I'm not a robot



	Ancient persian clothes
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therefore called Tacht-e Dschamschid (The Throne of Dschamschid) in Iran.DECORATIONAncient Persian decoration was so exceedingly similar to ancient Assyrian that it doe lavishly employed in the ancient Persian style.MATERIALLinen and wool were most probably the chief materials used in ancient Persian costume, but there are indications tha sculptured and painted representations; it is true folds are sometimes indicated, but the chief concern of the artists of both styles was to show the human figure and richly dec Frieze of the Archers", from the Palace of Darius at Susa. "The Frieze of the Archers", from the Palace of Darius at Susa. (After M. Dieulafoy, L'Acropole de Suse). This frieze (ris not sufficient information to form a definite picture of the women's dress of this period and style; most probably it was a simple tunic and shawl like that worn in Assyria, but	rsian literature as an outstanding or princely figure under whom a Golden Age of the world or Iran began. According to Iranian self-understanding, Persepolis, Greek for "City of the Persians", symbolises the capital of Jamshid. The site is to does not seem necessary to illustrate it. We do not find, however, that ancient Persian garments were ornamented to anything like the same extent as ancient Assyrian; the frequent fringes of the ancient Assyrian costumes were not nearly so that leather may have been rather extensively employed in the more tight – fitting garments. It must not be taken that either in Assyrian or ancient Persian dress the garments fitted as smoothly and tightly as might be imagined from the decorative ornament. DATESThe illustrations here given of ancient Persian costumes date about the sixth and fifth centuries B.C. with two of neighboring nations dating eighth century B.C. and sixth and fifth centuries B.C. respectively. "The executive (now in the museum of the Louvre) is regarded as masterpiece of Persian Art. It is formed of enamelled tiles. Median nobility Persian warrior. Noble Persian. Persian Warrior. MEN AND WOMEN: THE DIFFERENCE IN THEIR DRESS. There a, but an interesting fact is that we have a representation of the Queen of a Persian King who reigned in the 5th century A.D. who is wearing trousers, which, it will be remembered, are worn by Persian women of the present day. In this yelds bearing evidences of having been first cut from leather. A moment's reflection will make it clear that in the case of woven stuffs the most economical system of cutting, and indeed the most obvious, for the primitive dress fashioner, was
based on the rectangle. On the other hand, the fashioner of leather garments would naturally try to fit the human body with, as it were, a second skin, hence trousers and tight from the plan (Fig. 40A) that this robe is sewn up each side, leaving a space of 20 inches on either side for the hands. Like the Egyptian robe, the material required is twice the round the waist, and then the robe is pulled up at either side over the girdle so as to produce the very elegant effect shown in Plate XVI. and Fig. 40, which is a modern drawin corner b of Fig. 41A in the left hand, letting the rest of the drapery fall down the back, draw the edge b-a across the back, then under the right arm-pit across the chest, and the front view. Fig. 43 dating 8th century B.C., is wearing cloak (see Fig. 43A) partly fringed. It is worn much in the same manner as Fig. 41, but in Fig. 43 the corner a is thrown be some nation to the east of Persia in northern Asia Minor. The wearing of boots with upturned toes as here shown seems to have extended from Persia across northern Asia Minor.	tight-fitting jackets may appear in very early civilizations. Darius, King of Persia (c. 550 - 486 BCE). PLATE XVI. is a representation of Darius, King of Persia, 6th and 5th centuries B.C.; he is wearing the Median "Robe of Honor." It will be seen to the height of the figure, the material is doubled, a neck hole cut, and the garment is pulled on over the head. Robe of Honor. Fig. 40A and Fig. 40. The Persian or Median method of wearing the garment is unique: a girdle is tightly bound rawing of the front view of Plate XVI., the result giving great freedom to the arms. The King seems to have two robes of the same cut, one under the other. Fig. 41ATo arrange the drapery, dating sixth to 5th centuries B.C., on Fig. 41, take the nd throw the corner a upwards and over the left shoulder; a will hang down the back. It will be noted that this garment is weighted at the corners; this keeps it in position. Fig. 42 and Fig. 41Fig. 42 is a modern drawing showing the garment is wn backwards over the left shoulder, and the edge a-b is passed across the chest and under the right armpit, then drawn across the back, and the corner b falls down in front of the left shoulder. Fig. 43AThis costume is not Persian, but that of a Minor to the Mediterranean even as far west as Italy. Fig. 43 dating eighth century B.C., is wearing cloak (see Fig. 43A) partly fringed. It is worn much in the same manner as Fig. 41, but in Fig. 43 the corner a is thrown backwards over the
left shoulder, and the edge a-b is passed across the chest and under the right armpit, then drawn across the back, and the corner b falls down in front of the left shoulder. Fig. ancient artist has indicated, but would hang rather loosely. Fig. 45A shows the method of cutting. The costume is considered to be that of a Jewish captive of the Persia tied in front with ribbons. The plan (Fig. 46A) shows one of the earliest known methods of setting in the sleeve; the collar in this plan is represented turned forward and lying fand Florence S. Hornblower. London: A. & C. Black, 1920. Description de l'Arménie, la Perse et la Mésopotamie by Charles Texier. Paris: Typ. de F. Didot frères, 1842. Related fashion history. Decoration & coloring. The Ancient Greek fashion history. Clothing in Ancient Greece. Minoan costume history 1600 B.C. The Palace of Minos at Knossos. Assyri Merovingian costume history 4th and 5th century. Monachism. Monastic Dress. Monks garments. Nuns habit. the history of costumes. The Munich Picture Gallery 1848 to 1898.	Fig. 44 and Fig. 43Fig. 44 is a modern drawing showing the garment in front view. Fig. 45Fig. 45 is wearing a short-sleeved coat over a tunic. The edging shown is probably uncut fringe; in reality it would not fit the figure neatly, as the ersian conqueror and dates sixth to 5th centuries B.C. Fig. 46Fig. 46, which dates sixth to fifth centuries B.C., is wearing over a tunic and trousers (see Fig. 46B) an overcoat with a set-in sleeve (see Fig. 46B), turned-over collar and cuffs, and ring flat. Fig. 46A and Fig. 46BThe tunic worn by this figure, under his long overcoat, and also the trousers would most probably be of leather. Source: Ancient Egyptian, Assyrian, and Persian costumes and decorations by Mary Galway Houston ated Costume history of Asia Minor. The Persians, Medes, Parthians. The Greek Costume & Fashion History of Antiquity. Roman clothing in its diversity and development. Roman Costume and Fashion History Ancient Egyptian costume and ssyrian, Babylonian costume history. Mesopotamia. The Amazons. Female daring fighters and equestrian warriors. The Gallic and Gallo-Roman costume period. Byzantine fashion history. Costumes and modes from 5th to 6th century. Frankish 1898. Step inside the wild world of ancient Persia, where clothing was more than simply a piece of fabric; it was a story braided with sections of identity, culture, and luxury. Every item of clothing in Persian fashion tells a tale of a vivid, old
and spirit is embodied in ancient Persian clothing. The intricate patterns depict the glitz and glamour of royal palaces, the bustle of lively markets, and the tranquil splendor of and beauty. Image: Ancient Persian Clothing Ancient Persian clothes varied from different perspectives like different classes, regions, and cultural influences. The implication of snow-capped mountain tops, Persian nature demanded protection from harsh sunlight, cold winters, and sandstorms. As a result, Persian clothing had to be practical, comforted hindrance to vision. Ancient Persian clothes were made from a variety of materials, reflecting social status and eminence, cultural elegance, the climate of different regions, an and warmth. In warmer regions, linen made from flax was also used in clothing for its breathability and comfort. In ceremonial places, materials such as velvet and brocade we	eras revealed the impact of local traditions and foreign cultures on ancient Persian clothes. Here, we explore the historical realm of exquisite apparel designed for Persian aristocracy and daily life. The essence of Persian identity, tradition, for Persia's famous gardens. Every brilliant color and painstakingly embroidered thread demonstrates the skill and dedication of Persian craftspeople, whose love for their work has endured for generations, leaving a heritage of perfection ion of clothing extended beyond artistic. It was an indicator of identity, status, and cultural heritage. The development of Persian clothing began with the region's primary climatic and geographical characteristics. From heating deserts to infortable, and made from light materials in the summer and layers in winter. Ancient Persian clothes blended comfort and cultural modesty in the designs of their shawl, robe, and tunic, which allowed for easy and flexible movement with little s, and different seasons. The most cherished fabric was silk which was mostly imported from China, acclaimed for its softness and natural luster. Image: Ancient Persian ClothesIn everyday garments, wool was commonly used for its durability were preferred enhancing the elegance of clothing. Animal leather, especially those from sheep and goats, was utilized for clothing and shoes, highlighting their versatility. In ancient Persia attire often carried one's status, wealth, and ladia, etc. Tunics were a base garment for both men and women, usually belted at the waist. Cloaks were worn for warmth and protection and draping was often usually wore long-flowing tunics called "kandya", usually belted at
