

MOTIFS IN CONTEMPORARY TURKISH TEXTILE DESIGNS
INFLUENCED BY
OTTOMAN COURT FABRICS IN 16TH CENTURY

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MOTIFS IN CONTEMPORARY TURKISH TEXTILE DESIGNS
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OTTOMAN COURT FABRICS IN 16TH CENTURY

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Approval of the Graduate School of Social Sciences.

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ABSTRACT

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This study includes the investigation of Ottoman court fabrics in 16th century and its motifs' reflections in all contemporary Turkish designs. Ottoman court fabrics which reflect brilliancy and power of the Ottoman Empire had become a symbol in terms of technical and artistic richness. Court fabrics were lived their most powerful period in the 16th century and had been played an important role in the light of the variety of weaving materials and designs in the world of textile. When these fabrics are examined, we encounter fabrics named Çatma, Zerbaft, Serase, Serenk, Atlas, Kutnu and Hatayi. Some of the important features of court fabrics are made up of raw silk and weaved gold and silver threads, and they have unique motifs within themselves. At present, many countries which desire to grow and come into prominence in the textile market have turned to their cultural roots. The aims of these countries are to capture the diversity and introduce their own identity. In recent years, Turkish designers have been in search of design identity, and they have been trying to find a way to be able to express themselves. They are looking for Turkish culture within this identity search. Some designers have found these sources being inspiration by Ottoman heritage. They have begun to use these sources in their designs. In this thesis, the way in which Ottoman court fabrics are used by today's designers will be examined in all design branches and then by focusing on textile designs. At the end of this examining a new fabric collection to be used in home-textile will be created using print design techniques on fabrics. With the submission of these works the project will be completed.

Keywords: Ottoman Court fabrics, Turkish Traditional Motifs, 16th Century Ottoman Weaving, Contemporary Turkish Design

ÖZET

ÇAĞDAŞ TÜRK TEKSTİL TASARIMINDA 16. YÜZYIL OSMANLI SARAY KUMAŞLARINDAN ESİNLENİLEN MOTİFLER

Gümüşer, Tülay

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Bu çalışma, 16.yy Osmanlı saray kumaşları ve bu kumaşların motiflerinin çağdaş Türk tekstil tasarımında etkilerinin araştırılmasını kapsamaktadır. Osmanlı İmparatorluğu'nun gücünü ve görkemini yansıtan Osmanlı saray kumaşları teknik ve sanatsal açıdan bir sembol haline gelmişti. 16. Yüzyılda, saray kumaşları en parlak dönemini yaşamış, dokuma malzemeleri ve tasarım çeşitliliği açısından dünya tekstilinde önemli bir rol oynamıştır. Bu kumaşlar incelendiğinde karşımıza; Çatma, Zerbaft, Seraser, Serenk, Atlas, Kutnu ve Hatayi adı verilen kumaşlar çıkmaktadır. Bu kumaşların en önemli özellikleri, ham ipekten oluşmaları, bunlardan bazılarının altın ve gümüş ipliklerle dokunmaları ve kendi içinde eşsiz motiflere sahip olmalarıydı. Günümüzde, tekstil pazarında büyümeyi ve söz sahibi olmayı isteyen birçok ülkeler kendi köklerine dönmeye başladılar. Bu ülkelerin hedefleri farklılığı yakalamak ve kendi kültürel kimliklerini tanıtmaktır. Son zamanlarda, Türk tasarımcılar tasarım kimliklerini aramaya başlamışlar ve kendilerini ifade etmenin yolunu bulmaya çalışmışlardır. Bu kimlik içerisinde Türk kültürünü aramaktadırlar. Bazı tasarımcılar bu kaynakları Osmanlı mirasında bulmuşlar ve tasarımlarında kullanmaya başlamışlardır. Bu çalışmada Osmanlı saray kumaşlarının motiflerini kullanan günümüz tasarımcılarının ilk önce tüm dallarda daha sonra ise tekstil tasarımına odaklanarak incelenmektedir. Bu incelemenin sonunda, baskı tasarım teknikleri kullanılarak yeni bir kumaş koleksiyonu hazırlanmakta ve bu çalışmanın sunumuyla proje tamamlanmaktadır.

Anahtar Kelimeler: Osmanlı Saray Kumaşları, Geleneksel Türk Motifleri, 16.yy Osmanlı Dokumacılığı, Çağdaş Türk Tasarımı

This thesis is dedicated to Ottoman Artists who had a great influenced on me in
my all designs

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CHAPTER 1

INTRODUCTION

Fabric weaving is one of the oldest arts in the history of man. Fabric weaving first appeared to meet needs such as protecting against the cold, clothes, coverings and dressing up. As time passed, fabric weaving improved and progressed according to every nation's artistic style and economic situation. On one hand, fabrics varied according to the kind of place they were used in, and on the other hand, motifs and compositions used in the fabric became an art. Ottoman fabrics, which improved continuously from the thirteenth century onwards and experienced golden age in the sixteenth century, played an important role in world fabric production in both weaving and variety of materials, and with their detailed, beautiful and unique motifs; reflected the taste and efforts of Ottoman artists. Ottoman fabric art improved with new techniques and forms during the period between the Seljuk and Ottoman Empires, and at the end of this improvement period there appeared a range of fabrics known as "Ottoman Court Fabrics".

Silk clothes woven with gold and silver threads compose some part of Ottoman court fabrics. These fabrics, which are quite valuable, were used in making caftan and everyday clothes for sultans and court members, and were woven in the ateliers that were specially built in the palace. At the same time, they were used as treasury property because of their value. These fabrics were not only important because of their function but also from a spiritual point of view; they were accepted as symbols reflecting the power of the Ottoman Empire and magnificence of court life. Court fabrics were spread out on the ground in ceremonies and to decorate surroundings, and also they were presented as gifts to the rulers of foreign countries who participated in the ceremonies.

Silk clothes were woven firstly in the ateliers in Bursa, and after the conquest of İstanbul they were woven in the ateliers in İstanbul as well. These fabrics, which were quite difficult to weave, required great skill besides physical strength. The designs were drawn by court artists called "Nakkaş" and were woven in handlooms by weaving experts. It can be said that the most important reasons why the fabrics were liked so much were the cooperation between the artist who was drawing the design, the weaver and the tradesman organization, in addition to spiritual power. In the meantime, the fabrics were kept under the control of the government because court fabrics were the materials that earned the biggest profit for the state treasury with the taxes they took from raw silk and silk clothes. Every process that was scheduled to be completed was determined by laws, and for the fabrics to be woven there allocated an appropriate

design and material, and the process could not go beyond specific standards.

The Ottoman Empire was ruled with a strong central system. The Court and craftsmen worked in harmony, as it was in every part of social life, and a systematic art organization system was established. The Ottoman Empire occupied a place on the land through which the historical trade route (Silk Route) passed between the East and the West. Owing to this trade route, the empire benefitted from international transit trade. This trading activity expanded and spread out to several cities. Of these cities, Konya, Kayseri, Sivas and the near vicinity of Tokat, Amasya, Istanbul, Filipe, Sofia, Üsküp and Selanik were the liveliest centers.

The Ottoman Empire, who experienced its golden age in term of economic, social, cultural and political aspects in the sixteenth century, was the initiator of improvements in several areas as a result of the desire to be the ruling empire of the world during Sultan Süleyman's reign. The empire grew consistently till the seventeenth century; however, regressions began to appear from the mid seventeenth century onwards. One of the leading reasons for this may be Europe's providing new opportunities by making radical changes. Thereby, depression began to appear in the court with the economic and political weakening of the empire. This depression gained speed as a result of inexperienced rulers of the sultan's throne.

At the beginning of the eighteenth century, new cotton production regions began to form in Western Anatolia and Rumeli, especially in the textile industry in the Ottoman Empire. Of these regions, the production capacity of Istanbul, Tokat and Halep increased, but on the other hand demand for silk clothes and imported fabrics produced in Istanbul and Edirne decreased.

It is known that in the second half of the eighteenth century, cotton fabric importation continued before the effects of the industrial revolution in the West were perceived. However, the beginning of the factory production in Europe effected Ottoman cotton production badly.

Towards the end of the eighteenth century, industry in the Ottoman Empire began to regress not only in textiles but also in other areas of industry. In this period, silk cloth could not be exported. The silk clothes of Europeans began to emerge during this time and the industry producing raw and untreated silk regressed. By the end of the eighteenth century, light silk European clothes began to be worn by Ottomans instead of the more heavy and expensive silk clothes of the empire.

In the first half of the nineteenth century, Ottoman fabric production continued enjoy a lively trade despite decreasing prices, changing technology, fashions and competing western countries. Yarns being spun with machines, synthetic-artificial pigments being taken to market, and later fabric's being produced with machines caused a considerable decrease in the prices of yarn and fabric. The opening of factories in the second half of the nineteenth century distressed the domestic market in

which handmade products had a certain emphasis. The development in Ottoman products and industry began to vanish as a result of the cheap machined products of the West that were coming to the East; in short, the establishment of the cotton industry in the eighteenth century in Europe, especially in England, France, Switzerland, Italy and Germany, was seen as the reason for the regression of the Eastern textile industry.

The European effect in the nineteenth century began to change the life style, needs and likes of ottoman society during the industrialization period. Engineers, masters and experts, in particular, coming from Europe during the industrial attempt in the “Tanzimat Reform”(Ottoman Reform Movement) made the Ottomans more and more dependent on Europe. During this time, Ottoman weavers began to imitate European silk clothes. The silk clothes used among the upper classes of Ottoman Empire, in particular, were replaced with the cotton textile that is now used in Turkey; this period laid the foundations for fabrics woven today.

In recent times, works on fabric designs in which modern and classical styles are used together have begun to improve. As the western states had started to have a corner in the world market and return back to their cultural roots, the idea of reflecting the past cultural interpretations have risen in Turkey. The traditional motifs and designs in Turkish culture began to be used thoroughly in fashion and textile design, ceramic, glass and industrial design and also in interior decoration for making products that are unique and have aesthetic value. It can be said that the materials

produced today play an important role in looking after cultural values by transferring traditional Turkish culture onto the products of today.

The Examples from Ottoman times are combined with the design style of today, and unique and aesthetic designs are produced bearing the interpretation of Turkish tradition. In turn, the use of those cultural factors that represents today's aesthetic thought is going to help transfer them to the future. The designs that are formed from the motifs that have the interpretation of Ottoman inheritance, as is the case in other branches of art, form the main starting point. Unique fabric designs are presented in the light of visual examples of fabric designs from the past and present within the basis of the sector and person. The use of Turkish motifs, which have begun to gain the attention of the world market today, in the view of design and form, is an important process for reflecting Turkish identity and passing on this culture to the next generations.

In this study, first the use of motifs used in court fabrics in the sixteenth century in the area of industrial design, interior decoration, ceramic and tile were examined, and then studies on textiles were focused on. Technical subjects of the engineering field were avoided because the subject of this study is about the visuality of motifs generally, as it is an investigation of design and patterns in textile and other branches of art; however, some technical subjects in the field of weaving that should be known to designers are explained in footnotes.

The aim of this study is to investigate in which branches of art, and in what kinds of interpretations, are the motifs used in Ottoman court

fabrics in the sixteenth century being used today, and to make new and unique designs from the results of those investigations. The study is composed of three main parts, in addition to the introduction and conclusion.

The second part is composed of "The development of fabric weaving during the sixteenth century Ottoman era", "Ottoman court fabrics", "The motifs used in Ottoman court fabrics", and "The composition style of sixteenth century Ottoman court fabrics", which are subtitles under the title of "Ottoman weaving and its reflections on Ottoman court fabrics". In this part there is information about the historical development of fabric weaving during the sixteenth century Ottoman era, its place and importance in Ottoman art, kinds of court fabrics, their technical, compositional features and the types of motifs used. In the light of this information, an attempt was made to explain the features of the motifs and the composition to support the content of the third part with the help of photos of the different fabric kinds. Composition schemes and motifs of fabrics were drawn with the help of these photos. Adobe Photoshop CS5 programme was used for this work.

The third part is composed of "The Ottoman motifs used at present" and "The Ottoman motifs used in Turkish textiles", which are subtitles under the title of "The use of Ottoman motifs at present in Turkish design". The subject of how today's designers use the traditional motifs used in the sixteenth century in different products was investigated. At the end of

this research, particular care was taken to select examples from recent history. In addition, visual samples of some of them were included.

The fourth part is composed of "Textile printing methods and its techniques for repeats", "The definition of the concept", "Preparation the collection" and "The sound of the emptiness collection", which are subtitles under the title of "Creative applications through the use of print techniques". A fabric collection was prepared after the investigation of past examples of traditional motifs and how they are used today. Nine designs that were included for their contemporary lines were planned to be used in the field of home textile. The concept of those works was supported with visual materials while explaining the application processes from beginning to the end. And after transferring the photos of the fabrics to the computer, visual examples were presented on the products that will be used with the help of the Adobe Photoshop CS5 programme. Some technical information about the fabrics was also given.

CHAPTER 2

OTTOMAN WEAVING AND ITS REFLECTIONS ON OTTOMAN COURT FABRICS

Ottoman Empire was political and economically at its peak during the 16th century. It was that period Ottoman art achieved a purity of expression and power that it was never again to attain. This opulence is evident in Ottoman silk fabrics that enhanced with silver and gold were in great demand within the Empire. The people living in Topkapi Palace- sultans, member of their families and court officials- gave great importance to their clothing. The garments that they wore were cut from the most quality and the most expensive fabrics (Tezcan, Weader and Baker, 1996).

On exceptional happenings such as feast days, state funerals, circumcision of the princes, accessions, ambassadorial receptions and the launching of military campaigns, the Ottoman sultans wore garments and Caftans¹ specially tailored according to the ceremony, Yet, Caftan

¹ Caftan: Kaftan is long robe worn by Ottoman dignitaries. Hil'at: robe of honor, ceremonial caftans usually designed by silver and gold (Gürsu, 1998:14).

was a special garment indicating a privileged status for the sultan and the court officials; furthermore, kaftans for the sultans always held different features in shape, color and material with respect court officials' caftans. The visual expression of this privileged status could be traced in 16th century Ottoman miniature paintings which depicted the sultan and his court life. Furthermore, the European ambassadorial retinues' diaries give detailed descriptions of the sultan's caftans and other accessories (Adıgüzel and Özkavruk, 2010).

