf. Balochi women wear heavily embroidered shalwar kameez and dupatta with embroidery in which they use shisha work. Balochi Dutch, a famous Balochi dresses, is too much expensive and it takes months to complete a single Balochi suit.

List of National Clothes of Pakistan:

- Shalwar kameez
- Sherwani
- Sindhi Ajrak or Cap
- Punjabi kurta and tehmat
- Saraiki Turban
- Saraiki Kurta
- Peshawari Turban
- Lehenga Choli
- Churidaar Pajama
- Ghagra choli
- Dupatta
- Lehenga style sari
- Sindhi lehenga, choli
- Phulkari
- Kalash women traditional clothing
Mukarrama Kayumova, Chair of the International Fund for Artisans of Tajikistan, Vice-President of HomeNet Eastern Europe and Central Asia, Tajik national costume designer, researcher, author and embroidery craftswoman was born in Dushanbe, Tajikistan to a mother who was a renowned artist and a father who was a teacher.

**Please briefly tell us about your background?**

Since childhood, I was interested in both occupations of my parents. After graduating from high school, I entered the State Teacher Training University and became a teacher of physics and mathematics. Then I learned from my mother her art and my main profession became clothing design and Zarduzi1 on fabric. The result of my efforts in my career since childhood to the present day, has brought happiness to my friends, relatives and now the world. My work experience is about 30 years, as long as the years of independence of Tajikistan. During the 30 years of independence, I have trained more than 5,000 apprentices, and now they have their own workshops as artists and experienced directors, and I am proud of them.

**What are the main features of national attire in Tajikistan?**

1. Zarduzi refers to a form of embroidery with gold and silver thread - a very ancient kind of needlework
The dress of the Tajik nation has its own mission and goals, which reveals our ancient history and history, culture, heritage, traditions and ceremonies, national identity, philosophy of life and beliefs of the Tajik people from the Aryan period to the present day in a unique language. We can distinguish an individual’s nationality and ethnicity by the type of his/her clothing, and it’s a true idea if we consider the clothing as the identity of the Tajik nation. Clothing also represents the moral code of a nation.

The uniqueness of Tajik clothing from ancient times to the present day is due to its magnificent and splendid appearance, and a wide range of ornaments are used on the clothes including: gold threads, silver threads, silk fabrics, delicate hand-woven fabrics, various types of stones such as coral, oysters, turquoise, Sharaf al shams¹ and the like.

Does each province in Tajikistan has its own style of wearing? If yes, what are the major styles of regional or ethnic clothing?

In Tajikistan, every region, town and district has their own form and style of clothing. The people of Sughd province mainly make their clothes from Adras and Atlas², Khan-Atlas, varieties of silk and monochromatic marbled silk fabrics. With the unique style of this region, such clothes are paired

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¹ Sharaf al shams stone is a yellow aqeeq stone with an engraving.  
² Adras and atlas weaving refers to the traditional textile making technique. These textiles are made from silk and cotton threads.
with a pricey glamour dress, and of course, with velvet jackets, which are decorated with special Sheroza\(^1\) of Gulduzi\(^2\) and Zarduzi and unique arabesque patterns.

The garments of the Sughd people include clothes for men, women, children, ceremonies and traditions. Clothes are ordered by the household on different occasions. For example, weddings, family celebrations, traditional ceremonies and birthdays.

The costumes of Khatlon region are also very popular and created with great skill. From ancient times, the people of Khatlon region have been embroidering with Adras and Atlas fabrics; masterpieces of Golduzi of the Khatlon people was well-known in the former Greater Khorasan\(^3\). In this region, most of the embroidered items were sewn with silk threads and the best patterns were made on monochromatic fabrics by the method of “Gulbast”, and this tradition still continues in the region. They are prepared for weddings, national holidays and as gifts. Somehow grandmothers prepare clothes like inheritance for children.

Badakhshan region is completely different from the above two regions. Their costumes are mostly made from white silk fabrics and embroidered with silk and a special fur from an angora goat in geometric patterns. The patterns are not as crowded as the ones in Khatlon shirts. They are decorated with their own philosophy on the top

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1. Sheroza is fringe, long ornamental tape with the width about from 2 to 12 cm., which is sewn to edges of field of dress, sleeves, hem etc. as an additional decoration.
2. Gulduzi is a form of embroidery created on the basis of a drawing applied to the material and stitched by using needles and special hooks. It is used in robes, chapun jackets, shoes for the bride, hoskat, skullcaps, horse attire.
3. Greater Khorasan is a historical land covering parts of Eastern Iran, Afghanistan, Pakistan, Turkmenistan, Tajikistan, Uzbekistan, and Kyrgyzstan.
The costumes of the Gissar Valley are also created with love and affection. When this region was part of Eastern Bukhara, the apparels were designed and created almost similar to the Tajik costumes of Samarkand and Bukhara. Headbands embroidered with Zarduzi, and pendants embroidered with Zarduzi and Gulduzi have a special position in the dresses of the region. Here also the garments include clothes for men, women, children, ceremonies and traditions from the past. This region is also famed for its widely used well-known silk scarves of Chahar gul, Zargaran and Pari Pashsha.

It should be noted that the Tajiks of Samarkand, Bukhara and the Fergana Valley have not forgotten the features of their Tajik clothes from the past to the present. After the advent of Islam in Central Asia, the style of clothing changed, and people created clothes that were loose-fitting. The clothes of this region showed the glory and wealth of its owner by wearing several layers on top of each other. In these regions known as the Silk Road, Kimkhob fabrics, fabrics embroidered with silver threads, delicate silk and hand-woven silk pieces were used in clothing. There are many examples of these costumes in museums around the world.

In which national festivals or customs people in Tajikistan usually wear their national or ethnic dress?

The Tajik people in Tajikistan and abroad, with their unique national dresses, are very good at promoting ceremonial costumes. In Tajikistan, there are now many traditional ceremonies in which people wear their national costumes. Navruz, Laleh Flower Festival, Tajikistan Independence Day, Mother’s Day, Eid al-Fitr, Eid al-Adha, and the State Flag Day. There are also family celebrations and diplomatic ceremonies around the world, in which, costumes represent Tajik diplomacy.

Tajik costumes, embroidered in a modern style and embellished with expressive patterns, are also widely used in ceremonies, cultural gatherings such as the National Dress Day, as well as the “Taronai Chakan”, “Chakomai Gesu”, “Hundred Colors Chakan”, and “Diyori Husn” fashion festivals. It should be noted that clothing in Tajikistan is divided into two groups. Clothes for mountain people and urban people.

As an apparel designer, what is your favorite regional clothing in Tajikistan? What about it impresses you?

As an apparel designer, I am fascinated by all our local and ethnic clothing with their specific themes. I recognize all the costumes of my compatriots and have traveled and learned a lot through my country. I learned to understand the secrets of various patterns and designs. I learned about fabrics in clothing. I met old people who lovingly took their wedding dresses out of their antique storage trunks.

1. Kimkhob is brocade woven of silk and gold or silver thread

2. Navruz or Nowruz is known as the Persian New Year, which is celebrated worldwide by various countries usually around March 21.
to show them to me. I learned about the techniques used by people in the past, which were made with special joints, knots and bands. The costume of each region resembles a sonnet, an ode, a story; so we cannot say that this region is better than the others. Costume designers, like poets, create some kind of poetry. If poets recite poetry for the ears, costume designers make it for the eyes.