the waist. A longer outer garment was worn above it. Silk or wool were used and it could be heavily embroidered. Image: Kandya Traditional Clothing Most women in ancient Polluxurious stones that adorned them. Men usually wore loose, long tunics belted around the waist, along with trousers called "Sharwar". Loose enough to ensure free movement indicated the status and the regional tradition. Ordinary People's Clothes was marked by simplicity and practicality. In general, wool and linen were used as commoners' fabric were common for men because they were comfortable for working or going out. Ordinary women generally wore for their regular outfits, longer dresses or skirts combined with wore simple headgear or headscarves for protection from the sun at times. While regular people's clothing was composed of wool and linen, the privileged people's clothing of Kandya Clothes Noble women wore shawls and long gowns. Their vibrant colors, which featured geometrical designs and floral motifs, were achieved by using natural dyes on	ent Persia had their heads covered with A veil or other forms of head attire. And it would vary in style and materials which are symbols of their marital or social status. Necklaces, bracelets, and earrings were part of jewelry, usually in gold or ments. On formal occasions, men wore cloaks or capes, and sometimes those were embroidered with sophisticated designs. Image: Kuba ClothThere were various types of head attires worn by ancient Persian men, including the "Kuba" which abric or materials. These were cheaper and more accessible compared to silk or brocade. Tunics were worn by both men and women which were usually knee-length or longer. They were usually belted around the waist. Loose-fitting pants of with a tunic or a shawl for extra warmth. Image: Ancient Persian ClothesIn commoner's clothing fabrics were generally dyed in natural colors. Fewer patterns or designs were used compared to noble people. Both common men and women go fancient Persia was decorated with rich fabrics like silk, brocade, and velvet to show a person's power and worth. Gentlemen wore cloaks over their shoulders, while noblemen wore flowing tunics, known as "kandys," over pants. Image: son their clothing. The various headdresses, which include crowns and elegant hats, help to differentiate the elite and represent the rich social and cultural fabric of the Persian Empire during the Achaemenid era. In ancient Persia, the ns, premium textiles, and expensive jewels, ancient Persian garments honored the richness and cultural legacy of their empire. Persian style, which was inspired by emperors and still influences modern fashion today, blends elegance and
functionality. The clothes used by Persian warriors showcased their power because they shared a legacy with the Persian Empire's successful history. A study of ancient Persia their cultural meaning. As we research ancient Persian clothing, we uncover both men's warrior attire and women's options while examining royal fashion's impact on military clothing that protected them while allowing quick movements and expressing their leadership position. As military leaders arose across Persia's long history, both Achaemenid served in, as well as their military rank. The ancient Persians developed their military dress specifically to support these functions: Mobility – Lightweight clothing made it post through distinctive, stylish designs. Climate Adaptation – Warrior clothing adjusted to the desert's high temperatures and mountain weather through fabric selection. Here is a	Persian warriors' clothes reveals the cultural details of Persian heritage through its historical and artistic development. This article examines how ancient Persian warriors selected their clothing moterials to make their uniforms and explains itary looks. The Significance of Warriors' Clothing Ancient Persia's clothing served as both coverage and a vital element of expressing social rank and personal background while fulfilling specific combat needs. Warriors needs specific nenids and Sasanids adjusted their soldiers' outfits according to their needs and changing environmental conditions. Dressing for Battle How ancient Persian warriors dressed for battle depended on periods of history and the army units they to possible for soldiers to move quickly during combat. Protection – The warrior's clothing had multiple layers of armor that protected them against both arrows and blades. Status Symbol – Warriors of royal rank displayed their position e is a clear overview of how Persian military clothing evolved through the years: The Median Influence (Pre-Achaemenid) As early predecessors to the Achaemenids, the Medes made major contributions to Persian military fashion during cold weather. Trousers (Shalvār – شلوار Trousers that fit well or are slightly loose help riders stabilize in the saddle during battles and other military activities. They were made from durable leather and strong fabrics. Soft Boots
styles inspired by Persian royal dress. The common soldier's attire in this era included: Kandys (کندیس): Kandys symbolized a decorated long-sleeved coat that sometimes took Trousers (Shalvār - شلوار): The Median tradition lived on in Achaemenid times through the use of trousers, which helped the cavalry soldiers do their jobs better. People made felt caps or soft helmets that sometimes received cheek piece protection. Armor: Warriors in their respective roles protected their bodies with bronze or iron scale armor calle Achaemenid Eras After Alexander the Great's victories, Persian soldiers adopted new Hellenistic armor designs. The Parthians brought back authentic Iranian war-fighting tra which made trousers stronger and more common. Scale and Lamellar Armor: Armors such as scale and lamellar carried forward as useful defense systems because they provide	e, the Achaemenid Empire's massive army wore standardized clothing and better quality materials. Basic infantry uniforms during the Achaemenid period conformed to practical requirements because the elite warriors preferred their custom took the shape of a caftan. Warriors received better protection through thicker material choices, including leather or quilted fabric for their clothing. The colored and decorated garments represented their unit affiliation and military rank. It is not these clothes from various materials to produce colorful outfits. Lace-up shoes (Charogh - إوارق - The soft leather shoes were up to under the knees and fastened by straps. Headwear: Soldiers employed different styles of headgear with called Jawshan (جوشن) and lamellar armor, which could also extend to their arms. The Immortal elite soldiers from the Persian Empire displayed their impressive uniforms, which served mainly to show off the empire's prosperity. The Post-g traditions when they seized control, including: Tunic and Trousers: The essential cloth garments still served as basic apparel and showed Parthian authority over Silk Road operations. The Parthians increased their focus on cavalry units, provided both safety and flexibility. Helmets: Helmet designs evolved under new trends when people chose to wear protective metal headgear with neck defense and sometimes face shields. The Sasanian Era (224 - 651 CE) During the ran cavalry troops of the Persian Empire wore specialized armor to match their fighting strength, and their clothing included: Mail Armor (Zereh - 21): The elite Sasanian cavalry adopted chainmail armor known as Zereh as their primary
protection tool. Lamellar Armor: The military class adopted both mail and lamellar armor for defense by wearing the suits together to protect their body. Helmets: Sasanian warranking warriors relied on chest-back and leg protectors made from treated leather or metal material called cuirasses and greaves. Tunic and Trousers: Underneath their armor artistic talents. Women's Ancient Persian Warrior Clothing Archaeological evidence shows some noblewomen joined in battles and used clothing styles matching those of male served its intended purpose. Our understanding of this topic depends on more studies to interpret the historical record and document ancient Persian warrior clothing. The kn they would have chosen clothes that served their functional needs during combat. The outfits would have featured sturdy tunics made like men's pants and durable footwear to families wore special outfits that showed their authority, which may have served as inspiration for women warriors in decisions about clothing choices. Cultural Significance A	an warriors wore metal helmets featuring full face masks and neck guards as part of their distinctive headgear. Different looks on helmets showed where soldiers stood in command and their military group. Cuirasses and Greaves: High-armor, elite warriors wore sturdy wool or linen fabric combinations of tunics and trousers. Textile Decorations: Illustrations reveal Sasanian warriors wearing cloth embellishments on their uniforms and horse gear to show the empire's male soldiers. Female warriors adjusted their tunic and trouser styles to enable movement while keeping themselves concealed. Detailed embroidery patterns in the clothing represented the owner's social standing and made sure the fabric leads to be a society suggest they probably used protective clothing during active military service, which included: Practical Garments: When women joined military operations, according to historical records, ear to make movement easier. Regional Variations: Military dress choices for female warriors would have taken different forms across the Persian empires and regional tribal customs. Royal Influence: Powerful female members of royal according to display the ranks of society while demonstrating artistic craftsmanship and cultural traditions. The warriors combined practical protection with elaborate decorations, which
