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Review Article

Analysis of Northern Khorasan's Kurdish Women's Clothing in Layin

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Abstract

Clothing plays a significant role in preserving the cultural and identity values of any region. This study focuses on the clothing of Kurdish women from Northern Khorasan in Layen, located in Razavi Khorasan province. These garments represent one of the oldest forms of Kurdish women's clothing in Khorasan. In the current tumultuous modern world and the transition from tradition to modernity, these clothes are now only worn during ceremonies and festivals. Understanding the cutting and sewing techniques of traditional clothing, which are rooted in the cultural and identity aspects of each ethnic group, can help prevent their obsolescence and pass this indigenous knowledge to future generations. This study examines the processes of cutting and sewing these garments, illustrating a broad design and classifying the components of the aforementioned clothing for preservation. Consequently, this study is descriptive-analytical, with data collected through fieldwork (interviews and observations) and archival information. The results indicate that the components of clothing of Kurdish women from Northern Khorasan in Layen can be categorized into "Body Garment," "Outer Garment," and "Head Covering," including "Pacheh," "Zir-Pirahan (in English *underdress*)," "Pirahan (in English *dress*)," "Niv-taneh," "Kole," "Shal," and "Shar." Local tailors of Layen's Kurdish community do not use pre-drawn patterns; instead, cutting is done directly on the fabric. The cuts are simple, avoiding complexity and waste.

Keywords: *Women's Clothing, Traditional Sewing, Northern Khorasan Kurds, Layen.*

Introduction

Clothing has evolved over time, influenced by various historical periods, affecting and reflecting different aspects of life, such as beliefs, rituals, and customs. It can be said that the entirety of a region's culture is manifested in the attire of its people.

Clothing is a distinguishing feature of ethnic groups, representing both tangible and intangible elements of their identity. Traditionally, the first aspect of culture to be forgotten during modernization in traditional societies is traditional clothing. A community's change in clothing signifies a change in culture and a loss of identity. Clothes serve as the roots of

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identity established by ancestors, which subsequent generations rely on and build upon. Therefore, clothing acts as a flag for preserving the identities of different communities.

Given the cultural invasion affecting the identities of developing countries like Iran, the significance of traditional clothing as an ethnic and identity marker is emphasized. Analyzing the traditional clothing of Kurdish women of Northern Khorasan in Layen provides valuable insights for recognizing and introducing the attire of this ethnic group. It is essential to revisit these garments, which represent the cultural flag of existence, to prevent their oblivion. The Kurds of Northern Khorasan in Layen are distinct in their clothing style, like various ethnic groups, a differentiation rooted in their beliefs, tastes, aesthetic sensibilities, and lifestyle. "The traditional clothing of women in Layen is the oldest form of Kurdish women's attire in Khorasan and, due to the handwoven fabric and its embellishments, holds significant artistic value and high market price." Since preparing a traditional outfit for newly engaged girls is considered essential by both families" (Akbari, 2016), the sewing of these garments has been sustained and passed down from generation to generation by traditional tailors. However, with the advent of modernity, Kurdish women in Northern Khorasan in Layen now only wear their traditional attire during ceremonies and celebrations. It is evident that the ongoing recognition of these garments will facilitate their continuity and transmission to future generations.

Therefore, this study aims to rediscover the clothing of the women from this ethnic group and introduce it to art audiences and enthusiasts of the diverse cultural attire across Iran. The study seeks to explore the stages of cutting and sewing these garments, illustrate a comprehensive design, and classify the components of the aforementioned clothing. With this perspective, it investigates the clothing of Kurdish women in Northern Khorasan in Layen. The

study emphasizes the collection of images through fieldwork as a primary element in its formation, while also considering archival information to achieve its objectives.

Research Background

The characteristics of clothing among the Kurds of Northern Khorasan can be studied in the following sources. In the book *Dideh va Del-o-Dast* by Omidi (2004), which examines the traditional clothing of various ethnic groups in Khorasan, however, the stages and methods of cutting and sewing Kurdish garments in Layen are not addressed. In Vatandoost's (2015) book "*Clothing and Jewelry of the Kormanj Nomads of Khorasan*," the author discusses Kurdish clothing in Khorasan but does not cover the topics addressed in the current study. The most recent book in this field is *The Sociology of Tribes and Nomads in Iran* by Majidi et al. (2019), which explores various aspects of the life of the Kurdish nomads in Northern Khorasan; however, due to the focus not being on the clothing of Kurdish women residing in Layen, there is no mention of this group's garments.