That is why I studied the characteristics of almost the whole regions of Tajikistan. My studies took me to the other parts of the world, i.e., Iran and Afghanistan, and we should not stay away of the roots of our common culture. Dedicated to the 3000th anniversary of the Aryan Civilization, I created a collection of costumes that have been exhibited in almost half of the world and won several awards. These garments mainly reflected the customs and rituals of the Achaemenid kings. They are still available in stock. These costumes were also exhibited during the Dushanbe Culture Days in Tehran.

My focus is on the Tajik national costume, which is used by my countrymen all over the world. And the Tajiks from the diaspora have always created it with the additions appropriate to their new place and new ideas. For example, on my travels to China, in the Tajik region, in Afghanistan, throughout the country, I noticed that the paintings of our ancestors speak to us with their patterns. The old costume designers like me have designed clothes for both wedding and mourning clothes. Some of these traditional and ceremonial dresses are still worn in some regions.

I have been working on clothing designs for almost 30 years, as long as the years of independence of my homeland. I created a collection of clothes called “Brides and Grooms’ Dresses” from the various regions of Tajikistan. I exhibited them in Switzerland and received the Woman of the Century Award. The clothes thrilled many people from all over the world.

I would like to share my notes on the creation of a magnificent style of Tajik national costumes for the Korean museum. On the occasion of the 1100th anniversary of the Samanid government, I created more than 3,000 costumes. The masterpieces designed to be used in a theater as the costumes of Ismail Samani and the ministers and governors were excellent. At the end of the theater, a crowd of people pointed fingers at me, saying that these were the masterpieces of our artist. My colleagues also gave me the highest title.
My attitude towards various national costumes is the same. No one is better than the others. I have created the costumes of all the regions of Tajikistan. Each of them brought me a lot of reputation. However, I wish we could have a single Tajik dress that would be used in all regions of the country. I would like to create a national costume. I have also made some efforts in this regard. Hope my life lasts enough to do so.

Have you ever designed a dress inspired by the style of your national attire? If yes, how was it treated by critics and the public?

Yes, designing clothes makes a colorful creative imagination for a fashion designer. He/she creates this design in his/her brain before he/she starts producing it.

The daughter of some Iranian Minister of Culture once ordered her clothes from me; it was about 20 years ago. Later, she wrote to me saying that she really rejoiced to wear her dress. “How beautiful” she described them. She told me that when she was sitting in a car wearing these clothes, a traffic police said that a Tajik woman just passed by. Clothing represents nationality of people.

I once created a lot of costumes for the celebration of the Days of Tajik Culture in Uzbekistan. I could see in the face of the President of our country a sense of pride in the culture of his nation. That was why I felt special treatment from my leader in those days. During the ceremony there was a music performance as well. I had the honor to design costumes for our renowned singer, Jurabek Murodov.

But in recent years the European style of clothing has emerged and attracted not only the Tajik people but the whole Central Asia. Wearing pants, skirts and the like has affected our society as well. Anyway, I have been working on old classical garments, ethnographic and religious costumes all my life. Sometime my apprentices were questioning that why I create old unfashionable dresses for today’s lifestyle. But time has shown that I have chosen the right path. Now my apprentices are happy to return to this path one by one and are planning for the future. Of course, each path has its ups and downs. And only the one who is not afraid of problems will succeed. I consider myself successful.
You have founded the International Handcraftsmanship Fund – “Haft Paykar”, which is renowned in the Tajik clothing sector for its high-quality embroidered handicrafts. Please provide us with a description of your business?

With the collapse of the Soviet Union, Bozgul Dodikhudoeva was elected as the Minister of Education of the Republic of Tajikistan. At the invitation of the Minister, I started my career in the Education Ministry as the Director of the department for the Retraining Education Management. But under certain circumstances, I had to make Zarduzi embroidery at home and prepare many orders. Our nation was facing difficult situation and this was the way we could make a living. This can be considered the start of my professional career. Later I established my own company with the sole purpose of promoting the arts of the Tajik people.

I admire Nizami Ganjavi¹ as one of the prominent founders of culture and literature. That’s why I named my workshop “Haft Paykar” (The Seven Beauties) after a Nizami’s book with the same name.

My primary goal in those years was to unite all Tajik artisans at home and abroad as well as regulating the activities of art workshops in Tajikistan. I realized that with a little training and domestic production we can improve our economic life. The number of my apprentices has greatly increased since then. Today, I am much grateful to the Government of Tajikistan and personally to the leader of our nation, His Excellency Emomali Rahmon, for the special support and attention extended to this aspect of the national culture. I am proud to have received a presidential grant in 2018. I allocated this money to dyeing and provision of natural materials and silk thread in Tajikistan. By these threads, I created a new style of needlework. Together with two of my apprentices, we won the UNESCO Award of Excellence in different years, and that was my initiative as the President of the Association of Central Asian Artisans.

¹ Nizami or Nezāmi Ganjavi, was a 12th-century poet. Nezāmi is considered the greatest romantic epic poet in who brought a colloquial and realistic style to the epic literature.
I have much to say about my non-governmental, non-profit and charitable private company. We have advanced our goals step by step. In 2003, we were invited by UNESCO to join the celebration of its 60th anniversary of establishment. We participated in the event as the Association of Central Asian Artisans. The invitation requested Kazakhs to present their leather products, Uzbeks to present their silk products, Turkmen to present their carpets, Kyrgyzs to present their woolen products, and Tajiks to present their Golduzi and needlework at the event.

This encouraged me to pay special attention to this art. And we were very successful. Haft Paykar presented twenty-four types of handicrafts at the exhibition which received the Award of Excellence and the names of the artisans became known in the halls of the premises of UNESCO. These handicrafts included: traditional Tajik knife, Pakul1 making from Badakhsan, excellent combs of Istaravshan, modern national costumes, needlework, quilts with Golduzi embroidery, goldsmithing, objects made by Kuloli2 art, national exclusive handicrafts of Tajikistan, Kundal3 works, and so on.

One of the achievements of our company is the establishment of “Dyori Husn” international festival of folk art and fashion which is held in all its glory and splendor among the international festivals such as Oymo in Kyrgyzstan and “Silk and Spices” in Uzbekistan.

Our company arranges a wide range of activities, from the most ordinary help to artists to large projects on a global scale.

Our new program at the Home Net Eastern Europe and Central Asia aims to provide support to women and girls with home-based businesses around the world. The honorable President of Tajikistan supported our charitable activities and contributed to the Charity of Bulgarian Artists. For his generous contribution, a certificate of appreciation was extended to him.

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1. Pakul or Pakol: a type of flat, round, woollen hat, traditionally worn by men
2. Kuloli: traditional pottery
3. Kundal: a polychrome decorative wall painting of glue paints with gilded relief details of the ornament
We, however, need more support for our publishing projects, printing manuals, textbooks, specialized user guides, and most importantly, the collection and purchase of Tajik masterpieces products to be presented to the museums of the country for future generations, representing our culture and arts in the centuries to come... We at the Association of Central Asian Artisans make every effort so that Tajikistan will be internationally recognized in terms of arts.