2.1 The Development of Court Fabrics During the 16th Century

Ottoman Era

Woven fabrics² were the oldest crafts of the greatest importance between 15th and 19th century in Ottoman period. In that period, the most important raw material was silk. As time went on, the Ottoman weaving tended to be influenced by the arts, fabrics, motifs, techniques, composition features of all the other nations. And sure enough, the Ottoman weaving is readily observed to have improved thanks to the aforementioned factors (Özener, 1980).

Silk textiles and their trade were valued in Anatolia for over a thousand years before the Ottomans consolidated power. However, in the 15th and 16th centuries the importance of silk in the art and economy of the region reached a new level (Paquin, 1994: 1).

Anatolia, situated on the Eastern- western trade route prior to and post period of Ottomans, was a stamping ground. That's why, Turkish

² Woven Fabrics are made by interlacing two sets of yarns at right angles to each other. The lengthwise yarns are known as warp yarns, or ends, while the width-wise yarns are known as filling yarns, or picks. The lengthwise edges of the fabric are the selvages. The selvaige is usually easily distinguishable from the rest of the material (Price and Cohen, 1994:136).

weaving made a progress capable of the influences originating from the Eastern and western countries in these years. Moreover, the Ottoman fabrics, which had been successors of Seljuks who were well-advanced in weaving in Anatolia, reached a synthesis by evaluating the Eastern and Western influences together with the Seljuks art concept and became the artist of the peculiar Turkish weaving art. The importance of Bursa, which had been popular prior to 15th century and kept its reputation for centuries, must not be kept out of sight in terms of the fact that this city laid the proper emphasis on the fabric, protected it as a treasury object, met requirements of the member of the palace for the luxury fabric exerted the influences on the increase of the production and the quality (Öztürk, 1991).

Anatolia was a nexus in the silk trade linking to the East. The Persians, Turks and Italians traded, produced, and consumed huge quantities of raw silk and luxury fabrics. Silk trade became a determining factor in state policy and military objective in Ottoman society, silk fabrics became an important emblem of rank, wealth, and reward (Paquin, 1994: 2).

Turkish fabrics reached an important place in the world of textile in terms of both weaving technique and materials and richness in design, and they reflected all the delicacies of Turkish culture and taste. The fabrics which were woven with developed skills contained rich materials and designs which we can name as “Ottoman Court Fabrics”.

They were woven meticulously in the court atelier for the Sultan (image 2. 1) his family and the members of the palace and got an important place among the Ottoman court decorative arts. All the branches of crafts or art

were very well organized starting from 15th century thanks to the sound central organization managed by themselves based on the centralization system (Gürsu, 1988).



Image 2.1: Miniature³ of Selim II Hunting

(<http://www.edebiyadvesanatakademisi.com/minyatur-gravur-resim/osmanli-minyaturculeri-levni-matrakci-nasuh.html>) accessed on 17 December 2010

The Anatolian weaving tradition continued in the course of the Ottoman sovereignty. The use of the weaving products was important in terms of running the state status to which considerable significance was attached within the country, the sultan of which dominated three continents. It has long been known that weaving products have been used in respect of

³ Miniature is a form of expression with figures. The themes of miniatures are generally historical events such as ascending the throne, ceremonies, hunting and war. (Renda, 1997:1262).

maintaining the social status (Uğurlu, 1987). Nakkaşhane ⁴was the center of all the arts. The compositions, each of which were more beautiful than the others, formed of styles and decorations of than were successfully applied in the other branches of art in which their own characteristics of techniques and properties were kept. Hand- weaving skill of the weaver was necessary as well as his physical power. Designs drawn by the Nakkaş⁵ (image 2.2) had to be woven by the weavers in a best and perfect way. And the achievement was attained thanks to the close cooperation among the technicians, that is, the masters and apprentices including the artist drawing the designs (Gürsu, 1988).



Image 2.2: 16th Century Painting Naqqashks of the Ottoman Sultan Dating Room
(<http://www.muslimheritage.com/topics/default.cfm?ArticleID=1070>) accessed on 17
December 2010

⁴ Naqqashkhana: Nakkaşhane was one of the most productive and influential branches within the organization of the Ehl-i Hiref (meaning trades, people, craftsmen, artisans)(Erdoğan, 2009: introduction).

⁵ Nakkaş: Naqqashk is Ottoman court engraver.

The reason why the weaving organization was so regular was that they had a separated location in the city (Çorum, 1985). The weaving art had made a progress in parallel to the rise of the Ottoman Empire from the point of view of economy, commerce and society and attained a unique level throughout the world. As the manufacturing increased, weaving became powerful art branch. The silk fabrics woven by gold and silver threads took an important court in the life of court (image 2.3).

The fabrics had an importance not only for meeting the requirements but also for the morale values. They became a symbol reflecting the power and glory of the Empire. The aforementioned fabrics were used to decorate the roads and environment during the Imperial ceremonies carried out in the palace. The court fabrics given by the sultan to the foreign kings, statesman and the officials were the most leading gifts among others (Gürsu, 1988).



Image 2. 3: Ottoman Topkapı Palace
(<http://www.travelwithachallenge.com/Turkey-Istanbul.htm>) accessed on 17 December 2010

All these fabrics were oriental designs and retained under the control of a single center. This center was Bursa. Byzantines lived in Bursa before the invasion of Ottomans. Byzantine was very developed about silk production (Quatert, 2002). When Bursa became a center of Ottoman Empire, Bursa became an important production center in terms of raw silk and fabric productions (Öz, 1979).

“Bursa, known as city of silk was the first capital of the Ottoman Empire until Edirne replaced it in this capacity in 1402. Under the Ottomans Bursa flourished as an international emporium of silk trade as well as the center of silk industries already in the fourteenth century as contemporary sources attest” (İnalçık, 2008:21).

It is known that aside from Bursa noted for its weaving between 15th and 18th century and İstanbul which came to be known in weaving, various patterns of Turkish fabric and velvets were produced in many other cities of the motherland (Öztürk, 1991). According to the “İhtisas Kanunnameleri” Government was taking too much demand for fabrics. Then, lots of workshop established in İstanbul because of its inadequate production facilities. Government supported production of silk fabric in İstanbul. At this time, all the raw silk imported from Bursa city (Öz, 1979)

“In 1502 Bursa had over 1.000 looms (image 2. 4), and an inventory of 1504 lists ninety-one types of fabric made there, many still unidentified. Bursa’s chief specialties were lampas and twill,

velvet, the costly Seraser and gold embroidery. Other weaving centers were Smyrna (Izmir), Amasya and later, Scutari, together with Chios and Rumeli (North-West Greece)”(Schoeser, 2004:86).



Image 2.4: 16th Century Hand Weaving Loom⁶
(<http://www.pbase.com/solorguy/image/70012468/original>) accessed on 17 December 2010

⁶ The traditional looms used in Bursa were extremely simple, consisting of a rectangular wooden frame on which the weft threads were stretched, and two cylinders for rolling up the fabric as it came off the loom. Lead weights kept the threads balanced and in tension as the alternate threads were pulled forward by a foot pedal for the shuttle to cross between them. Apart from the weights every part of the looms was made of wood.

(<http://www.ottomansouvenir.com/Capitals/Bursa.htm>) accessed on 24 February 2011.

Bursa made a rapid progress prior to the conquest of Istanbul, and became not only the trade center between Anatolia and Rumeli but also became one of the most important warehouses of the international trade between the East and West (İnalçık, 1960). When we examined the Ottoman period of fabric art history, we clearly observe that the activities and controls made concerning the fabrics in the 15th century paved way for the reputation of the fabrics in 16th century. The controls at issue are aimed at keeping the qualified fabric production in accordance with the standards (Öztürk, 1991).

Another important factor in making these controls is, on the other hand, the profits made by these fabrics. The high profits made led some people to make various tricks. The officials of then acting on the basis of the decrees and the concerned legal clauses tried hard to prevent such kind of illegal activities through continual inspectors (Eğilmez, 1939).

Ottoman silk industries lost competition against western silk products in the mid-seventeenth century when European textile industries used the hydraulic mill in silk industries which brought about a huge reduction in labor cost. Previously in the period 1400-1600 Bursa was in a privileged position by receiving abundantly cheap silk supplies from Iran and employing cheap slave labor. These two advantages were lost in the face of the rising western silk industries in the 17th century (İnalçık, 2008:22).

Inexpert people beginning silk weaving as a result of increasing demand in the eighteenth century decreased the quality and this can be considered among the reasons for the collapse of the silk industry. Increasing the number of weavers, especially in Istanbul caused an important decrease in quality and many cheap and unqualified products were put on the market.

Weavers, who suffered because of this, went to the government and wanted them to take measures but they could not succeed. In the meantime, there were many improvements in silk production, especially in Italy and France; lighter and cheaper fabrics began to attract the attention instead of hand woven fabrics. Therefore, European countries became the major purchasers of Ottoman raw silk and they decreased the cost as they wanted. The main destructive effects reached a considerable peak between the years 1825 and 1830.

Moreover, while the industry was collapsing in the centers, such as Halep, Şam, İstanbul, Amasya, Bursa, and Selanik, transportation difficulties accelerated collapse in the hinterlands and local markets of the villages. In the last quarter of the nineteenth century, the railway system that reached 515 km in length between Izmir and Aydın, and the other railway system that reached 516 km in length between Izmir, Alaşehir and Afyon considerably accelerated and completed this collapse (Dölen, 1992).

Following the collapse period in politics in 17th century, the fabric art as well as the other branches began to retreat (Çorum, 1987). When the quality of the Turkish fabrics began to fall down, the fabrics of European origin commenced to increase in demand Today it is possible to see the 16th century samples inherited from that period in Topkapı Palace Museum, Konya Museum and Benaki Museum in Athens (Aslanapa and Diyarbakirli, 1977).

2.2 Ottoman Court Fabrics

The order in the Ottoman society was based on two different fundamentals as the people living in the palace and the people living outside of the palace. The rulers working in and for the palace were being trained in the direction of the rules of the palace and they used to live in compliance with the ruler mentioned. The requirement for the art activities of palace were, on the other hand, met by the organization termed Ehl-i Hiref⁷ an organ which belonged to Enderun (image 2. 5). The drawn designs used to be woven in the weaving ateliers and the embroidery was applied to the fabrics (Uğurlu, 1987)

For this reason, the fabrics woven particularly for the requirements of the court members were called “Ottoman Court Fabrics”. These fabrics were superior to the other ones in terms of techniques and art properties owing to their embroidery and the richness of materials used to that end.

It was absolutely necessary to be meticulous in sorts and designs of the fabrics used for ceremonial dresses to be worn by sultan and the members of the palace due to the fact that the dresses in question had to

⁷ The words “Ehl” and “Hiref” that compose the phrase “Ehl-i Hiref” are originally arabic. While Ehl means family, relative, tribe in Arabic, it has meanings such as owner, possessor, calm, capable in the Ottoman Turkish dictionaries (Yaman, 2008). In the Ottoman state court, artists were organized as part of the palace administration and as salaried officials called the Ehl-i Hiref. The Ehl-i Hiref were divided into branches; the mücellidhane, the nakkaşhane, and the imalathane. Each branch had its own sub-structure with its own hierarchy of masters and apprentices. Ehl-i Hiref artists were officials and members of the imperial guard(kapıkulu), and they were tied to the imperial army(Ordu-yu Hümayun). The Ehl-i Hiref was under the supervision of the Head-Treasurer (Enderun-u Hümayun Haznedarbaşısı) who was responsible not only for the projects, but also appointments of the artists (Erdoğan, 2009:39)

be made in accordance with the specific rules dictated by the officials of the court (Altay, 1979).

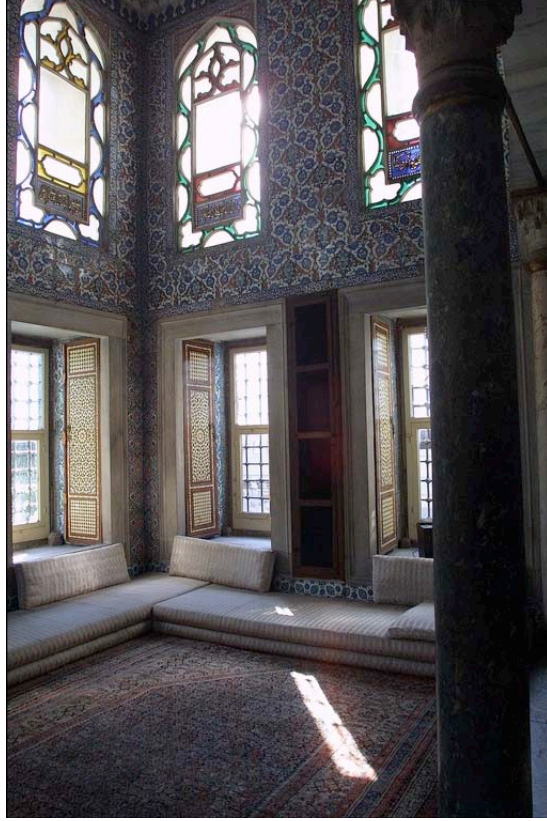


Image 2. 5: Ottoman Mekteb-i Enderun
(<http://tarihimiz.net/v3/Haberler/OsmanliTarihi2/Enderun-Mektepleri.html>)
accessed on 9 March 2011

Ottoman court fabrics are unique in weaving properties, materials used and designs reflecting Turkish taste. These fabrics at issue are separated such as Kemha, Seraser, Zerbaft, Atlas, Kutnu, Hatayi and Serenk.

Kemha Fabrics

It was a type of fabric velvet or brocade.⁸ It was a kind of fabric for heavy caftan woven through golden and silver threads subjected to embroidery. The Kemha fabric (image 3.6) was a thick and tough woven one known as “Ottoman” and “Gross Grain” in Europe. They used to be woven for dressing in general (Özener, 1980)



Image 2. 6: Kemha Fabric⁹

The demand for the Kemha fabrics greatly increased in the 16th century. So, heavier and more precious Kemha fabrics were woven. When the

⁸ Brocade: This is composed satin with supplemental twill weave in which the design is produced by these supplementary warps or wefts (Gürsu, 1988:27).