Regarding scientific studies in this area, one can refer to the article titled *Artistic Indicators of Kormanj Clothing* by Nataj Majd & Safari (2019), which aims to express the values of artistic indicators in Kormanj clothing and examines the clothing of Kormanjs in Northern Khorasan. In this article, the authors focus on the clothing of Kurds from Northern Khorasan without mentioning the garments of Kurdish women in Layen. The article *Comparative Study of Women's Clothing Between Nomadic and Settled Kurds from Northern Khorasan* by Gerivani et al. (2023a) aims to compare the clothing of the Qareh Manlu and Sofianlu tribes. The results indicate that the clothing of nomadic women is simple and less adorned, while that of settled women is more elaborate and richly embroidered. However, this article does not discuss the stages of cutting, sewing, or the design of Kurdish women's clothing in Layen.

Symbolism of Color in the Clothing of Nomadic and Settled Kurdish Women in Northern Khorasan by Gerivani et al. (2023b) addresses the topic, focusing on the color symbolism of Kurdish women's clothing without delving into the cutting and design processes. Additionally, *Identification and Analysis of Types of Traditional Clothing in Layen and Kalat in North Khorasan*¹ is a recent study published at the first scientific research conference on the development and promotion of culture and art in Iran, aimed at identifying and presenting traditional clothing in Layen; however, it does not investigate the cutting and sewing processes.

In a thesis titled *Comparative Study of the Headwear Designs of Kormanjs in Kalat and the Headwear of the Kurds in Makrian, Kurdistan* (Honarmand, 2019), the researcher examines the similarities and differences in the headgear of the two regions from a morphological perspective, illustrating patterns and the distribution of design elements. In another thesis titled *Social Comparative Study of Kurdish Clothing in Kurdistan and Northern Khorasan* (Houshang, 2014), the research aims to examine and identify the historical course and changes in the clothing of women in the mentioned regions; the results indicate that the clothing of Kurdish women in Northern Khorasan differs in appearance from that of Kurdish women in Sanandaj.

In a thesis titled *Analytical Comparative Study of the Local Clothing of the Kurds of Khorasan from the Perspective of Design and Pattern (Case Study: Layen, Quchan, Sarhad)* (Sarabyar, 2017), the researcher compares the clothing of the Kurds in these areas, finding that the structure of clothing in Sarhad is simple, while in Quchan, decoration is emphasized; however, in Layen, the fabric structure and patterns differ.

Efforts by cultural heritage organizations have also led to the registration of Kurdish clothing sewing skills as an intangible cultural heritage of Layen village, unveiled during the cultural week of Kalat.

This report mentions the traditional clothing of Layen Kurdish women as the oldest form of Kurdish women's clothing in Khorasan (Akbari, 2016). Reports from the Young Journalists Club have also introduced this clothing; however, in these cases, the stages of cutting and sewing and the design processes have not been studied either.

While there have been writings about these garments, despite their importance and the valuable contributions of these studies, none of the published sources specifically address the clothing of the Layen Kurds, nor do they explore and classify the cutting and sewing methods of their garments. Therefore, revisiting and analyzing the clothing of Kurdish women in Northern Khorasan in Layen is essential as a lasting heritage. Thus, the innovation of the present study lies in examining the stages of cutting and sewing, illustrating a comprehensive design, and classifying and organizing the clothing of Kurdish women in Northern Khorasan in Layen, contributing to the preservation of these garments.

Research Method

The current research method is based on documentary information, observations, and field interviews. The authors aim to gather necessary information and documents through interviews, photography, and image analysis, and then describe and analyze the obtained data in light of written sources. This approach facilitates the recognition, classification, and illustration of the components of women's clothing among the Kurds of Northern Khorasan in Layen. Therefore, the interviews are open, and participants are selected from among tailors and weavers with a long-standing presence in Layen. The collected images feature women present at wedding ceremonies in the area. Additionally, images of the purposefully cutting stages of garments by experienced tailors have been recorded. The authors have gathered information through interviews and discussions with traditional clothing artisans

in Layen, examining the stages of cutting and how the garment pieces are joined. The broad designs have then been illustrated using Corel software, and finally, the classification and organization of the clothing components of Kurdish women in Northern Khorasan in Layen have been established.

Theoretical Foundations

Lebas (in English clothing) is an aspect of human dignity that is defined in terms of *pooshidani* (in English wearables) and *Jame* (in English garments) (Mounesisorkheh, 2017), meaning the complete covering of the body. It reflects social, economic, religious, and class status and represents social and ethnic groups, primarily indicating the social and human identity of individuals (Elahi, 2019, 99). Seyyed Hossein Nasr mentioned in one of his lectures that “clothing, after the body, is the closest thing to our essence, and our identity is often closely tied to our clothing.” Identity refers to the “selfhood” or “being” of a person or object, implying sameness. The concept of identity establishes two possible relations among individuals or objects: similarity and difference (Elahi, 2010, 8-10). Clothing and modes of dress are indicators of the cultural identity of ethnic groups, with each group choosing its clothing according to its culture² (Mounesisorkheh, 2017). Ethnicity is one of the most important subcultures in any society, representing a social organization that occupies a specific territorial expanse and encompasses people with cultural, economic, and kinship ties throughout history (Khani et al., 2013, 12).