I think I have accomplished my mission in promotion of national arts. I have managed to reach a high position in costume designing. This is what matters. But honestly, I have never been and will never be conceited or arrogant. As I take part in the World Clothes Show, I see how far the world has come, and how much we have to try to attain the basic essentials.

What are the major awards have you received?

- The Woman of the Century Award, 2001, Switzerland.
- Ambassador of Peace Award, South Korea.
- Central Asian Golden Fund Award, for a collection of clothes dedicated to the 2500th anniversary of Istaravshan city.
- I received a prize for designing and making the historical clothes with golden embroidery for the actor who played as Rudaki¹ in a drama.
- My name was listed in the book “The Gold Assets of the Tajiks”, published by the Ministry of Foreign Affairs of Tajikistan.
- Holder of the UNESCO Award of Excellence for the modern national costumes.
- Holder of the UNESCO Award of Excellence for the resurrection of ancient needlework for today’s life.
- Holder of the state medal dedicated to the 20th anniversary of the Independence of Tajikistan.

- Three times selected as the Best Craftsperson of the Year for the creation of costumes dedicated to the 1100th anniversary of the Samanid dynasty’s government.
- Award for a collection of clothes dedicated to the commemoration of Mavlono Jaloliddini Balkhi(Rumi)
- Excellence Award in Education of the Republic of Tajikistan.
- Excellence Award in Culture of the Republic of Tajikistan.

“Chakan” embroidery art of Tajikistan has been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity and to our knowledge, you have played an active role in it. What is the art? What was your role in the inscription?

It has long been my dream to preserve our historical clothing and national heritage. I have noticed some of them represent different nationalities in various foreign books in different languages. Fortunately, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage has launched and the organization has announced to the whole world that they should preserve their ancestral heritage and inscribe it on the Representative List of the Intangible Cultural Heritage of Humanity.

As mentioned earlier, since childhood I was very interested in the embroideries that my mother made. Later, when I was studying at a graduate school in Moscow, my mother brought me a gift for Navruz. It was a national dress which motivated me.

¹. Rudaki, and also known as «Adam of Poets», was a Persian poet regarded as the first great literary genius of the Modern Persian language.
The art of Chakan embroidery is the practice of sewing ornaments, images of flowers and symbolic drawings with colourful threads on cotton or silk fabrics.

In each nomination, in accordance with the requirements of UNESCO, the organizations dealing with this art must submit their proposal in written. Chakan embroidery art with its special features is really worth preserving. Our company submitted a relevant proposal to Dilshod Rahimov, Director of Research Institute of Culture and Information of the Ministry of Culture of the Republic of Tajikistan as a collaborator. The proposal was rejected for the first time. Because the prepared video was not appropriate for the visibility of the art. It contained some drawbacks.

In honor of this art, the Committee on Women and Family under the Government of the Republic of Tajikistan, headed by Ruqiya Atoeva, organized the festival “Taronai Chakan”. The festival received great support of the government.

Furthermore, on the occasion of the proclamation of the Year of Arts and Crafts in Tajikistan, a series of festivals called “One Hundred Colors Chakan” and “Chakomai Gesu” led by the Chairman of the Committee on Women and Family of the Republic of Tajikistan, Idigul Qosim, were organized and all the key sectors of clothing industry took part in the events.

During the festivals, all rights of the exhibited products were reserved for their artisan. Once I won the title of the best Zarduzi Craftswoman of the Year and my apprentices won the title of the best Chakan Craftswoman of the Year. I am proud to have apprentices in every region of the Republic of Tajikistan who will eagerly pursue the twisty path of this art in the future.

Chakan is a representation of ancient times from the Aryan period. With its pleasing and unique patterns, Chekan indicates that this art belong to the Tajiksand and has been honorably preserved by them. We hope that special researches will be carried out in the near future for recognition and training of this art.
Turkey is a country with old clothing traditions. Their roots are in the Ottoman Empire which has formed Turkish cultural and traditional heritage pretty much. Today few people in Turkey wear traditional clothing in day-to-day life and European style of clothes is usually used but dresses reflect a synthesis of traditional, Islamic, and Western designs.

Pre-Ottoman to Ottoman Period

The story of Turkish clothing goes back to the miniatures and wall paintings found in Central Asia dating back to 100 BCE. Sources reveal that woollen and cotton fabric was woven on handlooms but that silk came from China. Leather, felt materials, sheepskin and fur were also major constituents in clothes of that period.

The Turkish peoples’ way of life at that time brought about functional clothing styles. Historically, the most common form of transportation in Central Asia was horseback riding in the daily routine. This mode of transportation meant that clothing had to be functional and, as a result, most was unisex.

Sources indicate that central Asian Turks used to wear leather boots, a shirt (mintan), a short Kaftan used with a belt and a pair of riding trousers loose at the top narrowing downwards suitable for horse riding (şalvar). Open-fronted coats (kaftan or dolman) and boots were significant as status symbols. People also wore jackets (cepken) or waistcoats (yelek). Under the coats would be a shirt or chemise. The clothing was typically arranged to show the difference layers of clothing. The long coats may have the front corners tucked up into the sash when engaged in any physical activity or just to show the fabrics of the lower layers. This wearing of various layers also became part of Muslim modesty for both men and women. The ensemble disguised the form of the body while projecting an image of substance, strength and splendour. The greater the bulk of the clothing the more imposing. The sleeves of the outer layers are arranged so that the long, more fitted sleeves of the undercoats could be seen. The sleeves may be buttoned from the wrist to elbow and so can be opened or they may even be detachable.

The head coverings (başlıklar), as with the clothes, were also made of fur or sheepskin with
the purpose of protection from the cold. The başlıklar were also used as status symbols and markers of affiliation or gender. Before the conversion to Islam in the 8th and 9th centuries, the Turks wore many types of hats, with people of high status wearing very tall hats.

The emigration of Turkic tribes from Asia to Anatolia caused many cultures to integrate. This was reflected in the clothes, symbols and motifs of the 24 Gagauz tribes which formed a united culture of their own in the European part of Turkey. In the following years, Azerbaijan, Kirkhiz, Özbek, Tartar and Uygur tribes settled in Anatolia, whereby they affected each other’s intrinsic cultures.

In the 11th century CE, the Seljuks Turks migrated into the area. Their clothes were again produced from wool, felt, camel’s hair, fur, cotton and silk, and were adapted to the varying climate conditions found in Anatolia. The clothes of this period in addition display pre-Anatolian influences, though woven materials were more important.

**Socio-Economic Status and Clothing Differences**

In the Ottoman period (13th century onwards), the socio-economic differences between the administrators and the common people also affected the clothing styles. While the Palace and its court wore
highly decorative costly clothes, the common people wore less expensive ones. Not only the various classes within the society, but also the clothing of Muslims, Christians, Jews, the clergy, tradesmen, state and military officials were culturally diverse.

The administrators and the wealthy wore Kaftans with fur lining and embroidery, whereas the middle class wore a robe (cübbe), knitted jacket (hırka) and the poor wore a collarless coat (cepken) or waistcoat (yelek). The headdresses (başlık) were the most prominent accessories of social status. While the common people wore a type of hood (külah), while the cream of the society wore exotic headdresses (başlıklar). During the rule of Süleyman, a başlık adorned with precious stones called perişanı was popular as the Palace. The onion-like kavuk, however, was the most common type of headdress.

