## Golābatūn-dūzī | Zarī-dūzī

Golabatūn is a silk tread coated with gold or silver. The main stitch in this golden embroidery is a basic chain stitch which is created by using a fine hook. The art is common in Hormozgan province.

It should be noted that other majors in the group are Sokmeh-dūzī (Cheshmeh-dūzī), Barūdarī-dūzī, Naqsh-dūzī, Bokhārā-dūzī, Qollāb-dūzī-ye Esfahān, Siyāh-dūzī-ye Torkaman (Shāhkūh), Siyāh-dūzī-ye Sīstan, Mamaqān-dūzī, Rūdūzī-hā-ye elhāqi, Shabakeh-dūzī, Gol-ashrafī-dūzī, Bīlīsh-dūzī, Sarāfī-dūzī-ye Sīstān, Kam-dūzī (Kameh-dūzī | Kamān-dūzī), Moz'af-dūzī, Lāneh-zanbūrī-dūzī, Shamseh-dūzī, Sekkeh-dūzī-ye Balūchestan, Namnam-dūzī and Chehel-tekkeh-dūzī (Landareh-dūzī | Khātamī-dūzī).

*Pūshāk-e Sonnatī*

# Traditional Clothing

Traditional handcrafted clothing is the manifestation of Iran's rich ethnic diversity. The variety of forms, color schemes, embellishments, and other details of these products reflects the climatic condition, rituals, and aesthetic values of residents in different areas. Generally, men's clothes are less embellished and have a limited color scheme. The products preserve and convey cultural values since they include other handicrafts such as traditional fabric weaving, embroidery, and jewelry making. Also, Traditional footwear is a notable part of the group that needs a high standard of craftsmanship. Today, local clothing has been limited to traditional ceremonies where people wear them to preserve traditions.

## Pūshāk-e Zanān-e Torkaman

Traditional Turkmen clothing is crafted from hand-woven silk, wool, or cotton fabric, mostly in red. Sleeves' hem, collar, and front placket are decorated with Turkmen embroidery and tribal fashion jewelry. Golestan province is the main center.

## Pūshāk-e Zanān-e Balūch

The outfit consists of a shawl, a dress (jāmak), and pants (pājāmak). The main feature the outfit is different sorts of embroideries (like Baluch and mirror embroidery) which is done on the skirt's and sleeves' hem as well as on the placket.

## Pūshāk-e Zanān-e Hormozgān

This outfit consists of a goldwork embroidered shawl (jelbīl), a dress (kondūreh), pants (tonbon) and a special mask (būrqa). All hems are decorated with other sorts of gold work embroideries (Kamān-dūzī and Bādeleh-dūzī).

## Gīveh

These Iranian summer shoes comprise two main parts: takht (the sole) and rūyeh (the upper, which is woven with crochet and cotton or silk threads). The parts are prepared separately and then attached together. Kordestan, Markazi and Chaharmahal and Bakhtiari provinces are renowned centers.

## Chārūq

They are generally handcrafted from leather and embroidered with paisley, star, or flower patterns. In the past, they were held on the foot by a leather string wrapped around the shin. These shoes are produced in Zanjan, generally for indoor use.

It should be noted that other types of clothing in the group are traditional clothes of Gīlak, Māzandarān, Kord, Kord-e Klorāsān-e Shomālī (Kormānj), Khorāsān-e Razavi, Khorāsān-e Jonūbī, Bakhtiyrī, Afshār, Qashqāyī, Semnān, Abyāneh, Āzarī and Fārs peoples. Also, other sorts of traditional footwear in this group are Kalāsh and Chamūsh.

*Ābgīneh*

# Glass Working

Abgīneh refers to a wide range of techniques for shaping and decorating glass (and mirrors) to produce more beautiful glassware.

Decorations are made by various methods, such as adding color ions to molten glass, making milk glass, crackling glass, sandblasting, cut-glass, different methods of painting glass, and acid etching.

## Tarāsh-e rūye Shīsheh

Cut-glass is a technique to decorate glassware by using cutting saw to cut on it according to the design. Most of cut-glass workshops are centralized in Tehran, Alborz and Isfahan provinces.

## Naqāshī-ye posht-e Shīsheh

Reverse-glass painting is done on one side of a mirror or glass, with the aim of seeing the pattern on the other side. It resembles oil painting in many aspects but is done in a reversed order. Qazvin is the main center for this art.

## Mīnā-ye Shīsheh-'eī

It refers to painting on glass with luster and enamel pigments. Tehran and Isfahan are  the main centers for this art.

## Shīsheh-ye Fūtī

It is a glass-forming technique that involves inflating molten glass into a bubble with the aid of a blowpipe (called dam in Iran) and detaching it by using special scissors. The associated centers are Varamin and Tehran.

## Shīsheh-ye Khāneh-bandī | Mo'arraq-e Shīsheh

It refers to the technique of providing colored glass pieces and using them to make decorative panels by farming the pieces with lead came.