•Kurds of northern Khorasan

“Historically, the Kurds³ are among the oldest Aryans” (Tavahodi, 1984, 4) and have effectively preserved and promoted their invaluable cultural heritage and national identity throughout the centuries, proving their valor in history⁴ (Zolfaqari Keykanlu, 2017, 3). Gonzales de Clavijo was the first European to witness the presence of Kurds in Khorasan⁵ (Stanzer, 2017, 45-46). The

Kurds of Khorasan, known as Kormanj⁶, live in the northern part of the province and migrated to Khorasan during the reign of Shah Abbas I of the Safavid dynasty to prevent foreign incursions (Yarshater, 2003, 303; Majdi et al., 2019, 41-42). The northern region of Khorasan includes North Khorasan Province and the northern sections of Razavi Khorasan Province (ibid., 155). The Kurds residing in this area are intricately woven into the fabric of Khorasan. Kalat County is one of the counties in Razavi Khorasan province, bordered to the north by Turkmenistan, to the south by Mashhad and Chenaran, to the east by Sarakhs, and the west by Dargaz, situated among the Hezar Masjed mountain range, including the districts of Layen, Zawin, Kabud Gonbad, and Pasakuh. Layen-e Kohneh and Layen-e No are major districts of Kalat Nader in Razavi Khorasan, home to the Sofianlu⁷ Kurdish families living at the foothills of the Hezar Masjed mountains (Tavahodi, 1984, 266-267) (Fig.1).

•Kurdish women’s clothing in northern Khorasan, Layen

Clothing always functions as a dynamic institution and artistic text, reflecting social and cultural realities while embodying values, character, identity, customs, knowledge, and experiences. The clothing of Kurdish women in Layen, belonging to the Sofianlu tribe, differs from that of nomadic Kurdish women, influenced by their lifestyle and geographical location. The components of women’s clothing in Northern Khorasan in Layen include *Pache* (skirt), *Pirahan* (dresses), *Zir-Pirahan* (under-dresses), *Nim-Taneh* (jacket), a *Bahare* (a type of outer garment), and head coverings known as *Shar* and *Shal*, along with a veil placed over the heads of brides (Fig. 2).

Except for the vests, which are made from Termeh (cashmere) fabric, the remaining garments are woven from silk thread. The entire process from raising silkworms and producing silk thread to dyeing, weaving fabric, cutting, sewing, and even selling the



Fig. 1. Geographic location of the Layen region on the slopes of the Hezar Masjed Mountains. Source: Jamali et al., 2011.



Fig. 2. Traditional attire of Kurdish women in Layen. Source: Authors. Archive

traditional clothing known as Kurdish dress is carried out by dedicated and hardworking women who are the narrators of their cultural, identity, and ethnic roots. This study, focusing on the clothing of Kurdish women in Northern Khorasan in Layen, intentionally omits a detailed examination of the jewelry and accessories associated with these garments, which would require a separate study, but briefly references some of them.

Pacheh (Skirt): This is a type of wide-legged skirt worn by women (Fig. 3). It consists of a three-piece skirt with loose legs that extend from the waist down. The fabric of the upper piece is cotton, while the middle piece is made of velvet or wool (Omidi, 2004, 48). The edges of the pacheh usually feature a border

made of red or blue silk, and the top and bottom are adorned with decorative stitching while the edges are embroidered with cord (Gerivani et al., 2023a).

Zir-pirahan (Under-dress): Due to the silk material of the dresses, the under-dress is typically sewn from white floral cotton fabric (Omidi, 2004, 151) (Fig. 4).

Pirahan (Dress): The dresses of Kurdish women in Layen are made of silk and are longer than those of other Kormanj women (Yarshater, 2003, 306). They have a very simple form with a round neckline (Fig. 5). A rectangular piece is used at the front, adorned with woven patterns known locally as *Pikam* (Vatandoost, 2015, 150). Each pattern is distinguished by various names. There is a slit under the neck that is fastened with a tie and button, and the cuffs, side slits, and collar edge are embellished with *Modakhel* (decorative stitching) (Omidi, 2004, 33).

Niv-teneh (Jacket): The vest is also referred to as *kolaje* (Vatandoost, 2015, 148). It is a long-sleeved, open-front jacket worn over the dress. This jacket has slits on the sides, and the edges around the collar, sleeves, and sides are finished with decorative stitching (Fig. 6).