The hats from the pre-Islamic era were continued into the Ottoman Period but a Muslim turban was wrapped around the base of the hat. The higher the rank, the more ornate the turban. The turban of a peasant was often just a simple scarf knotted around the hat (taç or kavuk; later the fes). The onion-like kavuk, however, was the most common type of headdress. The common people also wore a type of hood (külah), while the cream of the society wore exotic headdresses (başlık). During the rule of Süleyman, a başlık adorned with precious stones called perişanı was popular. The headdresses were so important that a sculpture of a man’s headdress was placed on his headstone.

**Women’s clothes of the Ottoman period**

Women’s clothes of the Ottoman period were observed in the ‘mansions’ and Palace courts. In the 16th century, women wore two-layer long entari; and a tül (a velvet shawl on their heads). Their outdoor clothing consisted of a type of cloak (ferace) and yeldirme. The simplification in the 17th century was apparent in an inner entari worn
under short-sleeved, Kaftan-shaped outfit. The matching accessory was a belt.

In traditional clothing, the headdress was the most distinctively female part of the costume. The headdress consisted frequently of a hat (taç or takke) that was variable in shape: small and flat or very tall. A scarf was wrapped over the head and hat and under the chin and was tied on top of the head or at the back of the neck. Married women wore a second scarf wrapped horizontally around the forehead over the first scarf like a turban (all Kurdish women wore such a scarf). These scarves did not cover the face and Turkish women did not wear a full veil. A larger scarf (çarşaf) was worn when the women left the house. This scarf reached either to the elbows or the floor. The scarves were typically edged in needle lace or crochet lace executed in the form of three-dimensional flowers, leaves or fruit. These embellishments were part of a code that identified the wearer’s age, marital status and affiliations. Silk or painted (yazma) scarves were important as part of the presents exchanged for betrothal or weddings.

**Ottoman Sultan Fashion**

In the 16th century, economics, politics, and arts thrived as the Ottoman Empire entered the Golden Age. Textiles also reached a peak with the introduction of weaving, especially metallic threads. Sultans took the utmost pride in their fashion, wearing robes or kaftans of the finest, most expensive materials. The designs for court clothing were made by specific people in the palace called hassa nakkaşları. Due to high demand, there were also places in Bursa and Istanbul that made the designs. Specific fabrics were used for the Sultan’s clothing, such as brocade, velvet, metallic silk, taffeta, cashmere, and cotton. These materials were occasionally ordered from areas in the West (for example, Italy). Sultans specifically wore kaftans, şalvar (a type of pant), and an inner robe, as well as headgear. The headgear went through five types over the span of the Ottoman Empire. For formal
or official events, Sultans wore an inner robe with long sleeves that buttoned from the elbow down to the wrist and consisted of cuffs, a short kaftan made of heavier silk material, and a long outer-robe with fur lining and buttons made of jewels.

Towards modernization

In the “Tulip Era” (1718—1730), there was a compulsive need for excessive luxury that was mirrored in the clothing of the elite upper classes. In 1825, Mahmut II attempted to modernize his country which affected predominantly the state sector. While the sartık was replaced by the fez (fes), the people employed in Bab-ı Ali began to wear trousers, setre and potin. During the Tanzimat and Meşrutiyet period in the 19th century, the common people still kept to their traditional clothing styles while the administrators and the wealthy wore a type of riding coat (redingot), jacket, waistcoat, tie (boyunbağı), shirt (mintan), sharp-pointed and high-heeled shoes.

In the period of Abdülhamit II, the use of a cloak (ferace) was replaced by chador-like or abaya-like robes which hid the whole body (çarşaf) of different styles. However, the rural sector continued its traditional style of clothing.

In the 20th century, the reforms under Mustafa Kemal Atatürk in 1925 had a full impact in Istanbul. People began to wear a more European style of clothing. Men began to wear hats, jackets, shirts, waistcoats, ties, trousers and shoes; while the woman’s çarşaf and headscarf (peçe) were replaced by coat, scarf and shawl.

Traditional Turkish clothing

Today each region has its own characteristics in the way of clothing, headwear, scarves and socks, which have all, attractive interest and admiration.

There are 7 geographical regions of Turkey:

1. Bab-ı Ali: The Sublime Porte, also known as the Ottoman Porte or High Porte, was a synecdoche for the central government of the Ottoman Empire.

Traditional dress of Aegean region

Women’s attire consists of a long robe, baggy trousers, a short jacket, an apron, several headscarves (sometimes with a fez), slippers, and a lot of jewelry. Traditional fabrics are silk, velvet, and cotton. Every piece of clothing is embroidered or embellished. Different patterns of fabric are popular, but the most common are colorful stripes.

Traditional festive costume from Merkez Kapıkaya köyü, Aegean region. Photo from Pinterest.com, by Jean-Marie Criel
Men’s attire consists of short baggy trousers, a jacket, a shirt, a wide belt, a neckerchief, a headgear, socks, and slippers or boots. Male clothing is also rather bright and colorful, embroidered and decorated with jewelry. Stripes are the most popular among patterns on fabric. The headdress can be very interesting, high and unusual (not only fez or turban).

Traditional dress of Black Sea region

People who live in this region are very strict, proud-spirited and independent. And their costumes are made in the same spirit. Traditional clothing is used mostly by women, while men wear western-style garments.
Women’s attire consists of a peştemal (it is a piece of linen, usually striped, wrapped around the waist), a shawl called “keşan” (which covers the head, torso, and face), socks and shoes or slippers. In some parts of Black Sea region women also use blue aprons, in other female costume consists of a dress made of black silk brocade and a bright orange waistcloth. But still, peştemal and keşan are considered to be the national clothing of Black Sea region of Turkey. Typical colors of garments of this region are black, orange, burgundy, crimson and brown. Stripes are often used, just as in other Turkish regions.

**Traditional dress of Central Anatolia**

Women’s attire consists of baggy trousers, a skirt, an apron, a shirt, a jacket, a belt (often it is a piece of colorful cloth), a headdress, socks, and shoes. Central Anatolian dress is very rich, colorful and embellished. There is lots of jewelry used with festive costumes. Pieces of clothing are hand-woven and richly embroidered. Silk, velvet, cotton and woolen cloth are popular.

Men’s attire consists of long or short baggy trousers, a shirt, a yelek (Ottoman male jacket with hanging sleeves) or another jacket, a wide belt, headgear, socks, and boots or shoes. The most used colors are blue, red, yellow and black. The striped fabric is also used sometimes. The male costume has less embellishment (including embroidery) than female one. But every festive
Turkish costume should be equipped with a weapon (pistols, guns, swords, knives etc.). Central Anatolian men’s garment is no exception.

**Traditional dress of Eastern Anatolia**

Eastern Anatolia is a region where many Kurdish and Armenian people live together with Turkish people. That’s why the national costume of this territory has a lot of features of Kurdish and Armenian clothes.

Women’s attire consists of baggy trousers, a long skirt, robe or dress, a shirt, a jacket, a wide belt (or piece of cloth as a belt), a scarf or other headdress, socks and shoes or slippers. As well as in other regions of Turkey, in Eastern Anatolia women wear many layers of clothes. The whole body is covered with clothing (as Turkey is a Muslim country). Garments are bright and colorful, the red color is one of the most popular. Fabrics with floral patterns are widespread. Women don’t use lots of jewelry. The clothing is often pretty simple but can look rather festive even without much jewelry.