⁹ All caftan images are taken from Tezcan, Hülya. Jennifer Wearden and Patricia L. Baker. 1996. *Silk for the Sultans: Ottoman Imperial Garments from Topkapı Palace*. İstanbul

archive list of 16th century was considered, they are clearly noticed to have been woven in the principal cities in Anatolia. The Kemha fabrics were produced in Edirne and Amasya as well as in İstanbul and Bursa. Also, the qualified Kemha fabrics woven in the 17th century are known to have been exported abroad (Dalsar, 1960).

Of the Ottoman fabrics, the most popular ones were velvet and Kemhas. The wefts and warps of the velvets used to be woven from silk and cotton off and on. The piles¹⁰ of the velvets were made from the main warps. They were pulled out through the threads placed on the locations where the weft were on the surface of the fabrics. (Özener, 1980).

There were six types of Kemha fabrics relevant to the their density of warp yarns. These are as follows:

<u>Fabric name</u>	<u>Warp yarn item</u>
Gülistani Kemha	8150 thread
Dolabi Kemha	7000
Tab-1 Kemha.....	7000
Yek Renk Kemha.....	7000
Sade Kemha.....	6800
Alaca Kemha.....	670 (Dalsar, 1960)

¹⁰ Pile fabrics are created with three sets of yarns: warp ground yarns. Filling ground yarns, and pile yarns. The warp and filling ground yarns form the base fabric, or ground. The pile yarns may be either extra filling yarns or extra warp yarns. Warp pile fabrics have an extra set of warp yarns; filling pile fabrics have an extra set of filling yarns. The extra yarns may be cut to form cut-pile such as corduroy or left uncut to form fabrics such as terry cloth (Price and Cohen, 1994:186).

Çatma Fabrics

Çatma fabrics were, on the other hand, a types of velvet. But they had designs in relief (image 2.7). Çatmas differ from velvets in their decorative piles being higher. Their bases were generally woven by klaptan¹¹. Designs were woven together with the velvets and klaptans .Of the above- mentioned sorts of velvets, the ones woven by embroidery and gold the velvets with embroidery¹² and gold, were necessitating to be of the highest skill (Bilgi, 2007).



Image 2. 7: Çatma Fabric

¹¹ Klaptan: Silver and gold or gilt thread usually wound a generally double strand of silk thread (Gürsu, 1988:14).

¹² Embroidery: It is a method of decorating with the needle an already existing structure, usually a woven foundation fabric, although embroidery can and has been done on other media such as parchment or bark (Harrison, 1993:31).

Seraser Fabrics

They were kind of weft faced fabrics. Designs were woven by wefts tied down to the warp yarns. Seraser (image 2.8) which was the most expensive and precious fabric had silk warps¹³ and wefts¹⁴ from alloys with gold and silver or from gold threads only. The most conspicuous properties of the Seraser fabrics were that they had dominantly golden and silver threads which that the contours were woven by silks of the same color and that the designs were simple but glorious.



Image 2. 8: Seraser Fabric

The ground of the Seraser was silver klaptan. Most of the contours were woven through light green silks now and then through orange silks.

¹³ Warp: The tensioned threads in loom weaving, also called 'end'. Weavers showing more warp than weft are called 'warp-faced' (Shoeser; 2003:215)

¹⁴ Weft: The non-tensioned threads in loom weaving, also called 'pick'. Wefts running from selvedge to selvedge that are additional to those required for the cloth's structure and predominantly on the cloth face are called ' supplementary wefts' or, if less apparent, 'tissuing wefts' (hence the cloth term, 'tissue'). The hand insertion of localized wefts is brocading. Weaves with all or much of the warp covered are called 'weft-faced'(Schoeser, 2003:215).

There are a few types of Seraser. The best known Seraser “İstanbul Seraseri” had been woven in the İstanbul court ateliers headed and controlled by Seraserci başı (Seraser master weaver). Separately, Serasers which were simple and flowery were commonly woven (Sipahioğlu, 1992).

Zerbaft Fabrics

They were the ones whose some motifs were woven by golden threads (image 2. 9). In the archives the name of Zerbaft fabric was frequently encountered as well as the same of Seraser in the second half of the 16th century. The state had issued many decrees in order to prevent the probable wastes and to keep the quality in these fabrics for which precious metal threads were used (Gürsu, 1988).



Image 2. 9: Zerbaft Fabric¹⁵

¹⁵ Image is taken by Gürsu, Nevber. 1988. *Art of Turkish Weaving: Designs Through the Ages*. Redhaouse yayınevi: İstanbul. P:98

Atlas Fabrics

Atlas is also known as “Satin”¹⁶ in western. Atlas fabrics are generally solid-colored, tough, stiff and lustrous fabrics woven densely of silk (image 2.10). Because the weft threads are hidden in weaving, the warp yarns become side by side and gives a sparkle peculiar to itself. Since Atlas Weaving demonstrates the peculiar lustrous of silk in the best way, it was woven and appreciated in almost every era. Satin was solid color, usually red, blue or green, these were the colors favored by the Sultan (Tezcan, 1984).



Image 2. 10: Atlas Fabric

¹⁶ Satin-weave fabric is created by allowing the warp yarns to float over four or more filling yarns. Satin fabrics are frequently made from silk yarns with low twist. The silk yarns plus the weave's few interlacing give its characteristic luster. The term satin refers to a weave structure and to fabric constructed of silk yarns in a satin weave (Price and Cohen, 1994: 182).

The varieties of Atlas fabrics are below;

<u>Fabric Name</u>	<u>Year</u>
Venice Atlas.....	1600
Venice Frendon Atlas.....	1600
Alaşehir Atlas.....	1600
Hare Venice.....	1600
Bursa Frendon Atlas.....	1620

(Dalsar, 1960)

Kutnu Fabrics

Kutnus were made up of cotton. Their warps were silk and wefts were cotton. Weft yarns are pulled by the help of shed as a double. They were one of the oldest specimen of the lustrous fabrics. Mostly they were woven in colored lines. The warp yarns looked luster like the Atlas fabrics when they were woven through use of cotton or silk. They were generally used in making dresses, underclothing and caftans. The lines in Kutnu fabrics were formed by putting the colors side by side. Due to this property, the Kutnu fabrics were called by different names. Although many of the silky fabrics disappeared in the course of time, the Kutnu fabrics managed to exist (Önlü, 1992).

Hatayi Fabrics

They were tough fabrics woven by silk klaptan, their warps were from the raw silk. These silks were given après. The Hatayi¹⁷ fabrics which appeared following the second half of the 16th century is observed to have survived up to the 18th century. To begin with, caftans were made from these fabrics for the sultans. Later on, Telli Hatayi (Wired Hatayi) and Düz Hatayi (Simple Hatayi) fabrics are observed to have been bought for the palace women as mentioned in the archives of then (Sipahioğlu, 1992).

Serenk Fabrics

Serenk fabrics (Figure 11) were more simply woven fabrics in comparison with the ones woven by gold. They had no many sorts. Yellow silk was used in place of lace¹⁸ and wire¹⁹ in the motifs of these fabrics, which appeared following the second half of the fifteenth century. Generally the basis of fabric was red and of spontaneous designs is observed to have been woven in three colors.

¹⁷ Hatayi a decorative Saz style or design known Turkey by this name but also known as the cathayan style; stiff raw silk fabric with silver metallic thread (Gürsu, 1988:14)

¹⁸ Lace: It is essentially an openwork fabric constructed not by weaving but by the looping, plaiting or twisting of threads using either needle or set of bobbins (Harris, 1993:34).

¹⁹ The wire method used two sets of warp yarns and one set of filling yarns. Wires are inserted between the extra warp yarns and the ground (Arthur and Cohen, 1994: 186-187).



Image 2. 11: Serenk Fabric

The diagonal lines in its floral design gives a feeling of being woven. The floral one is called Serenk (image 2.11), the spotted one, Şahbenek, and the smooth one is called Plain Serenk (Altay, 1979). Apart from these, the other Serenk titles are, Red Serenk, Şıp Enderuzi, Pay-ı Güzin, Paybörek (Payberk), Embroidery Benek, Bursa Serenk, Amasya Serenk, Sürmai and Elvani (Dalsar, 1960).

2.3 The Motifs in Ottoman Court Fabrics

Status symbols, diplomatic gift and valuable court fabrics were woven by unique traditional motif. The designs are usually stylized flowers in

accordance with that period. Well-known motifs are classified; Animal motifs (Tiger stripe, Three spot (Çintemani), Rumi, Cloud), Semi stylized flowers (Tulip, carnation, Hyacinth), Hatayi groups (Penç, Hatayi), Fruit (Pomegranate), Crescent, star and crown motifs. It is of great interest to the observes that Tiger stripe and Three spot (Çintemani) had been a variety of sorts and richness in the sorts and designs of the fabrics in the middle of 16th century in Ottoman Era (Öz, 1979). Motifs of Tiger stripe (Figure 2.1) and Three spot seen in the fabrics of caftans were also observed to have existed on the fabrics as well early in the 16th century. Tiger stripe can also be found single over the fabrics. Designs formed by large parallel tigers stripes. These motifs were symbolized the strength and power of the Ottoman Empire. (Gürsu, 1988)



Figure 2. 1: Tiger Stripe Motif²⁰

²⁰ All motifs drawn by the author in Adobe illustrator CS5 programme.

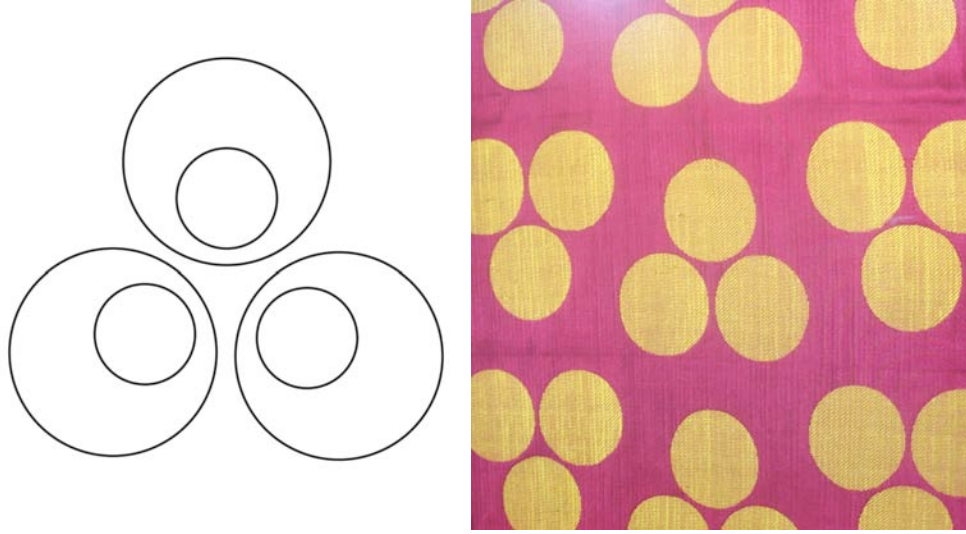


Figure 2. 2: Three Spot (Çintemani) Motif

Çintemani (Figure 2.2) resembles to a triangle consisting of two wavy lines and three circles, two of which are under the third one. Sometimes, only these three circles are used in the ornamentation (Tezyinat). Circles drawn in these circles would give a crescent shape to the motif. The Ottoman artists considered this pattern to be a symbol of strength, power and sovereignty. The three circles drawn are similar to the spots on a leopard skin and the two wavy lines are similar to those of tiger skin. That is the reason why it is extensively used in decorating the caftans of the Ottoman Sultans and their sons. Çintemani motif has found a wider use in the decoration of woven fabrics (caftans, cloths, silk brocades, quilted turban, carpets and tiles rather than in the art of illumination) (Birol and Derman, 1995: 170).

One of the most difficult motifs to be drawn was Rumi (Figure 2.3). Rumi motifs used in all decorative art branches commonly. Also this motif combined with palmette and the lotus motifs in design compositions. Lots of variety has found in this motifs style. They were Sade, Çift, Üç Kanat, Rumi içinde Rumi, Süslü, Kıvrımlı (Akar and Keskiner, 1978).



Figure 2. 3: Rumi Motif

Animal motifs are the most extensively used motifs in the works of art contributed to the civilization from the rich treasury of Turkish culture. The importance of animal husbandry to the Turks living in the central Asian steps is a well known fact. Animal, as a symbol of bravery, force, fecundity and loyalty, was a source of inspiration for the artists. Rumi motifs, which has an important place in the illumination work, have been use for a very long time in decorating stonework's, woodworks, tiles, textiles, metals and manuscripts. Whether the term Rumi refers to a motif or style is a matter of controversy among experts. Rumi motifs is a fundamental element in illumination and thus used very extensively along with penç leaves and cloud motifs. On the other hand, there are also many Turkish decorative at works where this motif was used alone as the sole decorative motif. Thus one can say that Rumi motif has a special and important place among Turkish decorative designs, and in this respect it may be referred to be a style (Birol and Derman, 1995:187).

Cloud motif had taken part in Turkish traditional motifs related to the element of universe such as moon, star and sun. (Figure 2.4) It acquires different names according to the their style and applications. These are separated two groups. These are Yığma cloud, and Dolantı Cloud. Dolantı Cloud are classified several groups according to their usage. They are Dağınık or Serbes,

Ayırma, Ortabağ, Gerdanlık, or Çember, Tepelik and Hurde.
(Aksu, 1999).



Figure 2. 4: Cloud Motif

Cloud motif which has a very important place in Turkish decorative arts, had probably originated from China. As is the case in many subjects Turks have contemplated the nature for their inspirations and realistic approaches in art. Consequently, irrespective of its origin be it Chinese or Turkish, one can assume that the origin of Bulut motif is nature for Turks. According to today's information, the motif Çin bulutu (Chinese cloud) was first appeared in Ottoman Turkish decorative art in the middle of the 15th century (Birol and Derman, 1995: 155).

Tulip motif was the most popular motif among the flowers in Ottoman art. (Figure 2.5) placed in the same scheme decorated the Court fabrics. The tulips are as realistic as if they had been pointed with a brush, and display creative power unmatched in textiles manufactured anywhere else in the world (Baytop, 1998).