many types of clothing because it provides both insulation and durability. Linen: This light fabric was suitable for warmer climates. Leather: With special application in boots, the helmet and the body. Warriors received better protection through advancements in metalworking technology. Quilted Fabric: Multiple layers of fabric stitched together create amount and quality of these resources impacted what types of clothing warriors wore in different parts of ancient Persia. Royal vs. Common Warrior Clothes Feature Royal Warriored leather boots Simple sandals/laced boots Tips for Persian Language Learners: Military Vocabulary You can study ancient Persian warrior clothing by adding the (shalvar) Coat/Caftan: وره حلقوى (jawshan) Chainmail Armor: ره حلقوى (jawshan) Chainmail Armor: ره حلقوى (jawshan) Chainmail Armor:	of War: Materials and Their Significance Ancient Persian warriors picked fabrics that held up well under combat while feeling good on the skin and offering protection. Some of the main fabrics include: Wool: Wool is a basic material used in lots, trousers, and sometimes as a base for armor, hardened leather earned its position as a protective material next to metal. Metal (Bronze and Iron): The metal plates of lamellar armor backed leather or chainmail and protected both the reated a barrier to shield the body from harm. Silk: During the Parthian and Sasanian eras, wealthy warriors and high-ranking officers adopted silk cloth as both apparel and decoration due to flourishing Silk Road market activities. The all Warriors Common Soldiers Tunic Dyed purple/gold, silk trim Plain wool/linen Armor Gilded bronze, intricate designs Simple leather/iron scales Headgear Jeweled tiaras, plumed helmets Basic helmets/cloth caps Footwear (jangjū soldier: سرباء) (jangjū soldier: سرباء) (zereh) Helmet: (kolah khod) Sword: سرباء) (kolah khod) Sword: سرباء) (kolamshīr) Spear: سرباء) (kamān) Arrow: سرباء) (jangjū soldier: المربة) (jangjū soldier: المربة) (jangjū soldiers and elaborate uniforms for war leaders. Learning about the materials and styles of warrior clothes helps us understand historical ble insights about past times as you expand your knowledge of the Persian language and history through the stories their clothing tells. FAQs Was a mask part of the Persian warriors' clothes? Specialized Immortals divisions wore face-
covering veils to shield their skins from dust during battles. Which hues did royal warriors wear on their uniforms? These three colors appeared regularly in royal warrior uniforms of women who led armies. What was the impact of climate conditions on their protective gear? Troops from desert regions used lightweight linen armor, while troops How Iran Is Celebrating Eid al-Adha: Everything You Need to Know Yalda Night Celebration in Iran Best Books About Iran's History Understanding Ta'arof in Persian Culture Persian clothing is one of the most celebrated and extravagant fashions in the history of the world. From decorated head turbans to metal cummerbunds, Persian fashion had the 16th to the 20th century. Many different religions and cultures took their turns in the streets of this ancient empire. Persia was the hub of art and festivities. This empire is world different articles of clothing. One thing was common among these clothing articles: layering. Ancient Persian fashion is famous for using the technique of layering in their	uniforms: purple for authority, gold for connections to gods, and red for bravery. Were there any famous Persian female warriors? Even though female military leaders remained uncommon, Artemisia I and Pantea Arteshbod served as rare roops from northern areas wore wool and leather protective gear. Did Persians create new varieties of armor? They developed advanced scale armor designs, which the Roman Empire and the Byzantine Empire later took up. You may like: ture 2259 An Important Ancient Persian Sasanian Empire Wool Textile. Roundels Fragment Elephant Design 224-651 A.D. Circa 1700 A.D. Size 10" x 9" Size 25 x 23cm Top Image is Detail Below is History of Sasanian Dynasty Textiles Ancien had everything. Here we dive into the ancient world of illustrious clothing made for Persian royalty, military, and everyday living. Persian Men's Clothing Persia is the name given to a series of dynasties that ruled the area of today's Iran from started with the siege of Cyrus and ended with the reign of Alexander The Great. In ancient Persia, clothing was an important social construct. It was the symbol of one man's status and reputation. Different men from different occupations their clothes. Layering is the technique used when different types of fabrics and items are worn on top of each other. The item on top may not serve the purpose of covering anything but solely sit in its place as an ornament. Persian men of the
given the color red and the pastoralists always wore blue. The royalty, being the head of the state, wore various shiny and bright colors. The common man, however, wore light the items that were worn typically by a Persian: Headgear Overgarment Shirt or Tunic Trousers Footgear Persian fashion contained the above items of clothing. These items were era, the ancient Persian styles for men can be divided into 5 categories: Court Dress Military Costumes Greek Style Indian Style Plain Dwellers Let us look at each category in detacourts were taken much seriously when there was an important matter at hand and royalties were involved. The royalty or the highest-ranking men wore white, red, and blue s royal items of clothing. Like headgear, overgarments were an important layer of clothing. They varied from their lengths to their styles, from their colors to their fabric. Royals	and guess the status of the man. Colors of Persian Men's ClothingOne important pattern that is seen throughout Persian fashion is the use of specific colors for specific men. The priests always wore white, the warriors and the military were light and dull-colored items of clothing only. Items of Traditional Persian Men's ClothingTo better understand the types of different clothing worn by Persian men, we must first list the apparel items in Persian traditional clothes. Following are were decorated and styled differently by each generation. However, they all had vivid colors and a draping style, with layers of course! Types of Ancient Persian Men's ClothingBased on the various communities and hierarchy present in that a detail. Court Dresses In any ancient civilization, courts were the social gathering place of everyday men. Men showed up dressed according to their status. They sat and discussed various day-to-day problems or just simply hung out. These lue silk clothing. This was done to show their control over the three estates; religion, military, and the common people. He also wore the most extravagant headgear, studded with precious beads and diamantes. No expense was spared on the byals or other prominent figures mostly wore long overgarments. These overgarments, on certain special occasions, had a tail. Ancient Persian clothing royalty was surely a sight to behold. Many delegations that came to the empire, brought we whatever best they could arrange. Military CostumesOne of the most important and specific types of clothing was worn by the Persian military. Ancient Persian warrior clothing was always red. The color red symbolized war, vigor, and
courage. By looking at the color red, you could tell from afar that the military was coming. The ancient Persians were famously known for their metalwork. The military had united of clothing in the Persian militia. The military men had their shirts tucked in and overall presented a sophisticated look — unlike the court dress, which was made to stand clothing: an open mantle in front and a short tunic. They mostly wore loose clothing. Indian Style Indians and Persians have a long history of friendship. The people of these twere colorful and often worn with white tunics. Plain Dwellers These were the poorest people. They bred their animals and lived with minimum wages. In most empires, these the way the women dressed in this ancient civilization. Persian Women's Clothing By the court of law, women were ordered to wear clothes that covered their bodies fully. Ever fabric used to make clothes for women was mostly sheer like chiffon. So wearing many layers gave them a completely covered opaque look. An interesting development here is	d unique vests made of metal. These vests had various imprints on them that gave the knowledge of one man's rank and his purpose in the military. Apart from the vests, headgear, and long leather footwear called Cakma, was an important stand out and be as boisterous as it could be.3. Greek StyleAs Persia was the hub of arts and festivities, many Greeks came to this region and never left. They formed their community in this ancient empire. They had a distinctive way of esse two empires have long traveled to each other's native land in search of leisure. Like the Greeks, there was a sizable Indian community in the ancient Persian lands. The Indians wore a long kilt, with or without an open mantle. These kilts these plain dwellers were not allowed to enter courtrooms or have anything luxurious. These poor people wore long gowns and cloaks that reached their knees. These were some of the ways of ancient Persian men's clothing. Now we look at Even though they did not cover their faces, they covered their necks and everything south of it. Every woman wore long draping dresses that were not too tight or too loose. Some of them wore metal strips to give a shape to their bodies. The ere is that the type of clothing on a woman symbolized her purity in society. Women's clothes were much more colorful and decorated than men's clothing. Different laces, fabrics, and styles of sleeves and tunics were used. Persia was famous
the Borqa, which covered their bodies fully. Paintings, Relics, and Scriptures That Show Persian FashionAll that we know about the way this ancient civilization dressed is throw knowledge is present on the ways that the Persian women dressed. One reason for that is due to religious reasons: Women were not allowed to be painted. So we do not have and culture in the 16th century. Men who used to cover themselves in long, draping, colorful, decorated clothes have now resorted to more subtle and less vibrant clothing. Ira everything except, sometimes, their face. No civilization can indeed maintain their cultures and heritage. That is how we evolve, but Ancient Persian fashions were maybe some of clothing. Ancient Persian Military wore Red with intricate metal plates. Ancient Persian paintings and scriptures are the sources of knowledge for ancient Persian dress wear	s.Women wore Čašmāvīz, a black mesh covering for the face that allowed them to see while still covering their face. A Čārqad was a pointed scarf worn on the head to cover the hair. The most common item of clothing for women was surely through paintings, relics, and written scriptures. Many of these items were found at the archaeological sites in Persia. These items give us a notion of how men used to dress in ancient Persian times. Unfortunately, not much detailed ave any visual aid for their clothing styles. The only knowledge we have about women's dressing is through the old relics found on sites. What Happened to Persian Fashion? Persia, now known as Iran, has come a long way from its heritage g.Iran is now a Muslim majority country, with most Muslims belonging to the Shia sect. They wear the color black, mostly to symbolize their religious pain and suffering. Most women cover themselves in long black sheets that cover something to be kept alive. Many ancient clothing items, however, are on display in galleries and museums. Conclusion We can conclude this journey on the following facts: Ancient Persian men and women royalties had an extravagant way wear. Very little information is present on women's dresses. Ancient Persian clothing was a symbol of status and wealth. The poor people wore only loose rags and were not allowed to wear colorful clothing. What do you think about Ancient rment whispers stories of a vibrant, ancient civilisation. It's a living, breathing archive of culture and craftsmanship, where skilled hands and passionate hearts brought beauty to life with every stitch. Each piece, from the humblest robe to