Men’s attire consists of baggy trousers, a shirt, a jacket (today it is sometimes replaced by avest), a wide belt, a headgear, socks, and shoes or boots. Kurdish costume usually consists of a long robe, a shirt or undershirt, a wide belt, a headscarf, socks and shoes. Men’s modern costume often looks pretty European-style; only şalvar trousers give some Turkish flavor to the garment.
Traditional costume from the province of Urfa, Eastern Anatolia. Photo from Pinterest.com, by Jean-Marie Criel

Oya in Anatolia

Oya, also known as Turkish lace, has a different name depending on what implement is used to create it. Oya made with a sewing needle was made by aristocrats. Crochet oya is made with a thicker needle and looks less delicate, while shuttle oya is more often produced by women in provincial areas. Hairpin oya uses beads, sequins, pearls, or coral on a single-colored thread.

Beaded edges are a very popular embellishment in Turkey. Headresses and scarves are traditionally decorated with oya, as well as undergarments, outerwear, towels, and napkins. Oya is commonly used by young women to express their feelings or mark life events. Floral oya is worn atop a woman’s head. The flowers vary depending on the age of the woman. Older women use wildflowers, while younger women use roses, carnations, jasmine, and many other flowers. Women at the age of forty specifically wear a bent tulip.

Traditional dress of Marmara region

The national clothing of Marmara region of Turkey differs a little bit from garments used in other regions. People in Marmara region mostly use a lot of embroidery on their costumes. They always embroider undergarments (underpants and undershirt) because they are seen from under the upper clothing. Embroidery on attire is the main embellishment of traditional clothing of this area.

Women’s attire consists of very wide baggy trousers, a long-sleeved vest, a jacket, a belt, a headgear, socks, and shoes. Sometimes an apron is also used. Another variant of folk dress consists of embroidered underpants and long undershirt,
a skirt, a jacket, a kerchief on the waist, a belt, a headdress, socks, and shoes. Clothes look multilayer, puffy and rather checkered because of rich embroidery.

Men’s attire consists of rather narrow baggy trousers (tucked into socks), a shirt, a vest, a hand towel, worn on the waist belt, another towel, worn across the shoulders, a headdress, high socks and shoes. Very often neckerchief is used as well. Male costume, same as female, is richly embroidered and embellished. It is also bright, puffy and multilayer. The shirt is usually striped. A bag, weapons, and a tobacco purse complement the image.

Traditional dress of Mediterranean region

Women’s attire consists of a skirt or dress (below the knee long), a shirt, a jacket, a headdress or kerchief, socks, and shoes. The costume is very
bright and colorful. The most common colors are red, blue and yellow. The striped cloth is often used for dresses, skirts, and shirts. The clothing looks rich, embellished and multilayer.

Men’s attire consists of baggy trousers (tucked into socks), a shirt, a jacket, a wide belt, a headgear, high socks and shoes. Male traditional costume looks rather simple but festive. It’s a strict beauty. The color of trousers and jackets is dark: black, brown or blue. But jackets are embellished with embroidery. The belts are colorful and fall into the eye.

eastern Anatolia

Women’s attire consists of a long dress, a Kaftan (a long robe), a belt, a headscarf or other headdress, socks and shoes. Folk dress of this region is rather laconic, it has only few layers. It looks very feminine and tender. But still, the whole body should be covered with clothes.

Men’s attire consists of baggy trousers, a shirt, a robe (knee-long or just above the knee) or a jacket, a wide belt or kerchief around the waist, a headdress, socks, and shoes or boots. The clothing looks pretty simple, without much embellishment. The outerwear (Kaftan, jacket, vest or robe) is usually embroidered.

Defining Factors of Turkish Fashion

Turkish clothing has continually been defined by economics, social structure, geography, climate, and available materials. In early periods, clothing signified social status, while traditional dress remained prevalent throughout the country. Certain regional specialties in textiles or in styles can also reveal ethnicity. At the same the Ottoman empires diverse religious and cultural communities expressed their identities in their dress. Today, one’s clothing choices still can reveal information about them.

Traditionally, clothing was handmade and its style depended greatly on location as it was made from natural, available materials. Today, modern
clothing is ready-to-wear and bought in stores. It is influenced both by traditional, Ottoman styles and European trends. Clothing continues to be an important device in which one can communicate their social status, wealth, piety, and personality.

References:
1. Melisa Akbulut et al. (2017) Windows into Turkish Culture, The Ohio State University Press, Ohio, The United States


Courtesy of Yunus Emre Institute, Tehran

Yunus Emre Foundation is a public foundation, established in 2007 to promote Turkey, Turkish language, its history and culture and art, make such related information and documents available for use in the world, provide services abroad to people who want to have education in the fields of Turkish language, culture and art, to improve the friendship between Turkey and other countries and increase the cultural exchange.
Headscarves and shawls hold special importance among the Turkmen nation’s unique, world-renowned crafts, which are a source of national pride and identity. The colorful diversity of headscarves pales in comparison with what Turkmen women have created as part of the traditional bridal attire. It is a homespun düýpli gyňaç headscarf (a shawl, to be more precise). It is the largest of all and the most beautifully expressive. Back in the past, these richly patterned masterpieces added a finishing touch to the traditional Turkmen woman’s national outfit.

Düýpli gyňaç headscarves are a distinct and unique symbol of Turkmenistan. Almost in every family there is a much-treasured grandmother’s scarf made with love and skilled craftsmanship.

Married women used to wear düýpli gyňaç head coverings over a tall headpiece, called börük or topby. This custom began to fade in the 1960s and 1970s. However, at present, the headscarf is frequently used during the national wedding ceremony ritual when the bride’s maiden headdress is replaced with that of a married woman. Some other changes that took place over time resulted
in making headscarf wearing a more practical and convenient experience and less restrictive, while in keeping up with folk traditions.

Of all ethnic groups of Turkmens, düýpli gyňaç headscarves hand-woven by the Teke are the most beautiful. These scarves are totally unique as they are made only in Turkmenistan. The silk fabric boasts such vibrant colors and the play of light on its surface that women value it more for its aesthetic beauty than for its price.

Triangular-shaped düýpli gyňaç headscarves known as agyr gyňaç are rather heavy because of their larger size. Red in color and made out of several strips (up to eight) of fabric sewn together, they have quite big patterns and can be more than 3 meters long. The headscarves are embellished with a multiple row pattern woven on a loom and with colorful silk fringe edges. To add a totally unique look and elegance every thread is tied in a knot.

In decorative and applied arts, ornamental motifs are clearly divided into several groups: floral, geometric, zoomorphic, etc. Used on fabrics,
geometric designs cover the entire surface evenly, creating a sense of rhythm. Alternating stripes woven in two or three rows follow a distinctive pattern and vary in color and width: uniform color stripes run along the fabric, setting the tone to the entire design. A colorful (white, yellow and black) flowing line on either side of the stripe makes the motifs more dynamic and come to the front.

At the same time, achromatic colors used in ornaments allow accent colors to appear less intense. With a riot of color and a wealth of patterns, these headscarves never look gaudy, garish and flamboyant. They are expressive enough to be unique and are visually well balanced. The delicate patterns are created so flawlessly like a symphony played by different instruments that make a harmonious, seamless whole.