Figure 2.5: Tulip Motif

Towards the end of 16th century, carnation motifs were observed to be used particularly on Çatma fabrics. The most popular form of carnations motifs was the one called “Fan-shaped Carnation Palmette” (Figure 2.6). It was rarely used on the Kemha fabrics. Çatma were generally the fabrics woven as upholstery ones.

Carnation motifs were used on Çatma fabrics in a row on a sliding axis to provide the feeling of eternity instead of being used in oval schemes the varieties of these fabrics are protected in most of the museums and collectors throughout the world (Diyarbakirli, 1977).

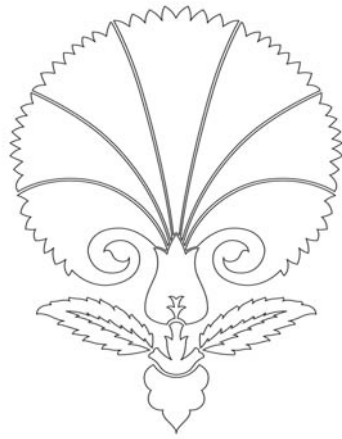


Figure 2.6: Fan Carnation Motif

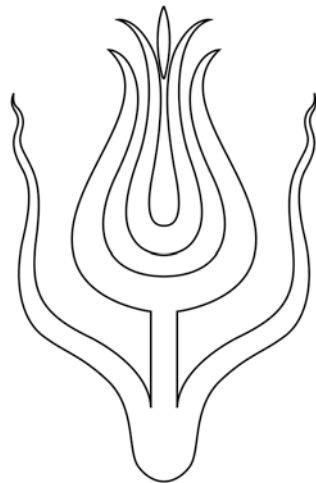


Figure 2.7: Hyacinth Motif

Another popular floral motif was hyacinth after the tulip motif. They were used in various branch of art (Figure 2.7). The best known specimens form a very popular group was Hatayi. Hatayi and Penc motifs of Turkish motifs have a key role in the authentication Ottoman Turkish antiques. (Figure 2.8 and 9).

Hatayi motif, deriving from Far east is to be found on interlacing tendrils, sometimes alone, sometimes combined with Rumi and Plant motifs, a practice revealing the artistic influence of Timurid art (Çağman, 1983).

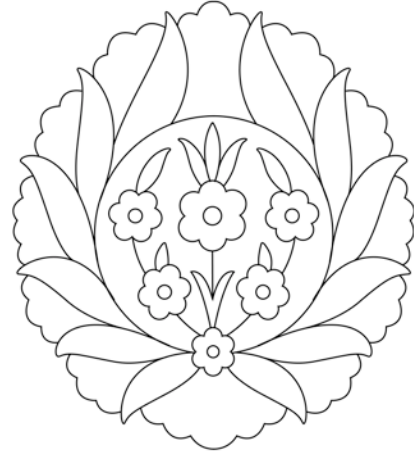


Figure 2.8: Hatayi Motif

Penç motif which including the hatayi groups derived from natural plant forms. It looks like drawing of the bird's eye view of the flower. They have a colored petals and their name are as follows; Yek berk, Dü berk, Se berk, Cihar berk, Penç berk, Şeş berk. In the course of time, Penç berk used in decorative art commonly (Biol and Derman, 1995).

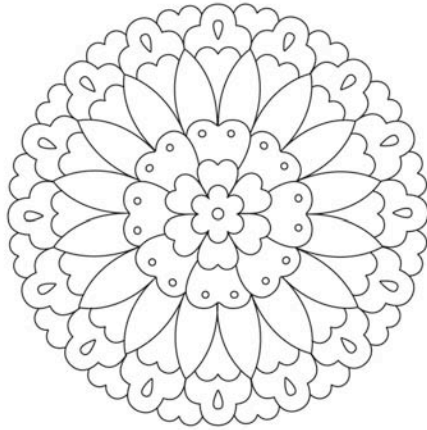


Figure 2.9: Penç Motif

Pomegranate motif's design formed of medallions containing a single pomegranate motif springing from two slender stems (Figure 2.10). The pomegranates themselves are decorated with naturalistically rendered hyacinth, tulips and buds (Gürsu, 1988:).

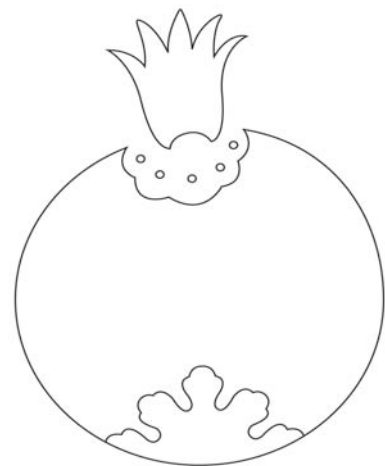


Figure 2. 10: Pomegranate Motif

Crescent and Star motifs were more commonly encountered on the motifs formed of interconnecting spots. (Figure 2.11 and 12).The reason why of

it is that the interconnecting crescent motifs were used more decorative. While, on the one hand, the crescent motifs were more common on the Çatma fabrics, they were, on the other hand, less common on the other fabrics (Atasoy, Denny and Mackie, 2002).

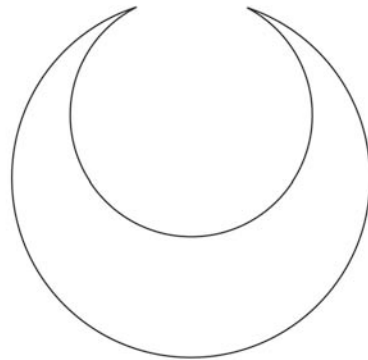


Figure 2.11: Crescent Motif

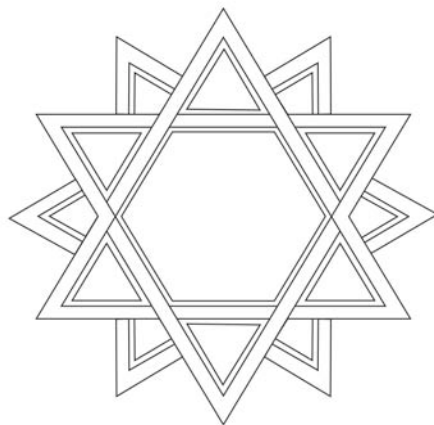


Figure 2. 12: Star Motif

Crown motifs between the dolmans decorating the naturally stylized motifs were observed to appear towards the end of the 16th century (Figure 2.13) Turkish weavers used the aforementioned motifs as they pleased due to the fact that the Italian fabrics had been imported in those years. The crown motif was the most commonly used one on Turkish and Italian fabrics. They were seen on Kemha fabrics as well as on Çatma fabrics in places where the combined medallion intersected each other in different forms. They were highly in vogue on the fabrics of 16th century. Here we observe the extents of the trade, related to the motifs on the fabrics (Yatman, 1945).



Figure 2. 13: Crown Motif

2.4 The Compositions On Ottoman Court Fabrics

Turkish traditional motifs aforementioned in previous one part, such as carnation, tulip, pomegranate, three spot and tiger stripe had taken part in various composition schema. Oval medallions were the most commonly used among these composition schemas. It is observed that Oval medallions were encountered in all fields of decorative arts in different medallion system used successfully on fabrics. Motifs were used on the large surfaces in the oval medallions in half-drop repeat system (Figure 2.14 and 15).

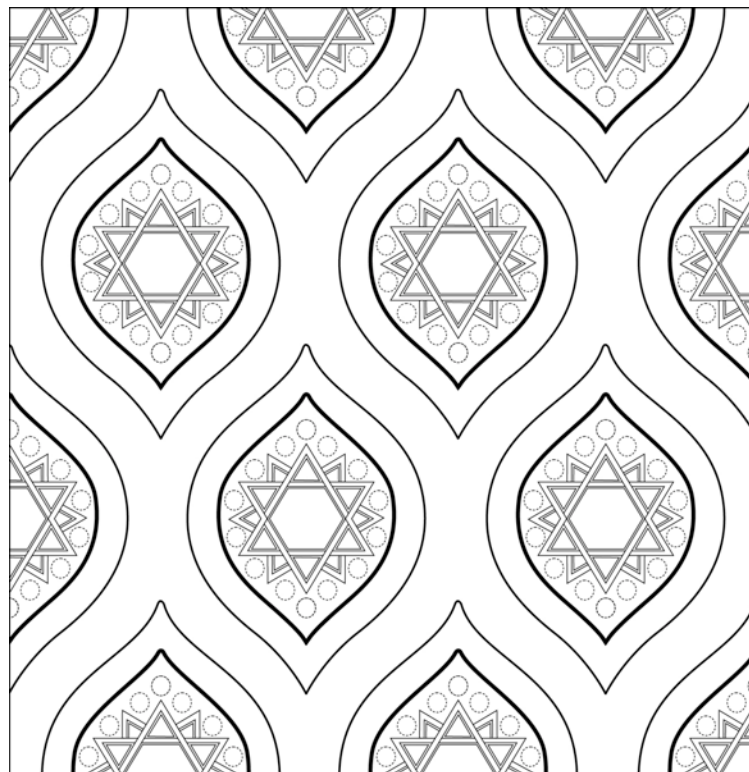


Figure 2.14: Oval Medallion Composition Scheme²¹

²¹ All composition schema drawn by author in Adobe illustrator program.

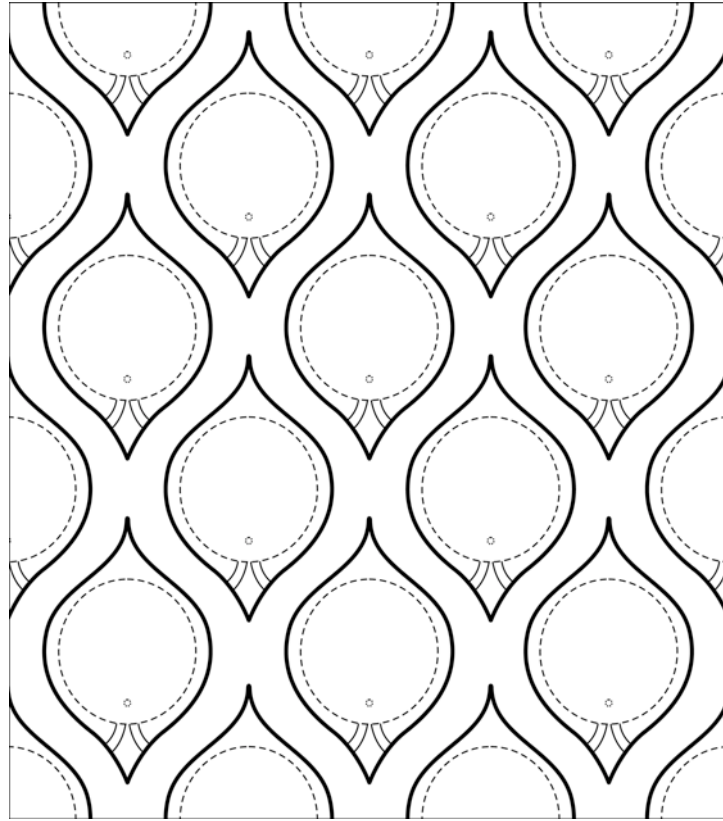


Figure 2. 15: Oval Medallion Half-drop Repeat Systems

The borders of medallion were in contrast colors in general. Here limited colors were used but their impressions were marvelous. These motifs were also successively used on porcelain vases and decorative arts apart from the fact that they had been used on fabric motifs. Oval medallion system was observed to be used with different motifs. It appeared in different forms on Kemhas and Çatmas fabrics.

Oval medallions were determined to be located on Kemhas together with the natural stylized flowers. Kemhas were one of the most popular fabrics among the Ottoman fabrics woven in 16th century. Their most conspicuous properties were the continually changing decorative style in a glorious, monotonous scheme in modesty.

They were determined to be situated in the same at full detail. The colored flower motifs seen in the schemes gave the impression that they were real. These motifs were arranged in a single composition arranged in a row. Oval medallions are woven with metallic threads. Motifs used sometimes formed by bands within the oval medallions, sometimes took place in concentric oval medallion composition schema.

Combined medallion was another oval layout. This composition which consists of oval medallions combined to each other. It is the wonderful composition schema based on the symmetrically arranged of the spring flawless stemmed from same root. (Figure 2.16).

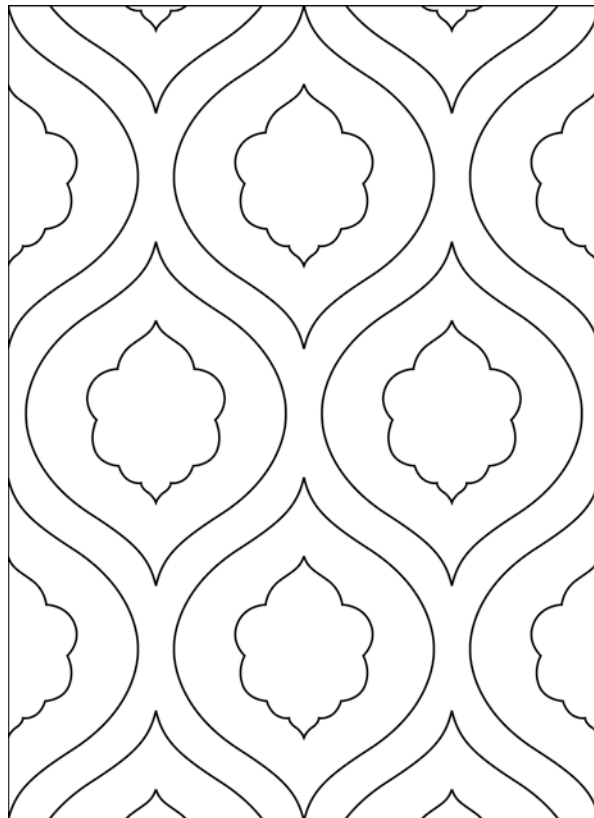


Figure 2.16: Combined Oval Medallion Compositions

It is seen that circle within round medallions or concentric dot motif were woven among the medallion schema. Three spot motifs were placed in the second circle situated in the large circle. This composition was, for the most part; preferred on Chatma fabrics in making the caftan for Sultan and his children. These are simplicity but splendid composition were drawn by court atelier (Figure 2.17).