CraftestanWoven with exquisite care and steeped in symbolism, the garments of Persian fashion history are a reflection of Persia's diverse landscapes—from lush gardens to be Persian identity, tradition, and soul. The elaborate designs tell stories of royal courts glittering with opulence, the hum of life in vibrant marketplaces, and the serene beauty of excellence. As we journey through the annals of Persian fashion history, we witness a world of transformation and resilience. From the lavish elegance of royal couture to the unwhile holding fast to its roots—its relevance today a testament to its timeless appeal. But Persian clothing goes beyond aesthetics—it stands as a proud declaration of cultural under the grace and allure of each garment, marvel at the artistry behind each stitch, and celebrate the enduring legacy of Persian fashion. Allow yourself to be swept	ricate designs, Persian fashion tells a story that transcends mere fashion—it's a testament to the soul of a people and the beauty they carried into the world. Persian fashion history, British Museum, London; Photo by Kianoush for to bustling bazaars, grand palaces, and tranquil deserts. Each motif, colour, and pattern is a visual poetry, drawn from nature's splendour, ancient folklore, and the region's rich historical tapestry. These garments are the embodiment of atty of Persia's iconic gardens. Every vibrant hue, every meticulous stitch of embroidery, speaks to the brilliance and devotion of Persian artisans, whose passion for their craft has transcended centuries, preserving a legacy of beauty and the understated simplicity of rural dress, the evolution of Persian style mirrors the pulse of its people and their changing times. Despite the march of modernity, traditional craftsmanship has not only survived but flourished, evolving with time are unity and identity, a thread that connects generations. It is a link to the past, a celebration of present culture, and a guide for the future of Persian design and artistry. So, join us as we travel through this rich, captivating tapestry of time. Wept away by the timeless narrative that unfolds with each piece, as Persian fashion history reveals its secrets and its splendour. Persian clothing of the Qajar Era, British Museum, London; Video by Kianoush for Craftestan The Qajar dynasty articularly in textile production and fashion. It was an era where old-world elegance met the currents of modernity, giving rise to a unique fusion of styles that would leave a lasting imprint on Persian culture. As Iran's textile industry
blossomed, a striking contrast developed in the fabrics produced during this period. On one side, there was a turn toward simplicity in the creation of everyday fabrics—knitted celebration of the everyday, embodying the resilience and resourcefulness of the people who wore them. Portrait of the Qajar ruler, Fath Ali Shah (1810), Iran, British Museum fashion—a world where the needs of commoners were met with durable, accessible clothing, while the upper classes revelled in garments that reflected their status and conne transformation, Persian fashion not only reflected social hierarchies but also symbolised a broader cultural shift—an intricate dance between the old and the new, the practical currents of the world around them. The Qajar dynasty wasn't just an era of political and social change in Persia—it was also a period of bold sartorial evolution, where fashion I fabrics, often woven with intricate patterns of gold and silver thread, were the epitome of luxury, reserved for the elite and used in courtly attire and ceremonial dress. The shi	nitted, durable, and comfortable garments worn by the common people. These textiles reflected the practical side of Persian fashion, designed for ease and functionality, yet no less significant in their understated beauty. They were a seum, LondonThis practical simplicity coexisted with more luxurious fabrics, often adorned with intricate patterns and bold colours, worn by the elite. The juxtaposition of these two styles during the Qajar era highlights the diversity of Persian connection to tradition. This balance between the practical and the ornamental was a key feature of the Qajar period, underscoring the dynamic interplay between different cultural influences during a time of significant change. In this era of a ctical and the opulent, the everyday and the extraordinary. The fabrics of the Qajar dynasty, in all their variety, tell the story of a society navigating the crossroads of history, capturing both the enduring spirit of its people and the evolving all the production of both heritage and newfound global connections. While everyday fabrics embraced practicality, the other side of Qajar fashion glittered with opulence, most notably in the production of lavish silk brocades. These he shimmering textiles not only highlighted the wealth and status of the wearer but also celebrated Persian craftsmanship at its finest, where art and fashion intertwined seamlessly. The winds of change blew in with increasing contact between
Shah (1848), Iran, British Museum, LondonNasir al-Din Shah was instrumental in encouraging the integration of European fashion into Persian dress. His reign saw a distinction of Persian identity. These garments retained the vibrant colours, intricate embroidery, and high-quality local fabrics that were hallmarks of Persian design, resulting in an exquence of Shah himself became a fashion icon of sorts, often seen in tailored European suits, military uniforms, or regal European court attire during public appearances. His sartorial of the Persians added their own distinctive touch, making this period one of creative fusion where Eastern opulence met Western refinement. AspectTraditional Persian Influence military uniformsMotifs and PatternsTraditional symbols, natural elementsEuropean patterns and designsTable 1: Key Features of Qajar Era Persian FashionThis harmonious left Persian heritage while also looking outward toward the broader world. The result was a rich, layered fashion history that encapsulated the Qajar era's spirit of innovation, glob	hat was especially visible in urban centres. This cross-pollination of styles reached its peak during the reign of Nasir al-Din Shah (Persian: ناصرالدين شاه قاجار), a ruler who harboured a deep admiration for European art and aesthetics. Young Nasinctive shift, as traditional Persian attire began to merge with Western elements. Women's clothing, in particular, started to reflect a more fitted silhouette reminiscent of European fashion. Yet, this Westernisation did not come at the expense exquisite blend of old and new. It was a fusion that honoured tradition while embracing the modern, creating a unique and innovative style that distinguished the Qajar era. Photo of Nasir al-Din Shah (1900), Iran, British Museum, LondonThe ial choices set the tone for the urban elite, who followed suit by incorporating more European styles into their wardrobes, from the structure of their clothing to the materials they favored. However, even in their adoption of Western trends, enceEuropean InfluenceFabricsSilk brocades, knitted fabricsIntroduction of new materialsWomen's ClothingVibrant colors, intricate embroideryFitted silhouettes, European dress stylesMen's ClothingTraditional robes, turbansTailored suits, ous blending of Persian and European fashion became one of the defining aesthetics of the Qajar period. It wasn't simply about dressing to impress; it was about weaving together two worlds, creating a style that was at once deeply rooted in global influence, and artistic pride. The marriage of art and fashion during the Qajar era reached its pinnacle in a masterpiece of elegance: a purple silk brocade jacket, an emblem of woven royalty and a testament to the era's exquisite
display of gold paisley motifs, or botch (Persian: بنه), a symbol deeply rooted in Persian art and history. Often likened to a teardrop or a budding floral sprig, botch represents l sophistication. Each delicate motif seems to dance across the jacket, as if alive with the vibrancy of the period's cultural and artistic flourishing. The careful balance between t brocade woven with golden silk repeat botchs on a purple satin ground, Iran, 1870-1920, British Museum, LondonBack view of a jacket with standing collar made of Isfahani b 1870-1920, British Museum, London; Photo by Kianoush for Craftestan.Close view of a jacket with standing collar made of Isfahani brocade woven with golden silk repeat botch o-Khorshid (Persian: شير و خورشيد)—the "Lion and Sun" motif. This emblem, depicting a majestic lion beneath a radiant sun, was a powerful symbol of royalty, strength, and so	sian fashion history. Hailing from the historic city of Isfahan—a renowned centre for Persian arts and crafts—the jacket is a harmonious fusion of form, texture, and colour. The rich purple silk provides a sumptuous canvas for an intricate ents life, eternity, and renewal, weaving layers of meaning into the fabric itself. The luminous gold patterns shimmer against the regal purple backdrop, creating a stunning visual contrast that captures the essence of Qajar grandeur and een the jacket's royal colour palette and the graceful, symbolic paisley designs speaks to the Qajar era's penchant for fusing aesthetic beauty with deeper cultural significanceFront view of a jacket with standing collar made of Isfahani brocade woven with golden silk repeat botehs on a purple satin ground, Iran, 1870-1920, British Museum, London National Symbol of the Persian Monarchy: Lion and SunEnhancing the garment's royal grandeur are the brass buttons, each meticulously etched with the iconic Shir and sovereignty during the Qajar era. The presence of these buttons elevates the jacket beyond mere attire, imbuing it with a sense of authority and cultural prestige. They serve as silent heralds of the wearer's status, a subtle yet unmistakable inbolism in the Brocade Jacket so one marvels at the exquisite brocade jacket, one can't help but imagine the rhythmic melody of the loom, the skilled hands that meticulously wove the gold threads into the purple silk, and the cultural