Looms have been used since ancient times. Hand-operated looms can be still found in some rural households. It takes considerable effort, hard work and patience to weave on them. Today, craftswomen still continue to use simple vertical looms, wooden frames onto which warp yarns are stretched and fixed, which go back far into the mists of time.

Weaving patterned cloth is much more technically challenging and demanding than hand-embroidery,
especially as patterns are woven facedown and created along with the fabric itself. That is why weavers use mirrors to see how the classical pattern is being formed. The hardest thing is to calculate the whole ornamental motif since it demands perfect precision and technical excellence. Weaving techniques allow creating various motifs and distributing them all over the fabric.

There are a great number of patterns and designs, and each of them conveys a concrete message. One should decipher the secret code behind every pattern to understand what information it communicates.

The basic outlines, in which motifs are arranged on the headscarves, are lines. Ornaments consist of parallel rows: narrow, medium-wide and wide. There is also a primary pattern, which looks like a wide line and runs across the fabric. This pattern boasts four traditional colors: white, black, and yellow intertwined on a red background.

Noteworthily, the colors are arranged in certain combinations not only in this old pattern but all over the düýpli gyñaç headscarves, which deeply impress with their finely created ornaments.

Parallel lines, geometric designs and distinctive repeats make the patterns closely comparable to
kesde hand embroidery. Many motifs are truly reminiscent of hand embroidery stitches. Fabric motifs are similar to those used in hand embroidery and handmade carpets, as well.

The socio-economic changes cause traditions to die out. However, some traditional practices manage to survive. This can be explained by the fact that the Turkmen people cherish their traditions and keep them alive, and the older generation plays an important role in preserving them.

Our grandmothers used to wear these amazingly beautiful shawls. But fashion trends often make a comeback. And the düýpli gyňaç headscarves have come into fashion again now. There has been a resurgence of interest in the headscarves and traditional clothing among young people.

At present, the distinction between headdresses worn by women to signify their marital and social status is being erased. Headscarves still remain very popular with older women. Traditional folk costumes have gained in popularity, and vintage
elements and accessories have been successfully reintroduced into modern clothes. Traditional ornamental patterns have found their ways into new articles of clothing. Efforts are now being made to offer a wide selection of the headscarves and to add a modern twist to them.

Ready-made fabrics with traditional patterns have found favor among local fashionistas who love folklore elements. They are now sewn to dresses instead of national embroidery, and used to make handbags, purses, and scarves to name but a few.

This has marked a new trend in stylish decorative accessories for Turkmen women’s outfits.

One of the Turkmen nation’s greatest creations, the düýpli gyñaç headscarf with its timeless beauty is not just an item of clothing. It is part of history for every Turkmen woman. Over the centuries, these exquisitely beautiful folk art masterpieces have taken on symbolic importance thanks to their traditional patterns. Turkmen women wear them with great pride. The scarves make a wonderful and precious present, because they embody the Turkmen people’s true spirit and are part of our culture. This decorative art was created and bequeathed to us by our ancestors. We wear these scarves, hand them down to our children and give them as gifts to representatives of other nations.

Our aim is to rekindle interest in this ancient art, to unlock the secrets of making these headscarves which are a must-have for every modern woman. Not only should patterns be in keeping with traditions, they should be in fashion as well. The düýpli gyña shawls are an essential part of the Turkmen nation’s customs, traditions, and spiritual values.

This is why we believe that the traditional craft, düýpli gyña scarves and their patterns are worthy of being included on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.
National features of every country can be observed through its customs, traditions, cuisine as well as traditional clothing. For a long time originality of Uzbek clothes has been set according to climate, conditions of life, customs and traditions.

Uzbek national clothes are very bright, beautiful and cozy. Uzbek clothes are a part of rich cultural traditions and life style of Uzbek people. In urban places it is uncommon to meet people in traditional Uzbek clothes, now it is worn on traditional festivities and holidays. But in rural places it is still a part of everyday and holiday garments.

The basis of national men’s suit is a “CHAPAN”, the quilted robe, tied with a kerchief. Traditional men’s cap is “DOPPI”. KUYLAK is the men’s straight cut undershirt. ISHTON is men’s wide trousers, narrowed at ankles. Traditional footwear is high-boots, made of thin leather. Shirts were worn everywhere, but men from the Fergana Valley and Tashkent region wear a “YAKHTAK”, a wrap shirt. Both of these types were sewn from homespun cotton cloth and feature a moderate
aesthetics in a form of a decorated miniature braiding- jiyak, stitched along the collar.

Belts for gala dresses were normally very smart, made of velvet or embroidered, with silver figured metal plates and buckles. Everyday shirts are tied with long sashes.

“DOPPI”

Head is covered with DOPPI”, felt cap, fur hats. The most popular and presently used one is “DOPPI”.

It is usually has a square and round shape. The textile used for “DOPPI” manufacture is sateen and velvet. Men’s “DOPPI” have strict ornaments. Women’s and children ’s hats are of silk, velvet and brocade. Women’s “DOPPI” have a rich, multicolored ornament and can be embroidered with beads, spangles and coins. As a rule, women of a certain age do not wear “DOPPI”. Women covered a head with kerchief. Frequently, the head dress consisted of two kerchiefs; one of them covered the head and the second one was fold up diagonally and served as frontlet. Uzbekistan consists of 12 regions and Autonomous Republic of Karakalpakistan and each region is differs with its identity and inimitable ornament. Thus, there are six basic groups of “DOPPI”; Tashkent, Fergana, Samarkand, Bukhara, Kashkadarya-Surkhandarya and Khorezm – Karakalpak. They vary in shape, ornament and scale of colors. The most popular is Chusts “DOPPI”. Chust is a province in Fergana valley and world famous for its applied arts. This “DOPPI”s are manufactured from black sateen and have almond-shaped ornaments – symbols of life and fruitfulness. At all times, women were deal with embroidery of “DOPPI”.

Uzbek Women’s Clothing

Traditional Uzbek women’s suit consists of plain khan-atlas tunic-dress and wide trousers. Holiday garments were made of satin fabric richly embroidered with golden thread. W omen’s headdress consists of three elements: a skull-cap, kerchief and turban. An essential part of traditional
holiday garments of Uzbek women are gold and silver jewellery: earrings, bracelets, necklaces. Surkhandarya women most of all prefer the colors of red nuance as a symbol of well-being. The embroidery pattern was chosen not by chance, it always had magic or practical function. One could judge about the owner’s social status by the patterns, though sometimes they bear other meanings. For instance, repeating geometrical pattern on the braiding was a something like an amulet Clothing of black or dark blue colors was not popular in any region of Uzbekistan due to a superstition. Sogdian patterns have preserved the traces of Zoroastrian influence. The colors in this region were chosen on the basis of the position in society. For example, prevailing blue and violet nuances in a woman’s dress showed her husband’s pride of place, while greenish motifs were frequently used by peasants and craftsmen.

The footwear consisted of “MAHSI” (ichigi – nice heelless step-in boots with a soft sole), and high boots made of rough leather or rubber. It was very handy and warm footwear which is quite popular even today.