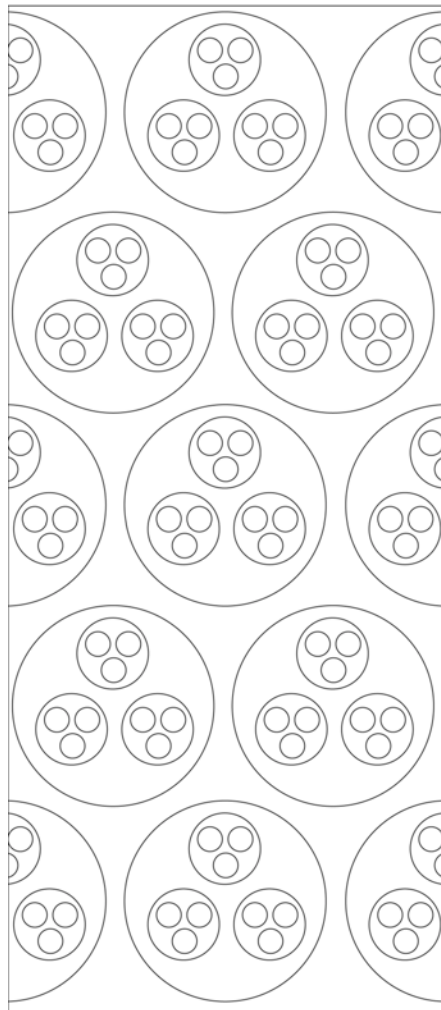


Figure 2. 17: Circle Within Round Medallion Layout

In those years, some compositions were used as exaggerated. One of these compositions was undulating vertical style. It was very fine examples of Ottoman court fabrics. It was produced in various patterns

in the middle of the 16th century onwards. Composition were seen on the fabric and another decorative arts especially İ znik tile panels. These composition system were encountered on Chatma and Kemha fabrics in particular. It is formed of repetitive system with the leaves, decorative motifs such as tulip and pomegranates from undulating vertical stem (Figure 2.18and 19). All of them are richly decorated with naturalist flowers as well. Their most distinctive features were conspicuous and intricate.



Figure 2. 18 and 2. 19: Undulate Vertical Stem Patterns

One of the most beautiful compositions was Saz style. Since the second quarter period of 16th century, Saz style was made up of free lines on the abstract style over the fabrics. These style particularly appeared in the period of Süleyman the magnificent. “The reign of Süleyman was not

only the high point of political and economic development, but also the golden age of Ottoman culture”(Adigüzel and Özkavruk, 2007:10).

The style under discussion was highly effective on Ottoman arts branches in 16th century. The Saz style was made up of vivacious, intricate and unrepeated motifs. Especially this style applied on Kemha fabrics which is hard to be woven. This style shown that Ottoman court art how much high level was (image 2.12).



Images 2.12: Saz Style Composition

The various decorative styles arose during the reign of Süleyman the Magnificent. Naturalistic style and flowers were rendered by Court artists and they were applied on Sultan’s caftans as flawless. Tulips, carnations, hyacinth and roses were used together with large leaves in a dominant way on fabrics. They were also used in ceramics, tiles, carpets

and other arts and crafts. Ottoman palace garden was useful of colorful flowers and, this variety of flowers gave the inspires to court atelier in terms of their creativity. One of these compositions was naturalistic composition. In this example, four tiger stripe motifs taken part in the row and star motifs used in the centre of tiger strip motifs (Figure 2.20). Another example, floral motifs placed together with tiger stripe motifs (Figure 2.21). All traditional motifs were used together in the composition sometimes separately (Gürsu, 1988).

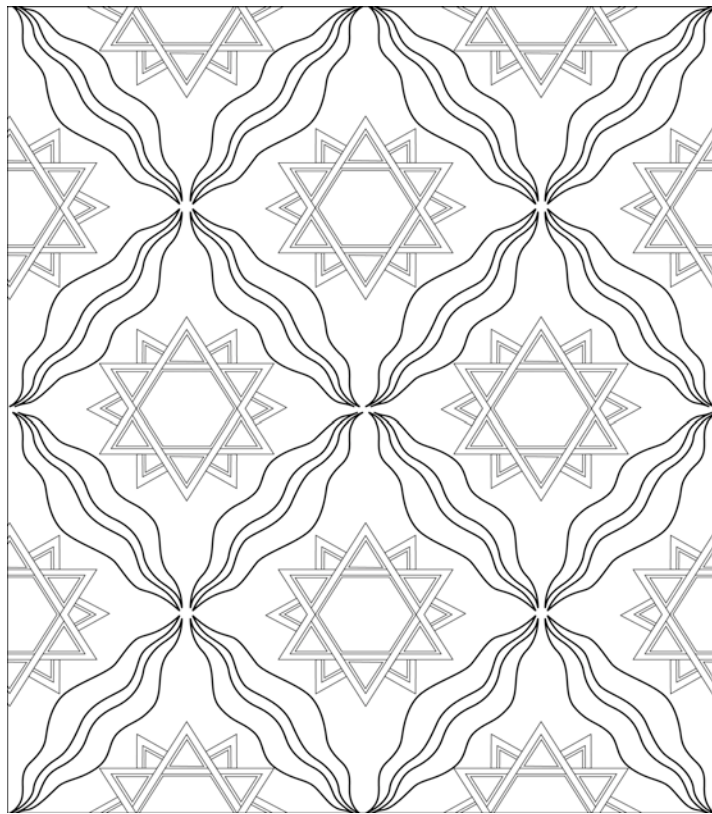


Figure 2. 20: Naturalist Style Composition Scheme

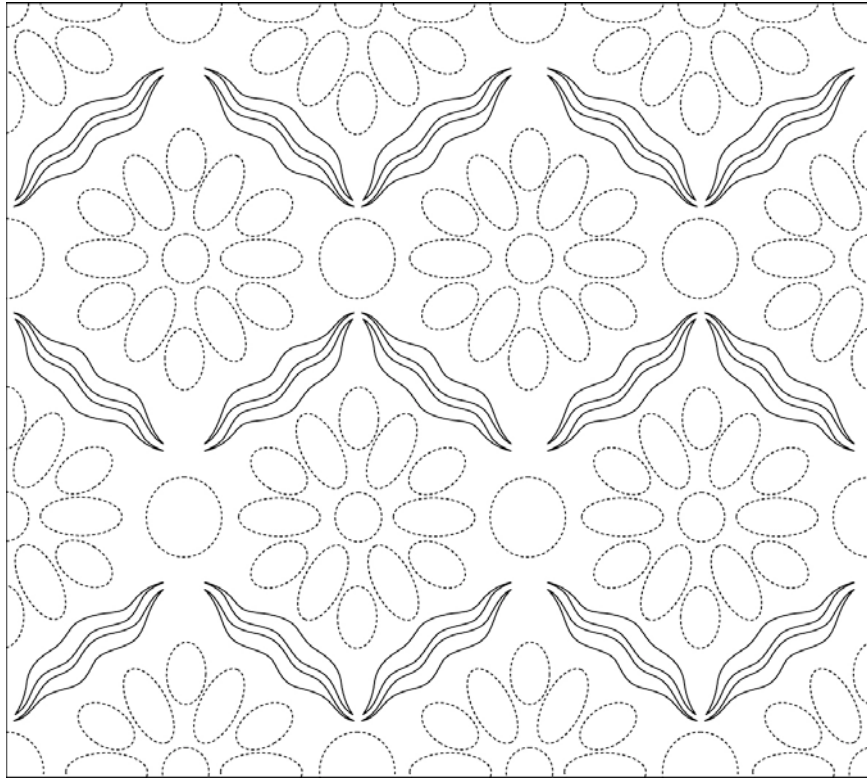


Figure 2.21: Naturalist Style Composition Scheme

This high quality continued briefly into the 17th century, during the second half of which a decline set in as in the other arts, and court records from the period indicate a lowering of the quality of silk and wire threads. The ongoing decline of cloth making into the 18th century is undoubtedly related to the general worsening of Ottoman Empire's overall political and economic situation (Tezcan, 1984: 58).

CHAPTER 3

3. THE USE OF OTTOMAN MOTIFS AT PRESENT TURKISH DESIGN

As it's previously mentioned, court fabrics showed a great improvement from the fourteenth century onwards, which resulted in their meeting the most important needs of the Ottoman court. This development was possible thanks to the ateliers, weavers and artists in the court. Court fabrics met not only the dressing needs of sultans and court members, but they were also used for decoration (such as upholstery and wall carpets) in the palace and for the ceremonies gifts. Court fabrics increased in variety with different designs, techniques and compositions through every period.

Since the first stirrings of the great empire that the Ottomans were to build, it had developed a cosmopolitan structure with the other countries it included in its borders. The results of expanding the borders of the empire and getting into touch with different cultures showed themselves in the field of art. As time passed, the effect of east-west resulting from that influence formed the characteristic structure of the Turkish nation. It

also became famous as being the city where Venetian, Genoese, Florentine and Iranian merchants could shop safely. Then fabric art became a branch around which shopping and art activities were mostly centered.

It was fabrics and caftans in particular that had an important place in cultural and artistic relations, trade, treasures taken from wars and the gifts that sultans gave each other. Ottoman court fabrics, which reached their golden age in the sixteenth century, effected the fabric designs of all nations during this period. After the sixteenth century, the effects of the motifs used in the fabrics of Italians were seen in the fabrics of Ottomans as a result of their intimate relations (Gürsu, 1988).

After the defeat in Vienna in 1683 and the Treaty of Karlowitz in 1699, the Ottomans felt the necessity to establish new relationships with Europe. They accepted the superiority of the West and sent long-term ambassadors there. These ambassadors played an important role in the effect of Western life on Turkish art by investigating their cultural and social lives. This period started in the eighteenth century and became clearer during the nineteenth century, and the interaction was especially effective in weaving.

These commercial relations with Europe began to show in every field; Baroque, Rococo and later Neo-classical styles, which were the art trends of that time, began to be perceived in the court fabrics. The first signs appeared in the late sixteenth century in Italy. It grew through the rise of the Baroque style of Italians and especially in kingdom and empire.

Perception of eternity, liveliness, tension, magnificence and different emotional conditions formed the style (Yılmaz and Sipahioğlu, 2007).

Nonetheless, since the mid seventeenth century, a change in the world economic balance and trade routes, and the Ottomans staying out of this change, caused important regressions in the art of weaving, as it did in every field. While the state was struggling with these problems, it tried to make the thought of remaining faithful to old values dominant; changing socioeconomic condition and the results of it were undervalued. The Turkish art of weaving became distanced from the traditional and could not compete against cheap European fabrics.

The economic impact of export restrictions on raw silks, the different opinions of tradesman and society are shown as the most important reasons for the degenerate to fabric. Italy became an exporter country as it developed new techniques in weaving and produced much. When it began to supply good quality fabrics that the Ottomans and society demanded at cheap costs, Turkish weavers began to imitate European fabrics to benefit from this demand. With the collapse of the empire, fabrics produced in that quality vanished (Dalsar, 1960).

3.1 The Motifs Used at Present

Traditional Turkish motifs are being to be used in the design of everyday products. Traditional Turkish motifs are used in a wide variety of areas, such as decoration art, tile, ceramic, glass and lighting products. Today,

many countries have begun to return to their own cultural roots with developing technology. The aims of these countries are to capture the diversity and introduce their own cultural identity to the world and to take place in the big competitions. In Turkey there are several products that have been produced with inspiration from traditional cultural products. Some designers used traditional Turkish motifs in the products they designed. In the works of Meliha Coşkun, a lecturer at Marmara University Faculty of Fine Arts, it is seen that traditional motifs and designs were combined with the idea of modern design. Meliha Coşkun explains her works in her ceramic exhibition titled “Çintemani from Traditional to Future”: *“While culture and tradition maintain their continuity as expressing symbols, they are one of the factors that affect design and art directly in our age. At first I was wondering where my abstract thoughts were going to take me while I was interpreting “Çintemani”. One of the factors that forced me the most was the question how I was going to transfer the traditional into present in view of form, material and technique. I related the traditional to my surroundings, myself and the world while I was designing my works. Forms took the shapes they have today by having been used as components of an abstract composition (image 3.1). This was the interaction of red and green that I was working on. Red could not be in any other way. Abstract forms had to be emphasized strongly. The contrast that came into being with these colors expresses how I manage to stand in my life. I designed the motif Çintemani as an eye among the clouds (image 3.2). The eye is one of our most frequently used organs. I saved the eye from being an eye and transformed it into a form that expresses our emotions”* ²²(Arkitera.com, 2008).

²² Interview translated by the author from Turkish to English.



Image 3. 1: Ceramic Panel "Tiger Stripe"
(<http://www.arkitera.com/sa25453-gelenekten-gelecege-cintemani.html>) accessed on 27 February 2011

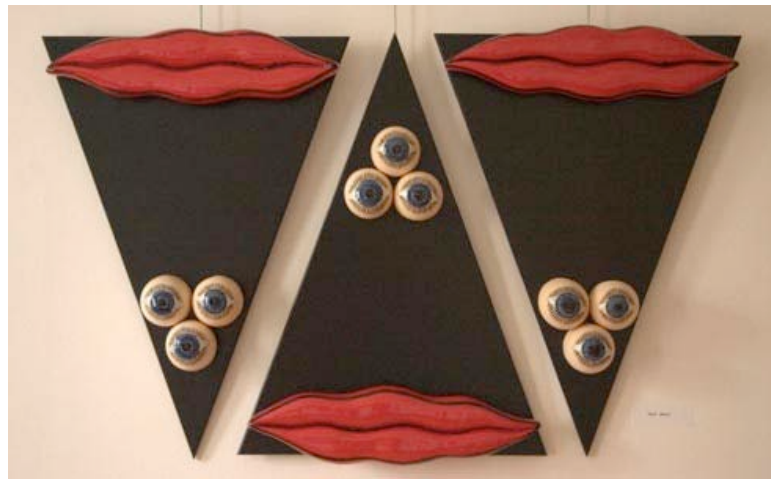


Image 3. 2: Ceramic Panel "Tiger Stripe and Çintemani"
(<http://www.arkitera.com/sa25453-gelenekten-gelecege-cintemani.html>) accessed on 27 December 2011

The interpretations of the past have gained attention in the designs of Deniz Tunç, lighting and product designer. In her designs, traditional motifs such as Çintemani, Rumi and geometrical forms (image 3.3, 4 and 5).