narratives skilfully etched into every motif. This jacket is a historical artefact that embodies the artistic mastery, sartorial tastes, and societal norms of the Qajar period. The ri an embodiment of refined taste and artisanal brilliance. This luxurious garment, lined with light green glazed cotton, captures the essence of Persian sartorial excellence, blen fashion history. Front view of the Velvet jacket, (1890), Iran, British Museum, LondonBack view of the Velvet jacket, (1890), Iran, British Museum, LondonOriginating from Iran purple fabric, creating a striking contrast. These intricate patterns, painstakingly embroidered by skilled hands, reflect not only the attention to detail characteristic of Persian to the garment, highlighting the Persian tradition of infusing even formal attire with joyful embellishments. The bobbles, set against the opulence of the velvet and metal embr sprays, is a testament to the opulence and craftsmanship that defined Persian fashion history. Every inch of this garment showcases the skill and artistry of its makers, with ea	he richness of its design and the craftsmanship it showcases is a testament to a time when clothing was an art form, an identity, and a language in itself. Among the many treasures of Persian fashion history, the purple velvet jacket stands as blending the richness of materials with intricate craftsmanship. Worn as both a symbol of status and a canvas of cultural expression, the jacket offers a glimpse into the artistic ingenuity of Persian artisans during a transformative period in Iran, the jacket is a visual delight, crafted from sumptuous velvet and decorated with elaborate metal thread embroidery. The lustrous metallic threads, likely silver or gold gilt, form delicate, flowing designs that shimmer against the deep rsian craftsmanship but also the cultural significance embedded in every stitch. Enhancing the jacket's unique aesthetic are the playful coloured woollen bobbles that adorn its surface. These vibrant, textured accents add a whimsical element embroidery, create a harmonious blend of elegance and liveliness, demonstrating the versatility and creativity of Persian textile design. This stunning purple velvet jacket, adorned with intricate woven designs of peacocks and vibrant flower the each design element carefully chosen to reflect both the natural world and cultural symbolism. The peacocks—symbols of beauty, immortality, and nobility—grace the fabric alongside colorful floral motifs, creating a visual symphony that
couched designs, elevating the piece to a new level of refinement. Couching, a decorative technique where threads are laid on the surface and stitched into place, adds texture tradition. One of the most striking remnants of Persian bridal attire from the late Qajar era is a breathtaking velvet jacket, lavishly adorned and hailing from the culturally rich and distinctive motifs adorning the garment serve as a vivid testament to the region's artistry and the cultural opulence of the time. Crafted from plush, luxurious velvet, the jacgarment's sumptuous fabric. The skill and dedication of the Mashhadi artisans are palpable in every detail, from the sweeping patterns to the delicate threading. The velvet jacque and eternity, while pomegranates symbolize prosperity and fertility—fitting metaphors for a bridal garment that encapsulates the hopes and dreams of a couple beginning	IndonBack view of the velvet jacket, purple, woven designs of peacocks and flower sprays in many colours, (1900), Iran, British Museum, London The jacket's edges, hem, collar, and cuffs are further enhanced by intricate embroidery and acture and depth to the jacket, ensuring that the elaborate patterns stand out against the luxurious purple velvet. This combination of woven artistry and meticulous embroidery makes the jacket a true masterpiece of Persian sartorial rich city of Mashhad. Renowned for its spiritual significance and deep artistic heritage, Mashhad has long been a hub of Persian textile mastery, and this exquisite jacket embodies the city's renowned craftsmanship. The elaborate embroidery he jacket radiates a sense of regality and warmth, encapsulating the richness of Persian aesthetics in both texture and design. Its deep hues are brought to life by intricate silver gilt cord embroidery, a dazzling contrast that highlights the et jacket, Mashhad, Iran, 1870-1920, British Museum, London; Photo by Kianoush for Craftestan. The jacket is a visual symphony of symbols and designs, featuring radiant tulips and pomegranate motifs. In Persian culture, tulips represent a ning their journey together. MotifSymbolismTulipsLove, eternityPomegranatesProsperity, fertilityTable 3: Symbolism in Bridal AttireAccompanying the jacket is a matching green cap, echoing the jacket's vibrant hue and intricate embroidery at late 1800s. Woman's embroidered bridal or ceremonial skull-cap (1860), Iran, British Museum, LondonWhile distinctly Persian in its craftsmanship, the ensemble's cut, collar, and pockets reveal a subtle shift towards European styles. This
fusion of East and West reflects an era of cross-cultural exchange, where Persian attire retained its traditional roots while embracing foreign influences, creating a unique aest women, and children alike, these caps transcended social and gender boundaries, symbolising a shared heritage across all walks of life. Crafted from luxurious materials like que transforming these humble accessories into wearable works of art. The embroidered patterns were far from decorative—they carried deep symbolic meanings. Using technique and spiritual beliefs into the very fabric of everyday life. Woman's embroidered bridal or ceremonial skull-cap, Iran, 1860-1910, British Museum, London; Photo by Kianoush for The wearer was not just donning a piece of clothing but a spiritual armour, a talisman believed to shield them from negative forces and bestow upon them a long, prosperous lives the deeper, almost sacred significance of these embroidered caps. They offer a profound understanding of the multifaceted roles that clothing played in Iranian society, not a significance of these embroidered caps.	e aesthetic that balanced global awareness with cultural heritage. Persian caps, charming relics of a bygone era, offer a window into the rich cultural and spiritual life of the Iranian people. Once an essential part of everyday dress for men, ke quilted purple silk and termeh (Persian: نرمه) woollen fabric, these caps often hailed from the region of Azerbaijan or northwestern Iran. Their exquisite craftsmanship shines through in the intricate embroidery that adorns each piece, niques like the buttonhole or "bird's eye" stitch, artisans wove intricate designs that represented protection, longevity, and spiritual connection. These motifs reflected the Iranian people's profound ties to the metaphysical, embedding cultural sh for Craftestan. Imagine wearing one of these caps, adorned with protective symbols, creating a sense of safety and well-being. This wasn't just a sartorial choice but an embodiment of faith and an intimate expression of personal beliefs. The protective symbols were interested protection, longevity and protective properties, the real protection protection protection as a powerful medium of spiritual and symbolic expression. One of the lesser-known yet equally captivating aspects of Persian sartorial elegance is found in the realm of accessories or more than a simple container—it is a vessel of beauty, encapsulating the essence of Persian aesthetics through its intricate design and decoration. Used to store kohl, a cosmetic valued for both its beautifying and protective properties, the
surmedan embodies the fusion of utility and artistry that lies at the heart of Persian design principles.kohl-container (surmedan), Iran, (1850), British Museum, LondonWrappe layer of beauty and sophistication to the piece. The detailed motifs and the elegance of the fabric elevate the surmedan from a functional object to a symbol of Persian artistry, gold to create a radiant, shimmering effect. The intricate couching technique used to apply these threads showcases the painstaking craftsmanship of the artisans, with each s ElementsCouching work, seed pearlsPurposeHolding kohl for eye makeupSymbolismBeauty, craftsmanshipTable 5: Features of the Kohl SurmedanTo further elevate its beauty functional accessory into a luxurious piece of art, an embodiment of Persian elegance and refinement.As we delve deeper into the cultural fabric of Persian society, we encoun history, the intricately patterned and vibrantly coloured socks of the era stand as expressive artefacts, bearing the subtle imprints of cultural identity and craftsmanship.In a society of the colour colours of the colours of the colours of the colours.	apped in luxurious termeh cloth, a finely woven textile from Yazd and Kerman, the surmedan becomes a portable work of art. Termeh, known for its intricate patterns and luxurious texture reminiscent of Kashmiri shawls, adds an additional istry, reflecting the same high standards of craftsmanship that permeated all aspects of Persian fashion. Adding to its allure, the surmedan is adorned with delicate silver gilt thread work, a technique where fine silver threads are coated in ach stitch revealing an astonishing level of detail and precision. As light dances across the surface, the surmedan glimmers softly, evoking the sparkle of a hidden jewel. Feature Description Material Termeh cloth, silver gilt thread Decorative eauty, the surmedan is embellished with tiny seed pearls, long regarded as symbols of purity and innocence. Each pearl is carefully placed, lending the container a soft, luminous quality. These fine details transform the surmedan from a counter an unexpectedly fascinating element of personal attire that offers rich insights into the sartorial and social customs of the time—the humble sock. Though it may seem an unlikely protagonist in the grand narrative of Persian fashion a society where it was customary to remove shoes when entering homes or mosques, socks were often on full display rather than hidden beneath layers of footwear. This practice elevated the sock to more than just a practical garment—it