Bahareh 'Kole' (Short coat): This is a short, open-front jacket that has shorter sleeves than the *Nim-taneh*. It is made from striped silk fabric, and all edges are decorated with stitching. Decorative pieces known as *yakhepol* are attached to the *bahare*. On the *bahare*, a silk armband with various patterns is

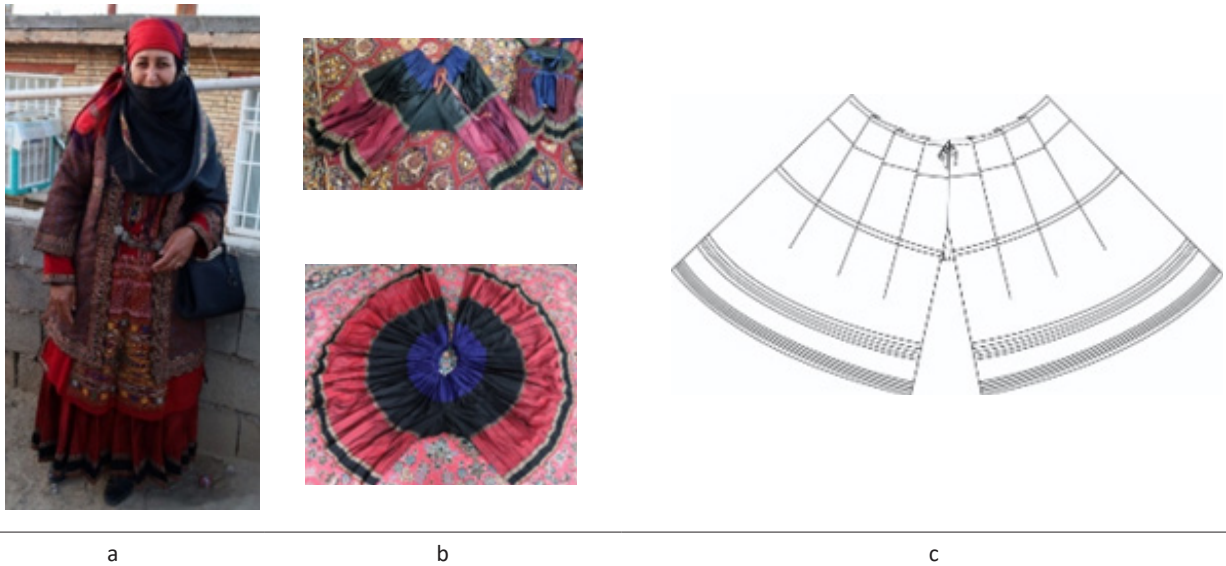


Fig. 3. Traditional attire of Kurdish women from Northern Khorasan in Lāyin. a) The attire, b) The Pacheh (skirt), c) The extended design of the fabric. Source: Authors.

worn, referred to as *Dastine* or *Zanpich/Zandpich* (Omidi, 2004, 43-44) (Fig. 7).

Head Covering: Women in Layen wear two large scarves, a red one placed over a black one, which falls down their back to their feet (Yarshater, 2003, 306). The black scarf, known as *Shar*, has small floral patterns in each corner and is tied in a triangular

fashion (*lachaki*) around the head, typically covering the mouth for married women. Then, a red silk scarf, known as *shal*, is placed over the black scarf and tied at the back, allowing its ends to hang down. This scarf is entirely patterned and is famously known as *shal-e peykam* (Vatandoost, 2015, 145-146).

Changeh: The *changeh* is a decorative piece used



a



b

Fig. 4. Under-dress of Kurdish women from Northern Khorasan in Layen, expanded design of the undershirt. a) The Under-dress, b) The extended design of the under-dress. Source: Authors.

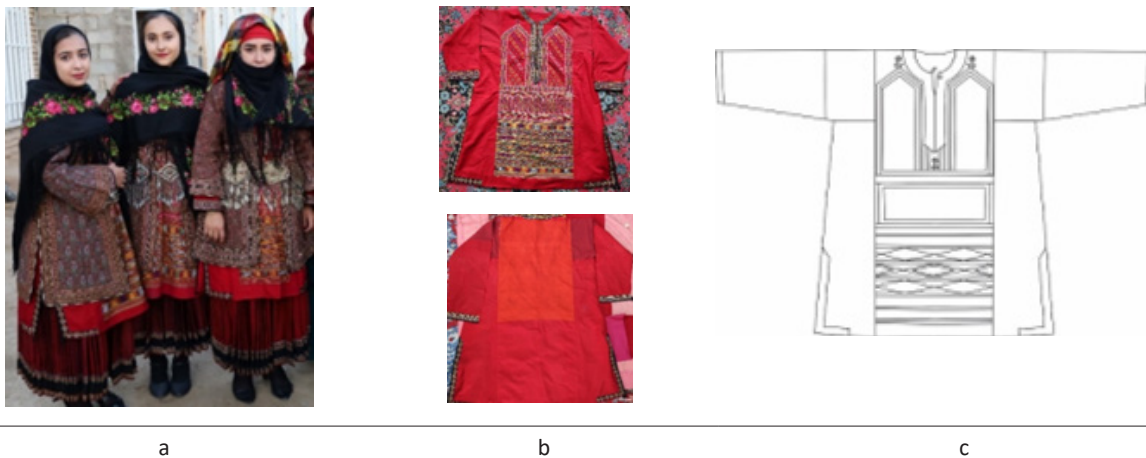


Fig. 5. Attire of Kurdish girls in Layen along with a new bride, front, and the back of the dress, extended design of the dress. a) The attire, b) the dress, c) The extended design of the dress. Source: Authors.

only during celebrations (Omidi, 2004, 28).