Image 3.3 and Detail 3.4: Desk Top “Çintemani”
(www.deniztunc.com/index_tr.html) accessed on 27 February 2011

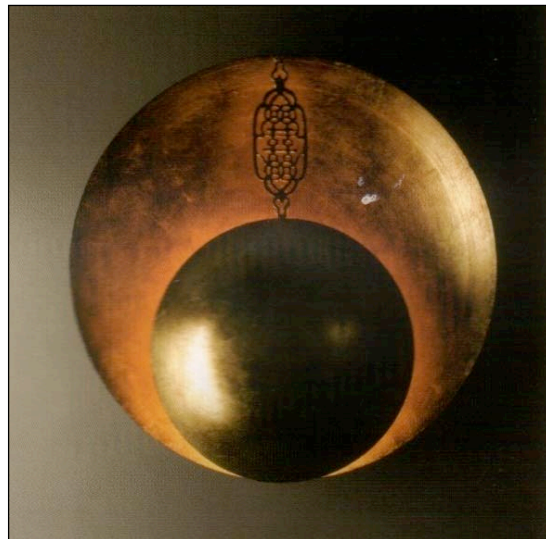


Image 3.5: Wall-lamp “Çintemani”
(www.deniztunc.com/index_tr.html) accessed on 27 February 2011

Moreover, Deniz Tunç uses the texture of the traditional as a form in her designs. In an interview with her about the effects of traditional arts on her own product designs she said:

*“...I design statuesque lights by using familiar forms and motifs after modernizing them without becoming alienated from our culture. I want them to be perceived as the objects of art. I want them to add character to the place where they are put, to cause our multi layered culture, processed within today’s world to be perceived, to remind us of our history, to give the sense of living. I reinterpret Ottoman and Seljuk forms with a taste of graphic... I use neutral colors besides gold and silver that became dull with patina as color; all the traditional motifs that I thought a historical association as a motif, silver and gold sheets, contemporary industry wire, the rosary itself, colorful yarns and tassels, bronze and other metals as materials...My major aim is to present an ethical root option not against globalization itself, but against its monotony ... The search for transferring the hand work of the forgotten masters to the present without falling into the cold traps of mass production directed me towards the adventure that I started in our culture. Thanks to that I took on a detective role, and I turned towards Ottoman and Seljuk while searching for how to combine today’s materials with these designs.”*²³(Professional lighting design, 2005).

²³ Interview translated by the author from Turkish to English.

Nowadays, lightening products which rendered by traditional motifs are used in interior decoration. In this sense, unique and personal designs have begun to be made for industrial field in Turkey. The forms and patterns of traditional Turkish art of decoration are used in those products (Üstün, 1997).

Another lighting designer Aslı Kıyak İngin added modern thoughts to her designs that she formed with the help of traditional motifs (image 3.6).



Image 3.6: Luminaire "Tulip"²⁴

²⁴ Image is taken by Çelik Dizayn Katalog 2004. Türkiye.

Özlem Tuna, who became interested in jewelry design in 1996, is now producing jewels and home accessories in her studio named "Özlem Tuna Design Studio", which she established in 2003 in Istanbul. She creates collections both with inspiration from the rich culture of the Ottomans and by using design ideas of modern times.

Rings, necklaces, cuff links, earrings, brooches and bracelets are included in her jewelry collections called "Lale Devri", "Arzu-keş", "Tılsım" and "Zodiac" (images 3.7 and 8). Laleveş, Keyif and Zevk are among the collections that she designed for homes, and candlesticks, bowls, glasses and glassware are included in her collection with the theme of yesterday, today and tomorrow.



Image 3.7 and 3.8: Collection: Tulip Period²⁵ " Earing Called "Kalp Aydınlığı" and "Ring Called "Zevk Veren "
(<http://www.ozlemtuna.com/en/jewellery-lale-devri.html>) accessed on 28 February 2011

²⁵1718-1730 was the period known as pleasure and delight in the Ottoman State. The period took its name from the tulips that were being planted in Istanbul at that time and then became famous all over the world. In the Tulip Period (Lale Devri) a unique understanding was brought to art, literature and social life. Özlem Tuna took the names of the products included in her "Lale Devri" (Lale Era) collection from the names of the tulips in the Ottoman era.

The tulip motifs are seen also in Özlem Tuna's home products - micron silver and porcelain handmade cup handles (images 3.9 and 3.10) chandeliers and glass tea spoons (image 3.11 and 3.12).



Image 3. 9, 10 and 11: Keyif Collection, "Beyaz Lale " Coffee Set and "Zevk-Bahş" Tea Cups
(<http://www.ozlemtuna.com/en/object-keyif.html>) accessed on 28 February 282011



Image 3.11 and 12: Zevk-bahş Collection, "Laleveş" Chandelier and Keyif Collection "Zevk-Bahş" Tea Glas
(<http://www.ozlemtuna.com/en/object-keyif.html>) accessed on 28 February 2011

Besides from the personal designs in the “2010 New Year Collection” of Goldaş, one of the leading accessories and jewelry companies, traditional motifs have rendered with modern approach and put up for sale. In this collection, in which traditional elements were reinterpreted, the motif of tulip that gave its name to a period in the Ottoman Empire and the motif of Çintemani that had a special place in the Ottoman decorative arts, were used (images 3.13 and 14).

The Goldaş new year collection attained a different style by adapting the tulip motif which reflecting the fragile image and Çintemani motif which reflecting the power of Ottoman Empire.



Image 3.13 and 14: Goldaş “Ottoman Jewelry Collections”
(http://www.goldas.com/Kurumsal/press_room/press_release_detail.aspx?PressID=171 accessed on 27 February 2011)



Image 3.15: "Tulips of Palace" Bowl

(<http://www.pasabahcemagazalari.com/store/listProductsInCategory.aspx?page=1&categoryID=335&s=1>) accessed on 27 February 2011

The Ottoman Collection" existing in Paşabahçe²⁶ glassware and accessories company, which were put on the market in limited numbers, has also gained attention (image 3.15). The bowl called "Tulip of Palace", was produced with inspiration from tulip and carnation motifs on a pillow cases woven with Chatma fabric which is in the Topkapı Palace Museum, was thought to have been produced during the sixteenth or seventeenth century. The motif of tulip which was used frequently in Turkish decorative art besides its aesthetic image, it also had a symbolic meaning, expressing the love for God. The bowl "Tulip of Palace" was a

26

The Şişecam Holding started its activities in the year 1935 with the first glass facility established in Paşabahçe district of Istanbul, Turkey in line with the orders given by Atatürk towards setting up and developing the glass industry in Turkey. Ever since 1935, it has been performing the investment and production via the deployment of state-of-the-art technology in the glass industry as well as research and development activities to meet the entirety of essential requirements for glass products in the country(<http://www.pasabahce.com.tr/Kurumsal/Hakkimizda.aspx>) accessed on 1. May. 2011

handmade product and 24 karats of gold gilding was used for its decoration (www.pasabahce.com).

The Hiref Design Company whose mission is “Design Your Culture”, formed contemporary designs inspired by Ottoman motifs. The company produces new products, especially they are inspired by Anatolian arts and Crafts. Collection themes include “Cappadocia”, “Harem”, “Seljuk”, “Caftan”, “Motif, and “The Belief of Anatolia” (images 3.16, 17 and 18). There are textile, ceramic, glass, copper, gold, silver and wooden accessories, and bath and kitchen materials among these products (www.hiref.com).



Image 3.16: Spirituals of Anatolia, Silver Collection, “Dekupe Tray”
(<http://www.hiref.com.tr/Intro.aspx?language=en>) accessed on 27 February 2011



Image 3. 17: Spirituals of Anatolia, Silver Collection, “Çintemani Candle”
(<http://www.hiref.com.tr/Intro.aspx?language=en>) accessed on 28 February 2011



Image 3.18: Motif Collection, “Leaf Ornament”
(<http://www.hiref.com.tr/Intro.aspx?language=en>) accessed on February 2011

In the Ottoman collection of the Decorium Company, which modernizes the motifs of the past, attributes new meanings to them. A wide collection composed of plates, bowls, trays and pitchers arouse the interest of

people who are curious about their history and art. High quality and bulletproof glass was used in the collections which were decorated with 24 karats of gold and platinum gilding and produced in limited numbers (images 3.19 and 20).



Image 3.19: Ottoman Collection, "Ab-ı Hayat Bowl"
(<http://decorium.com.tr/>) accessed on 28 February 2011



Image 3.20: Ottoman Collection, "Tevhid Ash pan"
(<http://www.e-bristol.com/?urun-854-Decorium-Tevhid-Salon-Seti-.html>) accessed on 28 February 2011

In consequence of the cooperation between Marshall, the leading paint brand of Turkey, and Ottoman art expert Serdar Gülgün, the Marshall

Ottoman Colors collection was created in 2010. The colors of the Ottoman period begun to be transferred into modern life by Marshall company. It also presents contemporary Ottoman interpretations into people's living areas. Serdar Gülgün expressed this in his speech about the collection:

Colorless life, colorless nature, colorless history, colorless place... Can there be a life without any colors? Or did we forget colors? However, color was the expression of joy, richness and nobility in the past, and even for centuries, as it is today; to feel the color has become happiness, success and proof of power. And it is enough to look back to the past to get inspiration. We created this collection together with Marshall, who is the leader of the sector with its technologies and new products, by getting inspiration from the route that I mentioned²⁷ (<http://www.duvarrenkleri.com/marshall-osmanli-duvar-boyasi>).

They are composed of four main themes called "Turkish delight, hard candy, sherbet and coffee" that can be expressed as color and taste (image 3.21). Serdar Gülgün said that these four colors are the first tastes that lodge in one's memory and that these four tastes spread out all across the world from the Ottoman Empire.

²⁷ Interview translated by the author from Turkish to English.



Image 3.21: "Akide" Fan-Carnation Motif Wall-Paper
(<http://www.duvarrenkleri.com/marshall-osmanli-duvar-boyasi>) accessed on 29
March 2011

3.2 The Ottoman Motifs Used in Turkish Textiles

The Textile industry can be accepted as one of the most important sectors serving various fields. When it comes to design, anything can be a source of inspiration for the designer. The designers use new trends in the world in their collections with their own interpretations. Recently, the traces of history that have left the magnificence of the Ottoman Empire's court life and rich art culture in the modern world have gained the attention of textile designers. Today, some textile designers form their collections with inspiration from Ottoman motifs. Besides unique designs, some designers who got back into many years ago, have tried to keep alive these cultural heritage. These designers have also begun to frequently use modern lines alongside classical lines.

It can be said that Cemil İpekçi is one of the designers who uses traditional motifs the most in Turkey. Cemil İpekçi tried to transfer the interpretations of the past to the present by using them very often in his collections. The fact that he pointed out "Harem Collection" in his interview as follows;

"When dressing up one should satisfy himself/herself before everything and everyone. He/she should not please the man on the street, a crowd or theoretical guards of a contemporary style with a silhouette but please just himself/herself. Dressing should have changes, surprises according to how you woke up, what you are feeling, your sadness and joy. People decide all together what to wear or choice certain colors together from showcase. The meaning of today's fashion is

the contemporary name of confidence, and a form of man's defending his/her new form. The contemporary world, the one that makes people run after it, that looks for colors, lines and commercial worries and that is forced to be functional day by day is beautiful and meaningful with not only fashion but also with its history. Especially Anatolia...

It is madness to abandon there as it fought with many civilizations and became enriched with them, as it is also a bottomless and unattainable well!.. I do not consider dressing as distinct from art, poem, a Byzantium viewpoint, and wrought irons in the houses of Istanbul. Art is full of winds, memories. If you caused an authentic wind to blow in the podium, I do not believe that you would determine its direction, place, or power correctly. The East is as beautiful as a fairy tale and what we do is express it with contemporary words. My words are fabric, color, line... The way I express myself with my clothes is the real and elegant bridge I am trying to build between the past and the present.”²⁸(Harem, 2010).

²⁸ Interview translated by the author from Turkish to English.

Cemil İpekçi used printing technique to apply the motifs used in Ottoman fabrics onto to different kinds of fabrics in his collection called “Harem” (images 3.22, 23 and 24).



Image 3. 22, 23 and 24: Harem Collection
(http://www.cemilipekci.com.tr/galery/defile_harem/index.html) accessed on 26 March 2011

Rıfat Özbek, who is one of the world's famous fashion designer usually focuses on Ottoman motifs in his collections. One of the his autumn/winter collection that he created for Italian brand "Pollini" in 2006/7 could be a good example for this. In this collection the dominance of Ottoman motifs can be seen clearly.

The pastel colored organza fabrics were used in the collection and, especially tulip motif was used in different colored fabrics with the composition of vertical branch (image 3.25). Also the crescent motif and Saz style compositions were interpreted in contemporary garments (images 3.26 and 27). It can be seen that Ottoman motifs were used in their original forms on these fabrics. The most important features that make these fabrics different from the traditional ones are the colors used, the fabric types and indeed the style of the garments.

Rıfat Özbek and his colleague Erdal Karaman used Ottoman motifs frequently on the cushion case called "Yastık" brand that they created together (image 3.28).



Image 3. 25, 26 and 27: Pollini Collection 2006/7 Autumn/Winter
 (http://www.modaturkiye.com/tr/20061/mart/rifatozbek/showimage.pge_id=1)
 accessed on 26 March 2011



Image 3.28: Yastik Collection (Özbek World Fabric)
 (http://www.yastikbyrifatozbek.com/index_tur_kolleksiyon.html) accessed on 26
 March 2011

Another designer is Dilek Hanif who uses Ottoman motifs in her collection. She introduced her collection called “Haute Couture” in Paris, in the Academy of Fine Arts in 2009/10. Dilek Hanif designed modern caftans with the inspiration of Ottoman inheritance. The most interesting feature of these caftans is that they were designed in Ottoman’s famous color red together with hyacinth and crescent motifs in a modern style on hand woven fabrics (image 3.29).