**Women and Men’s National Headwear. “DOPPI” (Skull-caps)**

Headdress is one of the main elements in the traditional Uzbek clothing. The national headwear in many countries of Central Asia, including Uzbekistan is a “DOPPI” (skull-cap). “DOPPI” is derived from the Turkic word “tubé”, which means “top, peak”. “DOPPI” is worn by everybody: men, women, and children. Only elder women do not wear “DOPPI”. 
Today it is uncommon to meet a man in the “DOPPI” in large cities, mainly it is an important element of holiday garments at family parties and religious celebrations. The common form of the Uzbek “DOPPI” is tetrahedral and slightly conical. Traditional men’s “DOPPI” is black and embroidered with an inwrought white pattern in a form of four “paprikas” and 16 miniature arches. An everyday “DOPPI”, “kalampir”, is one of the simplest and widely used cap, its importance must not be underestimated. This “DOPPI” is an essential attribute for some events even in the environment of a country-wide influence of the European culture. There are smart “DOPPI” enriched with bright and colorful embroideries and patterns for special festival occasions. Each region of Uzbekistan has its own national headdress “DOPPI” in height and pattern. Despite the wide range of variety it is considered that there are only six main schools of “DOPPI” embroidery in Uzbekistan: Ferghana, Tashkent, Kashkadarya-Surkhandarya, Samarkand, Bukhara and Khorezm-Karakalpak. For special, festive cases there are smart “DOPPI” that are rich in bright and gold embroidery and patterns.

Uzbek costume at a professional level. Diverse specialists were involved in this process - art historians, designers, clothing designers, historians. An extensive collection was prepared - about 50 pieces of historical costumes from different regions of Uzbekistan of the late 19th-early 20th centuries.

When creating costumes, the masters strictly followed the principle of historical accuracy - they used the same types and types of fabrics, designs, jewelry, ornaments, embroidery techniques as several centuries ago. If we talk about the regions, in each of which the costumes have their own characteristic features, we can highlight Karakalpakstan, Khorezm, Surkhandarya, Kashkadarya, Fergana Valley, Samarkand, Tashkent and Bukhara.

**Uzbekistan Jewelry**

Over centuries Uzbek craftsmen have passed from generation to generation the art of creating wonderful jewelries made of precious metals and gems. Jewelry is one of the ancient crafts in the world which always excited and amazed. The earliest jewelry found on the territory of Uzbekistan dates back to the 17th century BC, when there were no Bukhara nor Samarkand or Tashkent.

Unique fashion show “National clothes - the pearl of a new Renaissance”

On 15 December 2020, within the framework of the IV International Congress “Cultural heritage of Uzbekistan - the foundation of a new Renaissance”, a unique fashion show “National clothes - the pearl of a new Renaissance” was open at the Youth Creativity Palace.
The most ancient Uzbekistan jewelries were found near the source of the Chirchik river. In the burial ground there were bronze bracelets with images of cosmological spiral. Another interesting find was the Amu Darya treasure which was found near the source of Amu Darya river and consisted of unique articles of Bactrian jewelers dating from the fifth century BC. Actually the real sensation was the treasure found in Dalverzintepa of Surkhandarya region: the treasure consisted of a great number of gold and silver jewelries inlaid with gems. The total weight of the treasure was 32 kilos.

Previously jewelry was not only an ornament but also a magic talisman protecting its owner from diseases, poisons, evil curses and bringing luck, wealth and happiness. Thereby the silver was the symbol of purity and amulet from poison and evil spirits. The cornelian, in Uzbek “khakik”, was the talisman of health and happiness. The turquoise brought luck in a battle and improved sight. The pearl healed. Many other gems and precious metals also had magic properties.

Uzbek jewelers always worked individually or within the family passing the secret of craft from father to son. Usually there was a small workshop with clay furnace to smelt metal, small anvil and small set of tools to make jewelries. Craftsmen had a number of skills: smelting, casting, forging, engraving, embossing, creating niello, openwork and enamel. Although there were craftsmen of particular specialty. For example those who worked with silver were called as kumush-usto (silver master).
From time immemorial silver was the most popular metal among Uzbek jewelers. It was used not only for women’s jewelry but also for ornaments of arm, clothes and houseware. In addition, various gems were used with silver. Unlike western jewelers, Uzbek masters did not cut but polished gems, giving them round shape.

Gold was used much rarer. Only Bukhara masters used to make gold jewelry, because close to Bukhara there was the gold mining in the Zarafshan valley.

The golden age of jewelry art in Uzbekistan was in the 19-20th centuries. Jewelers, “zargar” in Uzbek, decorated almost everything: filigree decoration of arm, wonderful patterns of bridle and other horse equipment, engraving silverware and many others, including traditional jewelry. At the same time, traditions and art of other nations were introduced to the Uzbekistan culture. Jewelers from India, Persia, Caucasus and other countries came to Uzbekistan. The negative effect had the import from Russia of finished stamped gold jewelries which were much cheaper than local gold articles. Step-by-step Uzbek jewelers could not withstand the competition.

Today Uzbek traditions of jewelry are revived due to families of masters who in spite of low demand in the 20th century continued their work. Jewelry shops again display gold and silver articles, made in Uzbek classic style. Craftsmen unite with each other, creating craft centers and their works are exhibited on specialized jewelry exhibitions more frequent. Year by year the interest to the unique style of Uzbek jewelers increases even abroad. Uzbekistan jewelry art is the rich unique culture, which is reviving, keeping up knowledge and secrets of craft stored for centuries.
Top Cultural Events in the ECO Region

In each issue we will cover a cultural event recently held in the ECO Region.

For reference:
For the first time, the initiative to create a society was voiced in Tashkent and Samarkand in May 2017 at the international congress “Cultural heritage of Uzbekistan – the path to dialogue between peoples and countries.”

The decision to create a World Society for the Study, Preservation and Popularization of the Cultural Heritage of Uzbekistan was made within the framework of the Second International Congress in St. Petersburg in 2018. The society was officially registered in Paris in August 2019. It promotes international cooperation of state and public organizations, researchers, experts, representatives of science, the media sphere and other interested public in the field of preservation, study and popularization of the cultural heritage of Uzbekistan in the context of the world cultural heritage.
NATIONAL PRESS

TRADITIONAL LEGACY OF UZBEKISTAN
FORMATION OF A NEW RENAISSANCE

THE CULTURAL LEGACY WEEK
DECEMBER 15-18, 2020, TASHKENT
Traditional Clothing in ECO Region
PLENARY SESSION OF
THE 4TH INTERNATIONAL CONGRESS “CULTURAL LEGACY
OF UZBEKISTAN AS THE
“FOUNDATION OF A NEW RENAISSANCE
A STRONG BASE FOR A NEW RENAISSANCE

GAYANE UMEROVA, Secretary General of the National Commission of Uzbekistan for UNESCO

Preservation of cultural legacy is a conscious concern for the existing cultural heritage in order to preserve it for future generations. Every historic city in every country and every region of the world has its own unique heritage. In this sense, Uzbekistan is ahead of many of them, being the site of ancient history and traditions that have remained to this day. However, I would like to especially emphasize that our rich culture belongs not only to our country, but to all of humanity. In this sense, our cultural legacy is indeed a solid foundation for a new Renaissance.

THE MAIN TASK IS CULTURE PRESERVATION

HELENA FREISER, UN Resident Coordinator in Uzbekistan:

The Government of Uzbekistan has attached fundamental importance to preserving and popularization of the cultural heritage of Uzbekistan. This is reflected in both political will and institutional reforms, education and the sustainable development program.