Chador: A large hand-woven silk shawl is draped over all the pieces, covering the body like a chador (Gerivani et al., 2023a). The design of this chador can be checkered or striped; if it is checkered, it is woven from three colors: yellow, orange, and gray, known as *Bayeri*; if green is more prevalent, it is referred to as *Azarbani* (Omidi, 2004, 30) (Fig. 10).

Findings

Pacheh has the same shape across all age groups, but the amount and dimensions of the fabric vary. Silk fabric is used for sewing the pacheh, with ribbon-like fabric along the edges that include decorative insets. The entire sewn fabric is lined with a cotton fabric. The lining fabric is navy blue and is dyed by tailors. Part of this lining at the waist is used to create a waistband



Fig. 6. The *Niv-teneh* (Half-jacket) of Kurdish women in Layen, expanded design of the half-jacket. a) The attire, b) The *Niv-teneh*, c) The extended design of the *Niv-teneh*. Source: Authors.

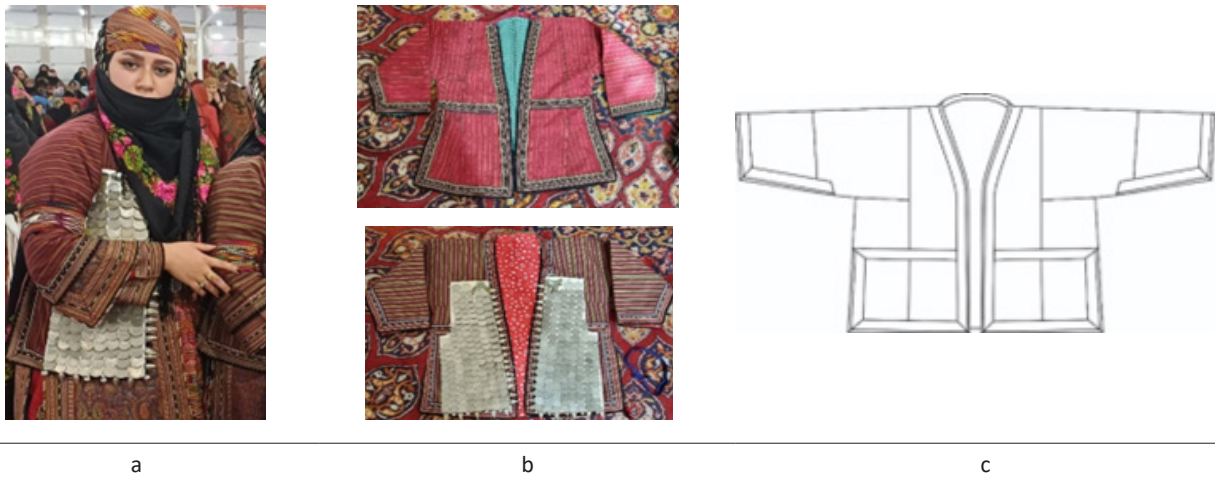


Fig. 7. Attire of Kurdish women in Layen, *Kole* (short jacket known as *Bahareh*) with decorative *Pish* piece, extended design of the *Kole*. a) The attire, b) *Kole* (*Bahareh*), c) The extended design of *Kole* (*Bahareh*). Source: Authors.

for a drawstring (Fig. 3). After the sewing process is completed, the pleats are pressed with an iron to create a pleated effect. However, in the past, *pachehs* were not pleated, and the availability of equipment and tools has influenced the way they are made and presented (Table 1) (E. Rezaeian, Personal interview, 2022).

The underdress (Fig. 4) prevents body moisture from transferring to the silk, thus extending the silk's durability. The undershirt has a simple cut, is shorter in length than the outer dress, and has a similar looseness. Like the outer dress, it has side slits and a neck opening for ease of wearing (Beheshtiyani, Personal communication, 2022).

The dress (Fig. 5) is made of handwoven silk. The width of these fabrics does not exceed 40 cm, so tailors must adjust the dress's cut to the fabric's width, using rectangular pieces that are sewn together to make the dress. The fabric is initially woven in a continuous length and then cut to the desired dimensions based on the wearer's size (Table 2) (F. Ghasimi, Personal communication, 2023).

The *niv-teneh* is worn over the dress, adding a formal touch to women's attire (Table 6). Traditionally, it was made of handwoven *Termeh* fabric, but now, fabrics woven in Yazd are used (Table 7). The jackets have underarm slits and are lined with black and blue

cotton fabrics (in dark colors). The fronts are joined with *picir* or overlapping pieces or *changeh* (Table 4) (A. Tavakoli, Personal communication, 2022).