Image 3. 29: Haute Couture 2009/10
(<http://modavesosyete.blogspot.com/2009/01/dilek-hanif-2009-yaz-koleksiyonu.html>)
accessed on 8 January 2011

Fashion designer Tuvana Büyükçınar who uses Ottoman motifs in her collection, designed silk clothes with a modern interpretation inspired by the silk clothes frequently seen in Ottoman court. She used the colors and motifs of that period, in her fashion shows on February, 2011. It can be said that the red color is mostly used in these fabrics. Also the fabrics were woven with gold and silver colored yarns to recall the gold wire handworks of the Ottoman period. Motifs such as Hatayi, Penç and Leaf which were used in Ottoman arts were included in her collection (images 3.30 and 31).



Image 3.30 and 31: Tuvana Collection

(<http://modamutfagi.blogspot.com/2011/02/ifw-tuvana-buyukcnar.html>) accessed on 29 March 2011



Image 3.32: "Hanedan" Carpet Collection
(<http://www.3khali.com/3krugstore/popupUrun.asp?Dil=0&UID=4>) accessed on 28 March 2011

Carpet production is also one of the branches of the textile sector. The brand 3K used modernized Ottoman motifs in its collection called "Hanedan", which is one of its 121 different kinds of collections in the carpet serial called Ottoman Classics (image 3.32). The 3K Carpet company, which acts with awareness of the fact that between the fifteenth and eighteenth centuries the most important commercial properties were weavings, fabrics, velvets and carpets, tries to enlighten the past with pure cashmere. These carpets were woven in handlooms.

Another collection of 3K with Ottoman influences is called “Nakkaşhane”. The collection takes its name from the art atelier where all the designs of the magnificent period of the Ottoman Empire were drawn. The starting point for this collection was motifs, designs, compositions and colors used in Nakkaşhane (image 3.33).



Image 3.33: “Nakkaşhane” Collection

(<http://www.3khali.com/3krugstore/popupUrun.asp?Dil=0&UID=2>) accessed on 28 March 2011

Vakko, which is one of Turkey’s famous brands, established the Vakko-Decor department, that is active in the field of home textiles. They formed a collection of Ottoman-Turkish classics inspired by the rich culture of the Ottoman Empire. While designing upholstery fabrics and cushion cases, in this collection was inspired by velvets, caftans, weavings, pillows and bundles which were conserved in Topkapı Palace Museum. Moreover, they explored the examples in the world museums where there are

examples of Ottoman art left today, and at the end of this examination they formed the Ottoman-Turkish collection with a modern style and contemporary technology. We can see the reflections of designs and motifs of Ottoman art on the fabrics of Vakko home textiles in examples (images 3.34, 35 and 36).



Image 3. 34, 35 and 36 Ottoman-Turkish Collection “Home –Décor
(<http://www.trtex.com/haberler/334/osmanli-desenlerine-vakko-hayat-veriyor>)
accessed on 28 March 2011

Prestige Company, which produces upholstery fabrics, used one of the motifs of that period, Fan-carnation motif, in the velvet collection that they prepared with inspiration from Ottoman velvet fabrics (Figure 3.37). Another textile company, Casa Textile, used Hatayi and Dagger leaves on taffeta and Damask fabrics, which were frequently used by the Ottomans. This collection can be seen in their brand called “Casadeco” (image 3.38 and 39).

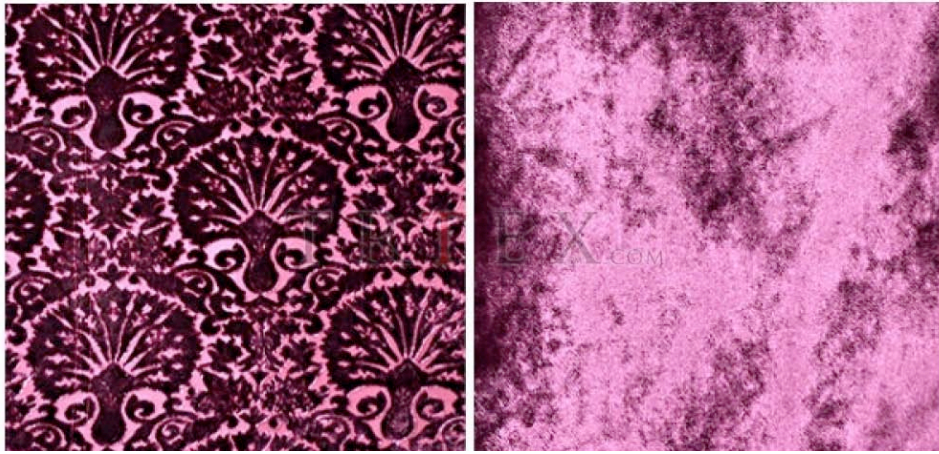


Image 3.37: Prestige “Velvet Collection”
(<http://www.trtex.com/dosemelik-kumaslar/1402/prestige-dosemelik-kumaslar/p421/kadife-dosemelik-kumaslar-41>) accessed on 29 March 2011



Image 3.38 and 39: “Casadeco” Ottoman Collection
(<http://www.casadeco.com.tr/tr/osmanli.htm>) accessed on 29 March 2011

CHAPTER 4

4. CREATIVE APPLICATIONS THROUGH USE OF PRINT TECHNIQUES

It can be said that the textile industry is in a state of continuous innovation and development due to the rapidly changing conditions of competition. The sector brings together different production areas, such as raw material, yarn, weaving, knitting, coloring, printing and confection. Textile industry serves different kinds of industrial fields, such as automotive, aviation, medical, construction and space, in addition to dressing and textiles used in interior decoration (Yılmaz and Anmaç, 2000).

Recently, design concept has begun to appear in the current issues. Nowadays, it can be said that design concept has been espoused by the developed societies and the other countries. On the other hand, textile designs are seen as international trade goods. Along with this trade, design terms such as textile design, fabric design, and fashion design have appeared. One of the most important textile areas open to technological development is “printing design”, which is emphasized in this study. As a result of societies’ beginning to have multicultural structure built up over time, interests and expectations about design are increasing. These developments have directed modern societies towards utilizing the designs. Today’s designers have been creating designs by being effected

by cultures of diverse nations from past to present. Many designers have imitated the designs that appeared in past centuries, and some of them have created modern designs appropriate for today by adding new things to the patterns of that time. Much progress has been made since the periods of antiquity, the classical age that followed, the gothic period, and the period up until today known as high-tech. The most beautiful patterns of these developments are the computer-aided designs (Philips and Bunce, 1993).

4.1 Textile-Printing Methods and Its Techniques for Repeats

To decide to produce a textile product its design and color are selected is of great importance before producing it. Although, plenty thousands of meters of cloths are produced in solid colors, thousands further meters of fabric have designs applied by means of printing. The application of a design to fabric by the help of dyes, pigments and other colored substances may be effected by different techniques done by hand or machine processes. Dying the designs on fabrics by hand is one of the oldest techniques for applying ornament, however hand painting is a procedure that takes too much time. Moreover, it does not always result in a uniform repeat of a motif that is to be used more than once.

If a design is transferred to a flat surface that can be coated with a dye and then stamped onto the fabric, the same design can be repeated many times over simply by pressing the decorated surface against the fabric. This process is known as printing (Tartora,1992: 425).

Over many centuries, lots of techniques for printing designs on fabrics have evolved. Printing also can be applied to warp yarns, to fabrics or apparel pieces. As general, printing is not an expensive method of creating designs on fabrics but weaving and knitting with different colored yarns are more expensive than printing in terms of techniques and materials (Tartora, 1992).

Screen-printing is the most flexible printing method for textiles. This method is used in many areas, especially in clothes, fabrics, ceramics, wall-papers, shoes and in many others, and also in some materials, such as plastic, metal and paper. The motifs that include the elements of cultures of different societies have been used on textile fabrics within a historical process. These traditional examples improved as time passed by, and they continue to be the source of inspiration for today's designers. These fabrics are being used in the products of today's designers both in original and in modernized forms. Early forms of printing were Block printing, Mordant printing, Resist printing, Batik, Tie and dye, Īkat and Warp printing.

Developments and innovations in textile printing in the design process continue to develop in terms of technical viewpoint. Designing the patterns, making appropriate repeat, choosing the kind of dye and printing-paste appropriate for printing patterns, preparing the stencils according to the frames and the steps that will be done by hand or machine have great importance in terms of quality. Industrial printing methods are screen printing, rotary screen printing, roller printing and

variations of printing which are composed of Duplex printing, Blotch prints, Discharge print, Flock print, Resist print and Warp print. Other special printings are Photographic printing, Electrostatic printing, Ombre printing, Polychromatic print and Foam print. (Price and Cohen, 1994). Before going into the printing process: after forming designs upon transparent papers²⁹, repeats should be prepared for producing the designs. There are several different kinds of repeat processes. Full drop and half drop systems are the ones that are known to be the most popular of these. The others can be sorted as brick, stripe, spot repeat, and diamond, all-over and tossed. In a full drop system, just one unit or motif is repeated consecutively in a vertical or crosswise plan in a manner that brings them into bottom or side alignment with each other. This is also known as square repeat or tile format.

On the other hand, the half-drop is a system that continues a consecutive sequence of a square or rectangle unit in a vertical plan, and other units which start from the middle of them. Brick repeat is also formed by a consecutive arrangement like the horizontal system of half drop. Brick and half drop technically resemble each other. Stripe repeat is repeated as diagonal, horizontal or vertical. Spot repeat of another system is formed, in compliance with satin weave, by including a 3 spots 4, 5, 6, 7 or 8 spots format in the same unit. This system can be accepted as a quite useful one for forming printing patterns. The diamond system is formed within the unit that is obtained by the interconnected side points of the whole rectangle and regularly repeated one. All-over repeat is obtained by the

²⁹ Transparent paper is a type of translucent paper.

irregular formation of the motifs on the ground. It is generally preferred on the surfaces on which several different floral motifs are used. However, this does not mean that it is a method used only for floral motifs. Finally, tossed repeat resembles the all over system, motifs are repeated irregularly in the unit here, but the motifs are not connected to each other. These may seem like spaced layout or packed (McNamara and Snelling, 1995). After finishing the processes of repeat the materials should be ready for printing. The materials that will be used in printing process are the following;

Dyes or pigments, thickeners, binders, cross-linking agents

Water-retaining agents

Screen printing frames (Wood or Aluminum)

Fabric cleaning brush, emulsion and printing-paste

Speedball fabric squeegee and hinge clamp and exposure base

Screen Adhesive glue and color based solvent (image 4.1)



Image 4.1: Materials Used in Printing Techniques³⁰

³⁰ Photography is shot by author in Izmir University of Economics printing atelier.

After preparing the required materials for printing, the printing process starts. Although printing processes start in the same sequence, the technique in different methods changes. The most commonly used methods among the printing types are known as Screen printing and Roller print methods. In roller printing the patterns are printed on the fabrics with the help of cylinders. The cylinders are wider than the fabrics for the printing process to be done and maximum circumference is 16 inches (1" = 2,54cm).

Different rollers are required for each color and each roller helps to form the planned design by painting a particular part of the whole motif. The rollers that are required for printing, the motifs are positioned in a tangential manner about the cylinder in the printing machine. Fabrics are passed through the cylinder. One color dye chamber on each roller (color furnisher) are pasted here and distributed to all rollers via raw rollers. After arranging the machine, every processed roller is separated and therefore each motif is placed on the fabric completely (Yates, 1996).

Screen-printing is, on the other hand, one of the most common methods that enable the printing of colors and patterns to occur automatically or manually, but hand screen-printing is much slower than the automatic screen-printing method. There are three types of screen-printing methods. These are known as automatic printing, rotary screen-printing and in hand screen-printing.

“The design for each color is photographed separately to make a photographic plate for that part of the design. A screen for each color is coated with a photosensitive material. This material will serve to opaque or close out the sections of the screen that will not be penetrated by the dye. The photographic plate for each section is held in contact with a coated screen. A high-intensity light is directed through the photographic plate to the screen. Those an expose to the light is changed chemically by action of the light plate, making it possible to wash out these sections. The unexposed areas remain opaque. A layer of lacquer is placed over the opaque areas for additional reinforcement “(Tartora, 1992:431).

4.2 The Definition of the Concept

Fabric designs appropriate for today’s minimalist trend are done with inspiration by the motifs used in sixteenth century Ottoman court fabrics. Printed fabric collection that is appropriate for minimalist thoughts, is created by choosing motifs which appeared on the magnificent silk woven clothes of Ottoman court fabrics and which were admired and mostly used, such as Tulip, Hatayi, Penç, Çintemani, Cloud and Floral motifs in these times. The details included in some of the selected motifs were reduced and simplified, and in some of them only the silhouettes of the motifs were used. For example, in creating this collection a more geometrical shape was tried to be given to the tulip motif.

The curved lines of the tulip motif were made geometrically and the motifs were used without any details (abbr. for 89). Flowers and the edges

of carnation motifs were made sharper and the design was formed by placing them around a circle (abbr. for 91). In another example, the half of a rose motif was used without its leaves and it was placed in and out of a medallion shape (abbr. for 93). The curved lines of the cloud motif also were made sharper and its design round lines were made sharp and was formed by placing them symmetrically to each other (abbr. for 95)

The details of the Hatayi motif, which is one of the most difficult motifs to draw among Ottoman traditional arts, was removed and its as a silhouette with small squares was used. Some pieces of the Hatayi motif was placed with the three spot motif (abbr. for 97). The upper parts of the Rumi motif, which is called "Tepelik", were used linearly and symmetrically to each other (abbr. for 99). The Three spot motif, which is one of the most preferred motifs of the Ottoman court fabrics, consisted of three spots that were largely interlaced here. The design was completed by placing a small carnation, tulip and stylized flowers in it (abbr. for 103). Penç, one of the motifs which was included in the Hatayi group, was also simplified (abbr. for 105).

Instead of the bright colors of Ottoman fabrics, the fabrics selected for the collection and the colors preferred; are black, white and grey tones. Silk fabrics were one of the most favorite fabric types during the Ottoman era, but unfortunately its ease procedures are inconvenient for today's life style. Accordingly, cotton, PES and imitation leather fabrics are preferred to be used in this collection.