and cultural pride. Pair of women's knitted silk socks with peach, black, Iran, 1850s-90s, British Museum, London, Photo by Kianoush for Craftestan. These socks, meticulously patterns, ranging from geometric designs to floral motifs, rendered each pair unique, transforming them into wearable pieces of art. One notable aspect of these Persian socks out, it could be easily replaced without discarding the entire sock—a testament to the Persian knack for practicality and resource conservation. Feature Description Materials Fir on every aspect of attire, no matter how seemingly trivial. It underscores the holistic approach to clothing in Persian society, where every item worn had its significance and redistinctive weaving traditions of the Turkmen people, whose artistic legacy stretches across Iran and Central Asia. Rooted in their nomadic lifestyle, the textiles crafted by the	ne opportunity to flaunt the vibrant textiles and intricate knitting techniques that were hallmarks of Persian craftsmanship. Through these delicate, colourful creations, even the most everyday item became a reflection of individuality, artistry, usly crafted from fine silk threads, showcased a riot of colours and patterns. Artisans would begin the knitting process from the toe and work their way upwards, a distinctive technique that highlighted their proficiency. The elaborate ocks was their practical innovation—the detachable heels. Recognising that the heel was the part most prone to wear and tear, artisans ingeniously made them separately and attached them to the rest of the sock. This way, when a heel wore alsFine silk threadsKnitting TechniqueToe-up knittingDesignsGeometric, floral motifsInnovationDetachable heelsTable 6: Features of Persian Knitted SocksThis intriguing art form of sock knitting reflects a culture that placed great emphasis and room for artistic expression. The knitted socks of this era stand as a vivid symbol of this attitude, a delightful detail in the rich tapestry of Persian fashion history. Stepping onto the nomadic trails of Persian textile history, we encounter the the Turkmen are not only functional but also deeply reflective of their beliefs, traditions, and the landscapes they call home. Turkmen Clothing, Iran, 1850s-90s, British Museum, London, Photo by Kianoush for Craftestan. A hallmark of dominate their designs, with subtle touches of white and black. This restrained colour scheme mirrors the natural environment they inhabit, transforming their textiles into woven representations of the desert sands, mountain ranges, and
the expansive skies above. Through this thoughtful use of colour, the textiles become more than just fabric—they evoke the landscapes that shape their nomadic existence. From featuring stylised representations of the natural world alongside geometric patterns. Every element, from simple shapes to depictions of animals or human figures, forms part between the Turkmen and the vast, untamed landscapes they traverse. The weaving process itself speaks volumes about the societal structures of the Turkmen, where the craft with deft hands and generations of knowledge passed down through the ages, they transformed raw materials into beautifully woven pieces such as carpets, wall hangings, sto (embroidered) made of cloth, (1870), Iran, British Museum, LondonIn modern shift, the essence of their craft remains firmly rooted in their nomadic heritage, with every textile still capturing the unique worldview and spirit of the Turkmen people on its varieties.	e.Front view of a man's shirt made of cloth, (1860), Iran, British Museum, LondonBack view of a man's shirt made of cloth, (1860), Iran, British Museum, LondonThe design motifs within Turkmen textiles are equally rich in symbolism, often part of a visual language that narrates the Turkmen people's cosmic beliefs, tribal history, and daily life. These motifs are not mere decoration; they are woven stories, embodying centuries of cultural heritage and the enduring connection craft was deeply embedded in daily life and cultural identity. Traditionally, the complex and laborious task of creating these textiles—from shearing the wool to spinning, dyeing, and weaving intricate patterns—was carried out by women. It is, storage bags, and saddlebags. Each item was carefully crafted for a functional purpose, reflecting the practical needs of their nomadic lifestyle while also serving as a canvas for artistic expression. Front view of a woman's shift dern times, Turkmen weaving has evolved to meet the demands of a global market. Many weavers now produce items specifically for sale, tapping into the growing appreciation for handcrafted, culturally significant artefacts. Despite this its warp and weft. Woman's pants, (1890), Iran, British Museum, LondonAspectDescriptionColor PaletteReds, browns, blues, whites, blacksMaterialsDyed woolsMotifsGeometric shapes, natural elementsArtisansPredominantly
intricate tapestry of Persian fashion history, Turkmen weaving resonates with the rhythms of nomadic life and carries forward the echoes of a millennia-old legacy. As we navig craftsmanship evolved to meet the changing needs of the time while preserving the cultural essence that defined the Turkmen people. Historically, saddlebags were indispensa either side. Yet, beyond their practical function, each saddlebag served as a canvas for artistic expression, featuring intricate designs and motifs that spoke of the tribe's herita seamless fusion of past and present, blending the artistry of their nomadic roots with the demands of modern mobility. Bicycle saddle-bag made of cloth, (1890), Iran, British M versions of the classic saddlebags were crafted to lay across a bicycle's crossbar, blending practicality with cultural heritage. These knotted-pile bags retained the distinctive states.	expression and way of life. It reflects their deep connection to nature, with its earthy hues and symbolic motifs, and highlights the pivotal role of women in preserving and perpetuating this rich cultural tradition. As a vibrant thread in the navigate the dynamic pathways of Persian fashion history, we encounter the ingenuity and adaptability of the Turkmen nomadic tribes, exemplified in the creation of bicycle saddlebags. This innovative accessory reflects how traditional tensable to nomadic families, used to carry belongings during long journeys across the vast, rugged landscapes they traversed. Draped over the backs of horses or pack animals, these bags balanced the load with pouches hanging gracefully of the reitage, beliefs, and identity. The careful craftsmanship infused each bag with cultural meaning, blending function with beauty in true Turkmen fashion. In adapting this time-honoured tradition for bicycles, the Turkmen demonstrated a sh Museum, LondonIn the 1950s and 1960s, as semi-nomadic Turkmen groups like the Yomut Atabay people began incorporating bicycles into their daily routines, the need to adapt traditional carriers became evident. Ingeniously, smaller tive stylised rosettes and rams' horns motifs, deeply symbolic in Turkmen culture—representing beauty, strength, and prosperity. The bicycle saddlebag is a compelling example of how traditional art forms evolved to meet modern needs not 'horns, representing power and masculinity, underscore a sense of strength and resilience. Together, these motifs weave a narrative of adaptability, echoing the nomadic spirit of the Turkmen people. In this way, the bicycle saddlebags
spinning and weaving, Turkmen women used spiked wooden spindles weighted with whorls to spin the washed and carded wool that formed the foundation of their textiles. The motifs that held cultural significance. The bags served not only a functional purpose but also acted as a canvas for personal expression, tying together everyday utility with the —essential tools used to beat and compact knots on a carpet loom. The meticulous attention to detail in these bags reflects the significance of every aspect of the weaving proclem Description Period Cultural Significance Key Motifs Bicycle Saddlebags Small saddlebags adapted for bicycles, retaining traditional designs; laid across the bicycle's crossbar essential for weaving; hung up when not in use. 1600s-1900s Reflects the artistry in daily life and importance of weaving. Cultural patterns and symbols Table 8: Traditional Turk	ory, we uncover the artful creation of storage bags crafted by Turkmen women. These bags were far more than simple containers; they were intricately designed, reflecting both the artistry and the daily life of the nomadic tribes. Skilled in stress. These spindles, along with the spun yarn, were stored in tasselled rectangular bags, which could be conveniently hung up when not in use. Like their woven textiles, these storage bags were crafted with care and adorned with designs and the rich symbolism and craftsmanship of the Turkmen people. Spindle bag (fringed) made of cloth, textile, Iran, 1850s-90s, British Museum, London, Photo by Kianoush for Craftestan. Smaller bags were specifically dedicated to storing comb process in Turkmen culture. Adorned with intricate patterns and symbols, these bags told stories, preserved traditions, and highlighted the skill of the weaver. Spindle bag made of cloth, (1900), Iran, British Museum, London ssbar to carry belongings. 1800s Showcases adaptation of traditional craft to modern needs. Stylised rosettes and rams' horns (beauty, strength, prosperity) Storage Bags Tasselled bags used by Turkmen women to store spindles and combs Turkmen Accessories in Persian Fashion History These storage bags exemplify how everyday objects were transformed into art through the craftsmanship and creativity of Turkmen women. Far from being mere utilitarian items, they offer a the seamless blend of function and beauty that defines the rich tapestry of Persian fashion history. The featured portrait is a stunning example of the life-sized oil-on-canvas paintings that flourished during the Oajar dynasty in Iran, capturing