A Kurdish woman of Layen wears a *Bahareh* over the *niv-teneh* (Table 8). Locally, it is known as *Kole*. The *Kole* is decorated with *pists*, which are ornamental pieces made by repeatedly sewing old silver coins onto fabric cut to the appropriate shape for the *Bahareh*, signifying the wearer's economic and social status (A. Tavakoli, Personal communication, 2022).

Fig. 8 shows various head coverings worn by Kurdish women of Layen, with the primary head covering in black and red. A black scarf serves as the main headpiece, covering the head and, for married women, veiling the mouth. Locally, this scarf is called *Shar*. The second piece of the Kurdish woman's head covering in Layen is called *Shal*, which is worn over the black *Shar* and adorned with patterns skillfully woven into the silk. These patterns are interwoven into the *Shal*, creating a magnificent head wrap. There is also a simpler form of the *Shal*, worn by older women, which has woven ribbon patterns along its edges and is known as the "red *Shal*." Young unmarried women wear only one scarf, a black floral scarf called *Gol Mohammadi*, and they are not allowed to wear the red *Shal* before marriage

Table 1. The steps of cutting the leg of a female Kurdish woman. Source: Authors.



The steps of cutting the leg of a female Kurdish woman	Description	Pictures
Step 1	To preserve the woven fabric's pattern, multiple cuts are made, each measuring 39×32 cm.	
Step 2	The silk fabric is cut 12 times for each side of the pacheh (each pacheh comprises 24 pieces of silk fabric).	
Step 3	Black strips of fabric, 32 cm in width, are cut from durable fabric (typically used for veils). The completed silk pieces are combined with a black strip that is 10 cm wide and as long as the main piece. The black strip at the edge of the pacheh is made of crepe fabric.	
Step 4	In this step, black strips are sewn onto both sides of the main fabric, with decorative stitching added. Modern equipment is used for the decorative stitching, making the process mechanical rather than hand-stitched. The embroidery is done with seven-colored embroidery threads.	
Step 5	The lining fabric is measured and cut according to the customer's body measurements and the assembled fabric pieces. The lining is made of fustian but dyed navy blue (E. Zeidanlou, Personal interview, 2024).	
Step 6	A gusset, approximately 30×30 cm, is sewn between the two pacheh sections of the skirt, where the crotch of this wide-legged skirt is located. The gusset is attached about 3 cm below the black fabric, and then the lining is added based on the person's height. Approximately 15 to 20 cm of the lining folds over the trousers and is visible when worn, with the waistband threading through this section.	
Step 7	Embroidery on the pachehs' special borders includes patterns known as <i>Jav joujek</i> (sparrow eye), the <i>Nik</i> pattern, and the 'flag' pattern, which is attached to the lower edge of the pacheh.	
Step 8	Pleating the trousers helps the skirt fall neatly and assists in maintaining and folding the skirt. It is folded in a specific way, and tied with strings to prevent the pleats from opening.	
Step 9	Finalizing the trousers and threading the waistband through the waist section (to adjust the waistband and secure the pachehs on the wearer's waist) (N. Rafati, Personal interview, 2024).	

Table 2. The stages of cutting a Kurdish lady's shirt in North Khorasan in Layin. Source: Authors.

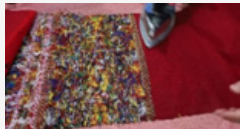


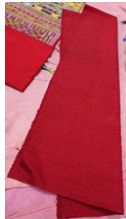


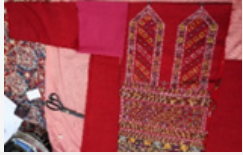


The stages of cutting a Kurdish lady's shirt in North Khorasan in Layin	Description	Pictures
Step 1	Ironing flattens the fabric, allowing for more precise cutting and cleaner stitching. Therefore, the fabric is ironed from the reverse side before cutting. About 2.5 meters of fabric is used for the dress.	
Step 2	The length of the dress is marked 7 cm below the woven patterns and then cut. In this step, the fabric is doubled, with the front and back of the shirt aligned and cut together.	
Step 3	Determining the armhole depth for the dress: To mark the armhole height, the doubled fabric is folded again based on the wearer's body type (about 21 to 25 cm) for a more precise fit. This folding also sets the length of the dress's side panel.	
Step 4	Cutting the side panel is known among local garment makers as <i>derish</i> . The doubled fabric is gently folded and cut on a slight angle (length varies according to the wearer's height). To prevent sagging at the sides, 2 cm is trimmed from the narrower top section and discarded. This piece is then attached to the sides.	
Step 5	Placing the side panels next to the main piece, they are sewn in place from the armhole area to the rectangular cut.	
Step 6	Cutting the sleeves: The sleeve length is cut based on the remaining fabric. Attention should be paid to the armhole height, previously marked on the rectangular piece. The wrist opening of the dress is approximately 16 cm (sleeve width is determined by arm size).	
Step 7	Cutting the piece between the sleeve and torso; this piece is made from Tetron fabric. Due to the color-bleeding of silk, this section is made of synthetic material to add durability and prevent wear from moisture. (This piece is not visible as it is covered by additional pieces on the dress).	
Step 8	Sewing the decorative stitching to the side slit (approximately 25 cm) and the sleeve cuffs. Special decorative stitching for the dress is also sewn to these areas.	
Step 9	Sewing the decorative stitching to the collar slit, adding coin embroidery to the slit's end, and attaching loops and buttons for collar closure in the final step (N. Rafati, Personal interview, 2024).	