CONSOLIDATION FOR THE PRESERVATION OF CULTURAL LEGACY

FIRDAVS ABDUKHALIKOV, Chairman of the Board of the World Society for the Study, Preservation and Popularization of the Cultural Legacy of Uzbekistan:

This project is the brainchild of a new Uzbekistan, a visiting card for the development of civil society in our country. And this is the best evidence of how the world and domestic scientific communities, state organizations and socially responsible business companies, representatives of NGOs, museums and libraries from different countries of the world, all who care about Uzbekistan and its cultural heritage are uniting around the declared idea and determination of the President of Uzbekistan Shavkat Mirziyoyev. The Roadmap adopted by the 4th Congress includes more than 100 projects that will bring together 1,500 scholars around the world. Its implementation will become an important component of the foundation of the Third Renaissance being laid in Uzbekistan today.
The appeal to the President of the Republic of Uzbekistan Shavkat Mirziyoyev was supported by the participants of the Congress with applause.

Exhibition of book-albums of the Cultural Legacy of Uzbekistan in World Collections series and facsimiles of miniatures of the historical work “Zafarnama”
On December 17 within the framework of the Cultural Heritage Week, the cinema conference “Cinematograph of Uzbekistan: Past, Present and Future”. More than 20 foreign film industry experts, critics, directors and screenwriters took part in the event. The honored guests of the conference were screenwriter and producer Valdis Pelšs, producer of the film company “Kit” Janik Fayziev, producer of the film company “Sputnik Vostok production” Alexander Kessel, actor and director Farhad Makhmudov and many others.
As part of the Cultural Heritage Week, an exhibition of craftsmen was held, where the best samples of folk art of Uzbekistan were presented.
Evening fashion show
“NATIONAL CLOTHES AS A PEARL OF A NEW RENAISSANCE”
Meet the young designers of the ECO Region

An interview with Sara Faraji, an Iranian designer

Sara Faraji is a rising design talent who runs her own business in her twenties. She’s the young director of Khorshid Art Group. Advocacy for Youth Empowerment to make a better society has always been a top priority for the ECO Cultural Institute. The following lines helps you know more about the talented designer.

Please briefly tell us about your background?

My name is Sara Faraji. I started designing clothes under the professional name “Khorshid” (the sun), and now I am the director of Khorshid Art Group, which is a general social clothing brand. The reason for choosing the name “Khorshid” was my opinion of the sun, because when the sun rises, it makes no difference and gives light and energy to everyone from any social class, culture, nationality and religion. I was born in Iran, Tehran on March 27, 1999, originally from Bookan, Iran and I live in a family of 4 with my father, mother and older brother. I started learning letters, lines, colors, painting and English at the age of 6, and then I went to elementary school and continued my education until pre-university level. I passed the university entrance exam with a good score and due to my family's encouragement and my interest in the art of clothing design plus the joy and fun in this discipline, I entered the university and started studying clothing design at the Faculty of Art and Architecture in Tehran in 1996 and at the same time at the Faculty of Economy I took the management and marketing course. Also, I passed a makeup artist course in the Tehran House of Labor, Industry and Mining, and succeeded in obtaining an international degree. Last year I managed to hold several wedding dress shows in the Tehran House of Labor, Industry and Mining. Furthermore, I learned color and painting on fabrics, fabric printing, fabric weaving, and traditional sewing and tailoring.

The reason for my interest in all three fields of makeup, management and marketing and clothing design was that I think if these disciplines are merged and we have enough knowledge in them, we can do successful things.

When did you feel you wanted to get into this job?

Before entering the university. Because the discipline I chose to study was of personal interest, and my goal was to be an entrepreneur in this popular profession and art to popularize the culture of earing original Iranian clothing, which is disappearing.

Please elaborate on your style in clothing design.

During these few years of experience, I worked on most of the clothing design styles, and finally I chose my favorite style which is making changes to traditional clothes and making them suitable for today’s life style in society to preserve the history and culture of my and country and its traditional clothes.

Why did you choose this style?

To keep the culture and originality alive and that I look on clothing design as an art where all the other arts like painting, architecture, photography, etc. can be involved.

What is your source of inspiration?

Because I try to keep my country's history, civilization and culture alive with the art of clothing design, my source of inspiration before making any design, is the books and articles I study and the research I do, to design an item of clothing inspired by our original culture but modern and practical (but overall for a creative costume designer, reading a verse of a poem can be a source of inspiration for designing a costume)

What problems do young designers are facing?

In my opinion, the problems in this profession should be sought first in the person himself/herself and then the problems in the outside world.
should be addressed. The primary problem that young designers face is the lack of knowledge or little knowledge and study, with the mindset that the art discipline does not need extensive reading and courses offered in university or fashion design schools are sufficient to help them become an experienced, professional fashion designer; a totally wrong idea. We have to stop being arrogant and understand the fact that knowledge and experience in the art of clothing design knows no boundaries. The other problems designers are struggling with are financial problems, social and cultural constraints. Above all, they have difficulties to find work in their field of study because they are young and many do not trust them; more experienced, more prominent and more renowned designer are preferred. Therefore, they rarely find an opportunity to prove themselves and this problem can sometimes frustrate young designers.

What is your favorite author and book, and which book have you read recently?

My favorite author is Oriana Fallaci and Nick Vujicic, and my favorite books are Oriana Fallaci’s The Useless Sex and Nick Vujicic’s Life Without Limits. The last book I read in the last few days was a book on branding titled “Brand Baafi” (Creating a brand) by Mohammad Reza Taheri, which was very suitable for my job and I learned a lot from it.

What is the message you try to convey by your designs?

My clothing designs are divided into two categories: popular and social designs, conveying that everyone from all walks of life can wear luxurious and beautiful clothes at a reasonable and affordable price, and the second category of my designs includes collections for keeping alive the culture, originality, history and civilization of my country, all of which are professionally designed by my team. Each designed item of clothing has its exclusive name and specifications connoting a message.

Please share your advice for young designers.

As a junior member of the costume designers society, my advice to young and novice designers like myself is to never stop learning, studying and researching. Never leave for tomorrow that which you can do today, love your work and make your own signature style, Keep away from copying designs, make the most of all your job opportunities, participate in seminars, festivals, lectures and competitions as much as possible, always put yourself to the test and prefer teamwork which will definitely have a great output. Remember that today is the tomorrow you were waiting for yesterday, so do not miss your opportunities.
Established in 1995, ECO Cultural Institute (ECI) is a specialized, international organization, located in Tehran, Islamic Republic of Iran, which aims at fostering public awareness and preserving the rich cultural heritage of its member states. Within the framework of its Charter, which has been approved by the member states, ECI has been entrusted with the key mandate to preserve and promote the common cultural heritage of the ECO region to encourage understanding among the nations of the region.

To this end, ECI has always organized a diverse range of art, cultural, literary, research, academic and sporting events and has published books and journals in English, Farsi, Russian and Urdu with the approach to strengthen cooperation and preserve the common cultural heritage of the member countries.

The ECO region is a vast territory with centuries-old history, rich civilization and culture which includes 10 member states, namely the Islamic Republic of Afghanistan, Republic of Azerbaijan, Islamic Republic of...