It should be noted that other majors in the group are Tarāsh-e poshte Shīsheh, Naqāshī-ye posht-e āyeneh, Hakkākī rūye Shīsheh and Hamjūshī-ye Shīsheh.

*Chāp-hā-ye Sonnatī*

# Traditional Prints

Traditional Prints include different techniques and methods to create viable patterns on a woven textile using print blocks or brushes. In Iran, they can be classified into two groups: Printing on cotton textiles, which is called Qalamkārī or Chītsāzī (hand block print), and printing of silk textiles labeled Kalāqe-'eī (batik print).

## Chāp-e Qalamkār-e Mohrī | Chītsāzī

It uses mainly vegetable dyes and cotton textiles. The process starts with transferring the darkest motif, then lighter ones, with wood blocks. Each block contains a part of the general design and integrates other blocks. Isfahan is a renowned center for this art.

## Naqāshī-ye Qalamkār

The raw material is identical to qalamkar woodblock print, but the process is done by using painting brushes. Therefore, the design is not cliche and more designs are possible. Isfahan is the main center for the art.

## Chāp-e Kalāqe-'eī

It is a method to decorate a silk textile by coating some parts with wax (and also tar) and dyeing the rest. The products generally are shawls, scarfs and ties. The main center of batik is Iran in Osku.

*Sanāye'-e Dastī-ye Charmī*

# Leather Handicrafts

The group includes a gamut of techniques to produce utilitarian products made from tanned leather of different animals. Additionally, since traditional bookbinding in Iran has had great importance, the methods of making leather book covers make up a significant part of the category.

## Mo'arraq-e Charm

It indicates the art of cutting, arranging and, gluing pieces of leather of the same thickness but in different colors to form a general pattern. The technique used to provide handmade book covers.

## Hakkākī rūye Charm

It is the process of creating designs and patterns on leather by embossing and stamping motifs and designs (mainly floral designs) into the leather's surface, which should be slightly moist. The craft is common throughout Iran.

## Naqāshī rūye Charm

It refers to painting traditional designs on the leather's surface by applying water-based paint, acrylic and other appropriate materials. Qom, Isfahan and Tehran are some related centers.

It should be noted that other majors in the group are Jeld-sāzī-ye Sonnatī, Tolīdāt-e Charmī-ye Dast-dūz, Sūkht rūye Charm, and Naqsh-andāzī-ye Zarbī rūye Charm.

*Sanāye'-e Dastī-ye Sangī*

# Stone Handicrafts

Stone Crafts are one of the most ancient crafts. Also, in Iran, the group consists of several methods to create or decorate objects of different substances, including a wide range of precious and semi-precious stones. Today gem-cut is one of significantly lucrative businesses in Iran.

## Tarash-e Sang-hā-ye Qeymatī va Nimeh-qeymatī

It refers to the art of cutting, engraving and polishing precious stones to prepare them to be mounted in jewelry. The primary center of the craft is Mashhad.

## Mo'arraq-e Sang

It is considered a decorative art of cutting, arranging and gluing pieces of different colored stones to obtain a surface. Tehran, Qazvin and Qom provinces are some of therelevant main centers.

## Fīrūzeh-kūbī

It indicates the art of creating a decorative surface made of turquoise gem-stone, in the form of arranged small granules glued on the metal object's surface with a heated coating powder and polished after hardening.

It should be noted that other majors in the group are Hajjārī-ye Sang (Sang-tarāshī), Hakkākī-ye Sonnatī-ye Sang, Kharrātī-ye Sang, Morass'a-kārī and Moshabbak-e Sang.

*Honar-hā-ye Sonnatī-ye Vābastea be Me'mārī*

# Traditional Architectural Arts

The group includes decorative crafts related to traditional architecture. Some techniques adorn buildings, namely palaces, historic houses, public baths, bazaars, etc. In addition to decorative function, several crafts contribute to the structure simultaneously.

## Āīna-kārī

It is a type of mosaic work made by cutting mirror pieces, arranging and applying them to a past or plaster coat. Tehran and Isfahan are the main centers.

## Moqarnas-kārī

Muqarnas is an architectural term referring to the area of transition between the square walls of a building to the domed ceiling and simultaneously having a decorating function.

Kashan, Isfahan and yazd are a number of relevant centers.

## Gačborī-ye Sonnatī

It refers to the technique of producing relief decoration with carving tools on a coating layer of gypsum plaster. Tehran, Kashan, and Isfahan are of the main centers.

It should be noted that other majors in the group are Ājor-kārī-ye sonnatī, Āhak-borī-ye sonnatī, Sārūj-borī-ye sonnatī, Lāya-chīnī, Rasmī-bandī, Yazdī-bandī, Kār-bandī and Naqqāshī-ye Dīvārī-ye Sonnatī.