Table 3. The stages of cutting the half-body of the Kurd Lain lady. Source: Authors.






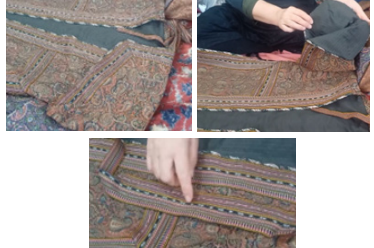
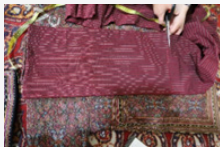








The stages of cutting the half-body of the Kurd Lain lady	Description	Pictures
Step 1	Cutting the front piece; The Termeh fabric is folded in a way that the botch (paisley) patterns are always facing upward. A rectangular cut with a gentle slope is made based on the wearer's height (length 90 cm, width of the top section 13 cm, and width at the lower edge of the niv-teneh 19 cm).	
Step 2	Cutting the side panels (Derish); First, the armhole length is subtracted from the niv-teneh's length, leaving the remaining length as the Derish panels (armhole length is 23 cm, resulting in Derish panels of 67 cm in length). The width of the panel is measured according to the wearer's size, then cut, and attached to the front piece.	
Step 3	Cutting the central back piece; The length of this piece matches the front of niv-teneh's length and is cut as a double layer with a width of approximately 16 cm (based on the wearer's size). The Derish panels are also cut and attached to the back piece in the same way.	
Step 4	Cutting the sleeves; After marking the armhole length, the sleeve length is determined and cut within a rectangle with a width of 23 cm. The sleeve length is shorter than the dress's sleeves.	
Step 5	Assembling the pieces; (To provide better structure to the front section of the niv-teneh, interfacing is added before stitching.) Piping is applied along all the edges and slits of the niv-teneh in this step.	
Step 6	Lining and sewing the decorative stitching; The entire niv-teneh is lined with sturdy fabric such as Worsted. After lining, the decorative stitching, which consists of three types (Celi Ceb design, Nik design, and the broader base pattern), is attached to the niv-teneh with simple basting stitches (N. Rafati, Personal interview, 2024).	

Table 4. The Stages of cutting Kole (Bahareh). Source: Authors.

The Stages of cutting Kole (Bahareh)	Description	Pictures
Step 1	The striped fabric of Bahareh is folded in two and cut to a length approximately 15 cm shorter than the wearer's niv-teneh length (the width of handwoven fabric is typically 35-40 cm). The final length of the Bahareh garment (Kole) is about 60 cm.	
Step 2	Cutting the side panel (locally known as Derish); To cut this piece, the armhole length is measured from the shoulder downward. The Derish length is cut in a tapered, four-layered format, as shown in the image, and each panel is separately attached to the side of the Bahareh garment.	
Step 3	The Derish panels are placed along the sides to determine the appropriate armhole size.	
Step 4	Cutting the sleeves; Sleeve length is measured based on the armhole length on the Kole's body and the woven fabric's width. Due to the fabric's narrow width, sleeves are cut in two stages. A rectangle with the fabric's full length and a width slightly exceeding the armhole length, plus seam allowance, is cut and then tapered based on the sleeve width of the niv-teneh.	
Step 5	Cutting the sleeve ends; Because of the fabric's narrow width, the sleeve cannot be cut as one piece. Therefore, the sleeve end, which connects to the cuff, is cut as an extension of the sleeve's initial section, tapering smoothly to the sleeve edge. The Kole's sleeve length should be shorter than the niv-teneh's sleeves.	
Step 6	Lining; In this step, a lining is cut and sewn to match the Bahareh's exterior, then inserted and adjusted within the Bahareh.	
Step 7	Cutting the center front line of the Kole and attaching decorative stitching to its edges; After lining, the center front line is cut open, and the back neckline is marked. Then, the decorative stitchings are hand-stitched along the sleeve edges, sides, and center front line.	
Step 8	Sewing the back neckline; A 2 cm wide strip is sewn onto the back neckline and connects to the decorative stitching around the front V neckline of the Kole.	
Step 9	To wear the kole, the niv-teneh must be put on inside it, and both should be worn together; otherwise, wearing both pieces becomes difficult (E. Rezaian, Personal communication, 2024).	

(F. Ghasimi, Personal communication, 2024).