the grandeur and opulence of Qajar court life. These remarkable works, characterised by bold, flat colours and intricate details, were often displayed in the architectural niche Mrs. T. Sayid-Ruate in 1947.Portrait of a young Prince in military uniform, Iran, about 1840, British Museum, London; Photo by Kianoush for CraftestanAt the heart of the port celebrated elaborate decoration and sumptuous materials. The robe, woven from rich fabrics and embellished with intricate detailing, is a testament to the refined craftsmansl undetermined, he may well be one of the fifty sons of the influential Qajar ruler Fath Ali Shah (Persian: فتحلى شأه قاجل), who reigned from 1797 to 1834. Fath Ali Shah was kno the martial regalia, royal lineage, and political influence of Qajar nobility. Standing beside the prince is an attendant or page, holding a finely adorned matchlock gun. The gun, Iranian metalworkers and gunsmiths. Adorned with intricate patterns and likely inlaid with precious metals or gems, the gun in this portrait highlights the high-quality decorated.	niches of private palaces and residences, offering a vivid glimpse into the luxurious lifestyles of Iran's ruling elite. This particular painting, originating from Tehran around 1840, was generously bequeathed to the British Museum by Mr. and portrait stands a prince, resplendent in military attire, his extravagant robe, medals, and ornamental accessories marking him as a figure of significant status. The flamboyance of his clothing is emblematic of the Qajar aesthetic, which manship and sophisticated textile artistry that thrived during the Qajar era. Every fold of the fabric, every glittering accessory, speaks to the culture's deep appreciation for both beauty and status. Although the prince's exact identity remains sknown not only for his immense progeny but also for his patronage of the arts, commissioning countless portraits of himself and his sons to solidify his dynasty's image. This painting could easily be part of that tradition, a visual narrative cell gun, with its stock and lock plate meticulously decorated, is more than a symbol of military power; it is also an artistic showcase. Weaponry in Qajar art, especially firearms, often doubled as canvases for showcasing the remarkable skills of corative arts that flourished during this period, where even instruments of war were transformed into objects of beauty and craftsmanship. Together, the portrait's subjects, their attire, and the ornate weaponry reflect the cultural richness
others from the Qajar period, offers more than just a visual representation of a prince and his attendant—it is a window into the opulent courtly life of the Qajar dynasty. Throu layers of depth to our understanding of this fascinating era in traditional Persian clothing and art. It serves as both a historical artifact and an artistic celebration of a time who fashion history reveals an exquisite tapestry of cultural creativity, artisanal ingenuity, and diverse sartorial choices. The harmonious blend of time-honoured traditions with most tells a story deeply intertwined with its historical and cultural context. This journey is like unraveling the threads of a complex, embroidered fabric—each thread representing a The result is a vibrant and living legacy that continues to inspire and shape the world of fashion today. Oil Painting of a Dancer (c. 1850) by Julius Heinrich Petermann, Staatlic	AttireExtravagant robe, medals, accessoriesAttendantHolds an embellished matchlock gunArtistic StyleBold colors, flat perspectiveSymbolismRoyalty, military prowessTable 9: Elements in the Qajar PortraitIn summary, this portrait, like many Through its depiction of distinctive fashion, intricate craftsmanship, and artistic traditions, the painting captures the essence of 19th-century Persia. The elaborate clothing, adorned weaponry, and cultural symbols reflected in the artwork add when fashion, power, and cultural identity were intricately woven together. Portrait of a young Prince in military uniform, Iran, about 1840, British Museum, London; Photo by Kianoush for CraftestanThe voyage through the annals of Persian had modern influences has shaped a rich legacy that continues to influence contemporary fashion on a global scale. Each item of Persian attire, from the majestic brocade jackets of the Qajar era to the practical sophistication of knitted socks, ining a distinct era, a social transformation, or a unique creative expression. As these threads weave together, they form a dynamic tableau, one that reflects the ever-changing nature of society and the constant evolution of style and aesthetics at lichem Museen zu BerlinThe evolution of traditional Persian clothing, encapsulated in each meticulous weave, intricate embroidery, and symbolic motif, transcends the mere chronicle of changing fashion trends. It stands as a testament to a lidentity. The British Museum's fascinating collection serves as a vital time capsule, preserving this sartorial heritage in all its glory. The artefacts on display offer a unique window into the captivating narratives of Iran's past and present,
allowing us to step into the shoes of our ancestors and catch a glimpse of their world and worldview. Through these pieces, we can trace the threads of history and connect with history. The delicate folds of a brocade jacket, the intricate stitching on a ceremonial cap, the minimalist elegance of Turkmen weavings—each artefact becomes a silent storyt craftsmanship. We honour the hands that wove stories into fabric, the minds that conceived intricate designs, and the spirits that infused these creations with life. These article deeper into the captivating universe of Persian clothing, you will be confronted with an array of remarkable crafts, each bearing a unique tale of tradition and artistry. While P piece, be it a tie, an earring, a necklace, or a bracelet, is a reflection of the skill and finesse of Persian artisans. These accessories, skilfully created with an amalgamation of the depicting Persian tales and traditions. As you embark on your exploration of our unique collection on Craftestan, you will discover not just products, but stories. Each product	to twith the lives of those who came before us. These treasured garments provide not only a visual feast but also a profound insight into the underlying culture, beliefs, and aesthetic ideals that have shaped and continue to shape Persian fashion toryteller, narrating tales of past epochs, of lives once lived, and of a civilisation's journey through the shifting sands of time. As we explore and admire these timeless pieces, we are, in essence, celebrating the enduring legacy of Persian articles of clothing, rich with history and culture, bear witness to the timeless beauty of traditional Persian attire, the stories it holds, and the countless narratives that continue to be woven into the fabric of its vibrant heritage. As you delve alle Pateh (Persian: نبر) have been the stalwarts of Persian textile art, the tale is far from complete without a mention of the mesmerising accessories that accompany these timeless fabrics. Each meticulously crafted of threads and beads, are adorned with the intricate embroidery that is synonymous with Persian art. Inspired by the colours and patterns seen in the traditional Pateh and Termeh designs, these accessories serve as miniature canvases aluct page you visit paints a vivid picture of the timeless artistry and deep-rooted cultural heritage of Persian craftsmanship. By choosing to support Craftestan, you become a part of a movement that values tradition, supports fair trade transaction. It's a step towards preserving age-old traditions, supporting artisanal skills, and celebrating the vibrant hues and intricate designs that Persian artistry is renowned for. So why wait? Step into our world, add a dash of Persian
elegance to your life with our handcrafted accessories, and let the magic of Persian textiles weave its way into your heart. Bring a piece of Persian artistry into your life today. Announcing our newest collection What are the key characteristics of Persian fashion during the Qajar era? The Qajar era (1789–1925) in Persian fashion history was marked be inspired by European styles, while maintaining vibrant colours and detailed embroidery. Men's Clothing: Introduction of tailored suits and military uniforms influenced by European societal changes and increased intercultural exchange. How did European fashion influence Persian clothing in the 19th century? During the 19th century, especially elites began incorporating European clothing styles, such as fitted dresses for women and tailored suits for men. Blending of Aesthetics: Traditional Persian elements like vibra a unique aesthetic that blended Eastern traditions with Western innovations. What is the significance of motifs like paisley in Persian fashion? In Persian fashion history, motifs	day. Embrace the spirit of the East and celebrate the rich cultural heritage it represents. Visit Craftestan, appreciate the enchanting world of Persian crafts, and bring home a story that resonates with timeless elegance and tradition. seed by a blend of traditional Persian elements and European influences. Key characteristics included:Luxurious Fabrics: Use of silk brocades with intricate gold patterns for the elite. Women's Clothing: Adoption of more fitted silhouettes European fashion. Motifs and Symbols: Incorporation of traditional Persian motifs like paisley ('boteh') and symbols like the 'Shir-o-Khorshid' (lion and sun). This period was defined by a harmonious fusion of tradition and innovation, it is influenced persian fashion history: Trade and Diplomacy: Established trade routes and diplomatic relations led to cultural exchanges. Adoption of Styles: Persian urban vibrant colours and embroidery were combined with European silhouettes and designs. Royal Influence: Nasir al-Din Shah's personal adoption of European attire set a trend among the nobility and urban population. This influence resulted in otifs like paisley ('boteh') hold deep cultural and symbolic significance: Symbolism: Paisley represents life, eternity, and growth. Cultural Identity: It is a recurring motif in Persian art, textiles, and architecture, reflecting the nation's artistic