The *Changeh* is a strip that extends from under the chin to the top of the head, with a width of approximately seven centimeters, designed to hold three rows of coins sewn onto it. The left and right sections of this strip are connected with a handwoven band, which sits under the chin, starting at the jawline and joined at the top with a type of metal clasp. Coins are sewn on the strip from the ear level upwards in a way that the coin faces point downward, with their fasteners facing up, although they are sewn on from below (Fig. 9). The coin-embroidered *Changeh* is used during celebrations, while elderly individuals generally wear embroidered or banded *Changeh* (Fig. 9)

(E. Rezaeian, Personal communication, 2022).

The final component of the bridal head covering is a veil known as the *Chadorshab*, a handwoven silk shawl that is worn over all other pieces of the bridal attire. Newlywed brides are required to wear this *Chadorshab* for a full year during all wedding ceremonies. Therefore, it is possible to see two or more new brides at a wedding with the same type of head covering. Occasionally, decorative patterns resembling a chicken's footprint, similar to the 'Tree of Life' design, are added to the checkered sections of the fabric based on personal taste (Fig. 10) (F. Ghasimi, Personal communication, 2023).

Conclusion

Clothing reflects the identity and heritage of each ethnic group, representing the distinctiveness of each culture. Ancestors created garments based on

their climate, religion, customs, and tribal culture, weaving, cutting, and designing unique clothing for their people. Traditional women's attire acts as a raised banner, symbolizing the cultural identity, beliefs, and values of their lineage. The attire of Kurdish women from Northern Khorasan was examined through collected resources and images, providing insights into the components and style, which reflect the wearers' mindset and cultural vision. The clothing pieces of Kurdish women in Layen, Northern Khorasan, were classified and explained in Table 5. It was found that the attire includes a red silk dress handwoven by artisans, along with wide-legged silk trousers known as *Pacheh*. The head covering consists of two parts, *Shar* and *Shal*, with the *Shar* always black, the *Shal* always red and worn over the *Shar*, both made of silk and fastened with the decorative piece *Changeh*. The settled community wears a half-jacket made of *Termeh* and a silk *Kole* over the half-jacket, with similar attire shared among women, girls, and children. It is worth mentioning that technological advancements have accelerated garment production; for instance, sewing machine techniques are used for stitching seams in trousers, and steam irons are employed to press pleats in the trousers, which were once worn plain and unpleated. Traditional Kurdish tailors from Layen avoid using pre-drawn patterns and instead cut directly onto the fabric to prevent waste of valuable silk. This straightforward cutting approach appears to offer a sustainable model for clothing designers interested in resource-efficient production.



Fig. 8. Types of head coverings of Kurdish women from Northern Khorasan in Layen. a) Black Shar scarf for girls, known as *Shar-e Gol Mohammadi*, b) Black *Shar* scarf, known as *Tatari*, c) Silk *Pikam Shal* (floral patterns), d) Silk *Shal* with minimal *Pikam* (fewer floral patterns), e) Red silk *Shal* for elderly women, f) Bridal veil. Source: Authors.



Fig. 9. Types of Changeh for Kurdish women in Layen. a) Changegeh (with coin embroidery), b) Changeh (with floral embroidery). Source: Authors.



Fig. 10. Bridal attire of settled Kurdish women, bridal veil. Source: Authors.

Table 5. Classification of attire components of Kurdish women from Northern Khorasan in Layen. Source: Authors.

Row	Body Garment	Outer Garment	Head Covering
1	<i>Pacheh</i> (skirt)	<i>Niv-teneh</i> (half-jacket)	<i>Shar</i>
2	<i>Zir-pirahan</i> (under-dress)	<i>Kole/ Bahareh</i> (short coat)	<i>Shal</i>
3	<i>Pirahan</i> (dress)		<i>Chadorshab</i> (bridal veil)

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Endnotes

1. In this article, "North Khorasan" was mistakenly typed instead of "Razavi Khorasan."
2. The first comprehensive definition of culture was presented by Tylor in 1871. Tylor described culture as a complex whole, including knowledge, beliefs, arts, morals, customs, and habits that an individual acquires as a member of society (Khani et al., 2013, 11).
3. "There is a Persian word for Kurdish (Kord), but there is some debate over whether it should be pronounced 'Kord' or 'Kurd.'" (Stanzer, 2017, 42).

Conflict of Interest

The authors declare no conflict of interest.

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- 4. Xenophon, the famous Greek historian and general known as the father of history, said: "The Kurds are very brave and valiant people" (Tavahodi, 1984, 1).
- 5. These tribes are of the Shiite faith (Ansari Mood, 2010, 185).
- 6. They belong to the great Cheshmgazak tribe of the Caucasus (Hashemi, 2023, 181).
- 7. The Sofianlu tribe is one of the fully settled tribes (Tavahodi, 1984, 228).
- 8. In Layen, these pieces are known as Pist.

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