Persian bridal attire is a rich tapestry of cultural beliefs and traditions: Symbolic Motifs: Embroidery featuring tulips (love and eternity) and pomegranates (prosperity and ferti European fashion elements while retaining traditional Persian designs. Bridal garments were more than clothing; they were embodiments of cultural values, hopes, and blessin artistry through materials like termeh cloth, silver gilt thread, and seed pearls. Embroidered Caps: Adorned with protective symbols and intricate embroidery, symbolising pro earrings, necklaces, and bracelets crafted with traditional motifs and techniques. These items complemented attire, expressed personal and cultural identity, and showcased the Afsharid and Qajar Dynasty. Captivating History, 2019. Firuz Kazemzadeh. Russia and Britain in Persia: Imperial Ambitions in Qajar Iran. London; New York, I.B. Tauris, 2013	owcase their craftsmanship and to imbue clothing with layers of meaning. The use of such motifs connects the wearer to Persian cultural narratives and traditional artistry. How did Persian bridal attire reflect cultural beliefs and traditions? fertility). Luxurious Materials: Use of velvet, silk, and silver gilt embroidery to signify wealth and auspiciousness. Colour Significance: Vibrant colours symbolising joy, celebration, and new beginnings. Blend of Influences: Incorporation of essings for the couple's future. What role did accessories play in Persian fashion history? Accessories were integral to Persian fashion history, serving both functional and symbolic purposes: Kohl Surmedan: Ornate containers for kohl, reflecting protection, longevity, and spiritual beliefs. Knitted Socks: Elaborate designs and vibrant colours displayed craftsmanship, especially significant due to the custom of removing shoes indoors. Jewellery and Adornments: Accessories like ed the exceptional skill of Persian artisans. Captivating History. Iranian History: A Captivating Guide to the Persian Empire and History of Iran, Starting from the Achaemenid Empire, through the Parthian, Sasanian and Safavid Empire to the 2013. Hillenbrand, Robert, et al. Ferdowsi, the Mongols and the History of Iran. Bloomsbury Publishing, 18 Nov. 2013. Martin, Vanessa. The Qajar Pact Bargaining, Protest and the State in Nineteenth-Century Persia. Tauris Academic Studies, nown for its elegance, intricate details, and vibrant colors. Throughout history, traditional Persian attire has reflected the culture, climate, and social customs of Iran. From the elaborately embroidered robes of the ancient Persian empires to

2018. "Studies in Persian Textiles." Bulletin of the Pennsylvania Museum, vol. 18, no. 72, 1 Nov. 1922, pp. 18-18. Accessed 1 June 2023. Persian clothing has led unique. In this article, we explore the accident Persian clothing (shot by Wikipedial) The history of Persian clothing (shot history of Persian clothing device history of Persian clothing of lux of the persian clothing the diverse traditional clothing sing in the persian clothing of lux of the persian clothing for history of Persian clothing sing history. The history of Persian fashion, introducing persian fashion, introducing and salvar (lox of the persian clothing

clothing: from historical attire to modern adaptations 23 Women wear a long dress, known as kras, made from high-quality fabric, and a belt wraps around the waist. They wear embellished scarves or a hat called klaw. The klaw is adorned with gold embroidery or sequins and sometimes draped with a decorative headpiece. Gilan's traditional clothing is known for its cheerful colors, mirroring the region's nature. Styles vary across Ghasemabad, Talesh, and Rasht. Traditional persian clothing: from historical attire to modern adaptations 24 Voluminous skirts and embroidered vests are common across the region, showcasing intricate needlework. Their blouses are slit on the sides and feature decorative trimmings. Silk versions are often worn at weddings. Women also wear vests, which can either be open or have three buttons. The short skirt is called Tuman, while the longer version is Daraz Tuman. Traditional persian clothing: from historical attire to modern adaptations 25 In the past, the bright colors of these garments also signified the social roles of women. For example, white skirts indicated that the wearer was unmarried. They also used colorful shawls during work. A visit to Abyaneh reveals vibrant clothing with distinctive patterns. The traditional attire here is nationally recognized for its unique elements. Traditional persian clothing apart from other regions. They wear long shirts, known as yal, often made from brocade fabric, along with voluminous skirts and hand-woven socks. Chador-shab (night shawls) are woven by the women themselves. Young women wear yellow shawls, while the older generation prefers red. Traditional persian clothing: from historical attire to modern adaptations 27 Men in Abyaneh typically wear loose black-and-white trousers, vests, and woolen hats. They often make their hand-woven shoes called giveh. The traditional Azerbaijani attire reflects the region's heritage. Historically, locals wore urban, rural, and nomadic styles, though these have now disappeared from urban areas. Traditional persian clothing: from historical attire to modern adaptations 28 Azerbaijani women's attire includes headscarves, forehead bands, long dresses, and outer garments. The fabrics are light with floral designs. During the Zand era, these garments were richly decorated with brocade. They wear long, gathered dresses with round necklines are large and bright. The round-necked dress is known as kuynak, the long skirt is Tuman, and the traditional jacket is called yal. Vests and gathered skirts are also part of Azerbaijani women's clothing. Men's traditional attire includes loose pants that taper at the ankles. Their jackets flare out from the waist, resembling a skirt. The headgear varies widely among men, with each style representing a different tradition. Bakhtiari dresses use up to 10 meters of fabric, making them more expensive. Traditional persian clothing is colorful and inspired by nature, featuring vivid designs. Women's Bakhtiari dresses use up to 10 meters of fabric, making them more expensive. length dress, often with side slits. Beneath, they wear pleated pants made from velvet vests add to the richness of the attire. Headgear for women includes lacchak is typically worn by brides. Traditional persian clothing: from historical attire to modern adaptations 30 Men wear the chogha, a cloak with black-and-white stripes. The design is believed to draw inspiration from ancient temples like Chogha Zanbil. Some also see it as symbolic, representing the duality of good and evil. Hormozgan's traditional attire is practical and suited to the region swarm climate. Some experts note similarities between their clothing and styles from India and the UAE. Traditional persian clothing: from historical attire to modern adaptations 31 Daily wear includes light cotton tunics, while more formal occasions call for luxurious brocade fabrics. The kendura is a popular dress style in Hormozgan. Women wear brightly colored tunics and lightweight cotton trousers. The pants narrow from the knee to the ankle and are often embellished with gold embroidery. Their headscarves are vibrant, creating a rainbow-like appearance when gathered together. Traditional persian clothing: from historical attire to modern adaptations 32 A burga is also common among Hormozgan women, protecting them from sunlight. These face covers come in various colors, with intricate beadwork for added flair. The Turkmen community in Golestan and Khorasan provinces boasts a rich cultural heritage reflected in their clothing. Turkmen women traditionally wore long dresses made from silk and wool, with colorful scarves that featured bold floral partierns. Traditional persian clothing: from historical attire to modern adaptations 33 Turkmen women often wore embroidered trousers. Their headdresses, belts, and coats have become less common but remain a symbol of their cultural pride. Intricate needlework enhances the beauty of their garments, especially around cuffs, collars, and hemlines. They also wear various ornaments, adding to their attire's appeal. Traditional persian clothing: from historical attire to modern adaptations 34 Turkmen men wear cotton tunics, hats, and pants. Their overcoats for colder seasons are often striped and long without buttons. The woolen hats are iconic, made from sheepskin and known for their fluffy appearance. Traditional Clothing in Iran With the passage of time, traditional Persian clothing has evolved, blending traditional Persian clothing, making them more suitable for modern lifestyles. Iranian fashion has seen an increased interest in modest fashion, which allows designers to incorporate traditional Persian elements while meeting the needs of contemporary society. Elements like embroidered patterns, floral designs, and rich colors are often included in modern clothing, such as jackets, dresses, and scarves, keeping Persian heritage alive. Many Iranian women today wear a combination of mantos (a type of overcoat) and headscarves as part of their daily attire. The manto is often designed with influences from traditional Persian garments, incorporating rich patterns or embroidery that reflects Persian artistry. These mantos come in various styles, from simple and practical designed with influences from traditional Persian garments, incorporating rich patterns or embroidery that reflects Persian Royals and Warriors Clothing Through Time The rise of global fashion and social media has also allowed Iranian designers to gain recognition for their work internationally. Iranian fashion shows and exhibitions have showcased the fusion of traditional Persian craftsmanship with modern aesthetics, giving the world a glimpse of the beauty and complexity of Persian clothing. Designers like Hanieh Abedi and Naghmeh Kiumarsi have taken inspiration from Persian history to create clothing that pays homage to Iranian heritage while being modern and stylish. Persian Women Clothing During Qajar Era Despite the influence of globalization, traditional attire is often worn to honor the past and connect with Iranian heritage. Regional clothing is also still popular among Iran's diverse ethnic groups. For example, in Hormozgan province, women wear colorful, elaborately embroidered dresses known as bandari, which reflect the region's rich cultural influences from both Persia and the Arabian Peninsula. In Mazandaran and Gilan provinces, women wear layered skirts, colorful blouses, and headscarves during traditional festivities. The evolution of traditional Persian clothing is a testament to the rich history and cultural diversity of Iran. From the opulent robes of ancient empires to the vibrant garments worn by different ethnic communities today, Persian clothing represents a fusion of practicality, modesty, and artistic expression. As modern fashion continues to evolve, Iranian designers are finding innovative ways to keep the essence of Persian heritage alive by incorporating traditional elements into contemporary styles. Read More

clothing: from historical attire to modern adaptations 22 Men wear chouka (a type of tunic), trousers, headscarves, waistbands, and hats. Women's Kurdish attire features bright colors, reflecting the region's vibrant landscapes. Even in mourning, they avoid wearing black. Their clothing uses fabrics like tulle, chiffon, satin, and velvet, adorned with beadwork, embroidery, and sequins. Traditional persian

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