In Ottoman court fabrics silver and gold metal threads were used commonly and also silver and gold leaves were used in illuminations, miniatures and manuscripts. In this collection black leaf was preferred to be used instead of silver and gold leaves. Black leaf was prepared by blending a little black dye into pearl dye to make it grey and obtaining a light grey tone. Full-drop repeat technique was used in this composition. Printing process was carried out with appropriate colors where possible.

4.3 Preparing the Collection

There were nine different designs used in the collection which was formed with the hand screen method. The motifs used in collection were taken from the Ottoman court fabrics. Of these fabrics, Rumi, Tulip, Cloud, Çintemani, Hatayi, Penç, Rose and Floral motifs were chosen for the uses use in home textile fields.

Various design sketch drawn by using traditional motifs as a layout on paper (Figure 4.1).

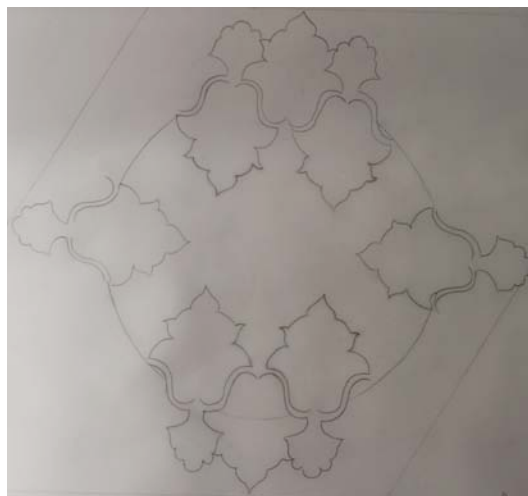


Figure 4.1: Layout

After finishing the drawing, the design was transferred to the computer and drawn again in Adobe Illustrator CS5 programme, and the repeat process was completed afterwards (Figure 4.2).

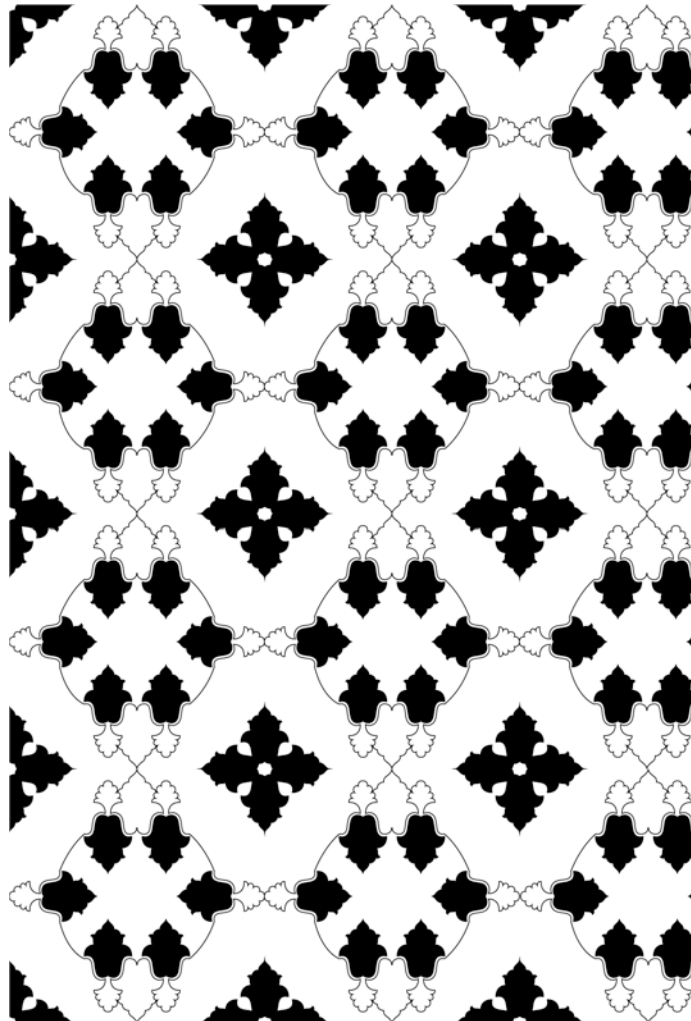


Figure 4.2: Full-drop Repeats System

The width and length of each design that was transferred to the computer was calculated. The motifs were drawn separately on a separate page for each color that was going to be used. When these separate papers of the motifs are put on top of each other, they seem like single design. In other words, if the design formed with three colors then designs will be formed

in three different papers each paper having the some colored parts of the motif.

After finishing the repeat process, the “acetate” papers on which the designs were shown with black ink were printed from digital printing. We paid a special attention to ensure that the ink that was printed on the acetate was in good quality and had a dark tone. After designing came to an end, other processes were done in the printing atelier. The first process to be done for the preparation of printing is stretching the silk cloth called mesh. The mesh is put into the basin and washed there in and dried up as the last step. After drying, emulsion³¹ is brought over the mesh from the bottom to the top with the help of a squeegee. Then it is put into a high temperature heater and dried up there.

The acetate paper which is going to be printed first is pasted on the exposure machine. Mesh taken from the heater is placed on the acetate properly and the mesh is covered on top and subjected to exposure by laser for a period of three minutes. After the exposure process, the mesh is taken into the basin and washed under pressured water. When any designs have come into being, mesh is placed on the lightened table. In case any failure in exposure occurs, emulsion is applied on the resultant parts that occurred improperly in a thin layer.

After finishing the final touch, it is put into the heater again to be dried. For the next process, the fabrics that are going to be printed are placed properly on the fabric coated long printing table after being ironed. An

³¹ Emulsion is a mixture of two or more immiscible liquids.

adhesive is sprayed on the table to prevent crinkles and the fabric being folded during printing. The frame whose final touch is completed and which is dried is placed perpendicular to the fabric on the table; its bottom should be leaning on the table. It is placed and hinge clamped on both sides of the frame with the help of the weight on the sides of the table to make the frame stand firm.

Firstly printing-paste is added to a plastic bowl for the colors that will be used on the fabric and too little dye is added if the color to be used is going to be light, more color is added if the color to be used is going to be dark and they are mixed. Prepared dye is poured over the top of the frame horizontally and dye is printed onto the fabric by going from up to down several times with the squeegee whose length is appropriate for the dimensions of the aluminum frame (image 4.2).



Image 4.2: Printing Applications³²

³² Photography is shot by author in İzmir University of Economics printing atelier.

After this process the frame is lifted slowly and washed immediately for the holes of the mesh not to be closed. Then, the same process is done again by taking the other exposure frame for the parts of the design that are going to be in different color and putting the designs on top of each other.

After this process the loom is lifted slowly and washed immediately to prevent the holes of the mesh from closing. Then, the same process is done again by taking the other exposure frame for the parts of the design that are going to be in a different color and putting the designs on top of each other.

However, in the process that is made with leaf and flock material, glue is made to go over the fabric with a squeegee by adding glue to the loom instead of paint. Then fabrics are placed in the pressing machine and pressed by putting flock papers on them according to the dimensions of the motifs. After pressing, the fabric is taken off the table and the flock is taken out of it; the same process is applied to the other designs. This step is the same as leaf. After this last process, the fabrics are dried. In this study sides of the fabrics are pasted folded. After completing the printing and pasting processes, a photo of each fabric is taken and transferred to the computer, and then revisions are made with an iphoto programme.

How to use the usage areas of the fabrics in different areas at home is visually shown through the help of Adobe Photoshop CS5 programme. They are used as pillow and bedspreads in the bedroom as well as upholstery and cushion in the living room.

4.3.1. The Sound of Emptiness Collection

The collection is named as “The Sound of Emptiness” in order to express Ottoman court fabrics’ losing their quality day by day. Nine different fabrics are designed for the collection. First of all, story-board which presented the subject of collection is created (image 4.3).

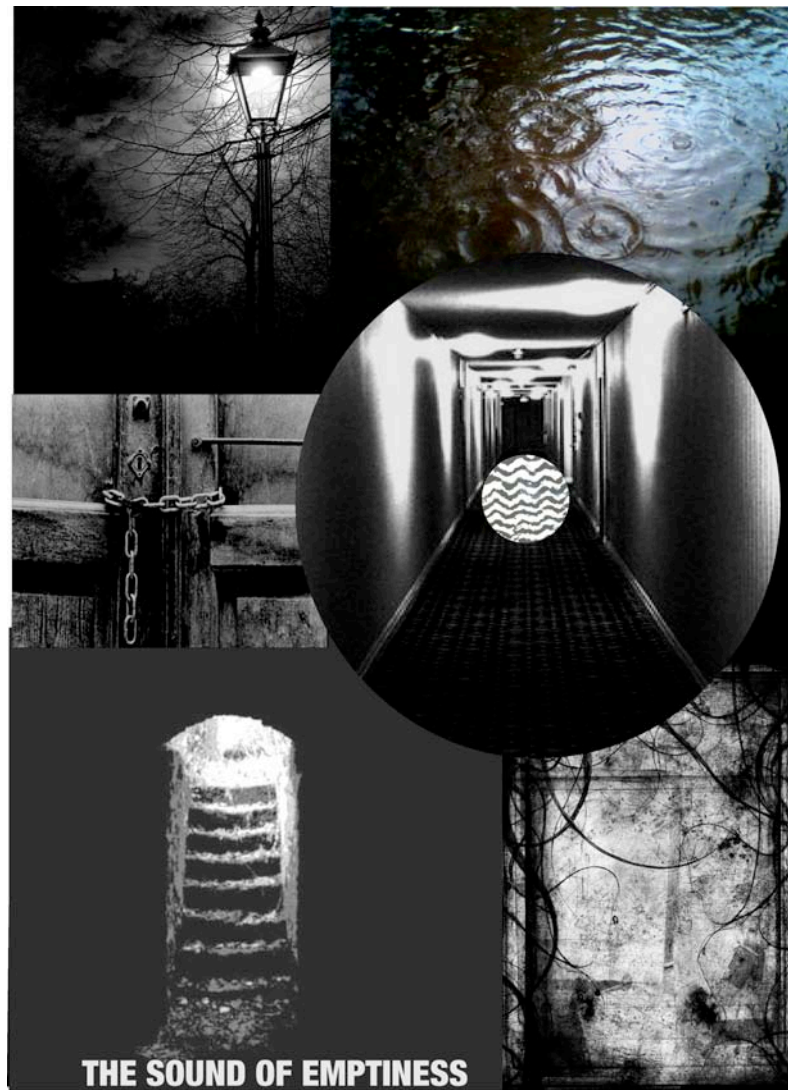


Image 4.3: The Sound of Emptiness “Story Board”³³

³³ Story -board is created by author in Corel draw 12 programme.



Length: 80 cm
Width: 54 cm
Warp: Polyester
Weft: Polyester
Colors: Dark and light gray dye
Fabric Color: White
Motifs: Tulip
Printing Technique: Screen-printing by hand
Composition: Half-drop repeats
End Uses: Pillow covers and bedspreads

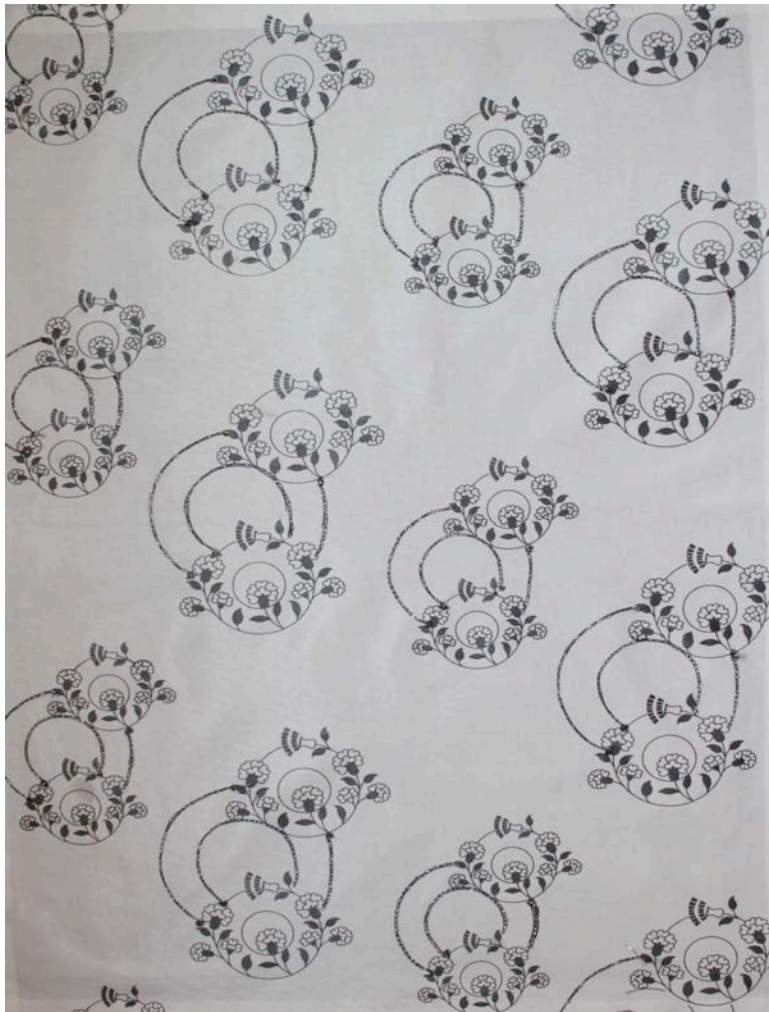
Design 4.1: The Sound of Emptiness "Tulip"

In this design, the tulip motif, which was found frequently on Ottoman court fabrics, was used. Four tulip motifs were placed as silhouettes. Printing was made with dark and light grey tones on white polyester fabric (design 4.1).

The half-drop technique was used in this composition and the suggested end uses are bedclothes, sheets and pillow covers (design 4.2).



Design 4.2: The Sound of the Emptiness “Tulip” Design Used as Bed Clothes in a Bedroom.



Length: 80 cm
Width: 54 cm
Warp: Cotton
Weft: Cotton
Color s: Gray dye
Fabric Color:
White
Motifs: Floral
motifs
**Printing
Technique:**
Screen-printing
by hand
Composition:
Half-drop repeats
End Uses: Pillow
covers and
Bedspreads

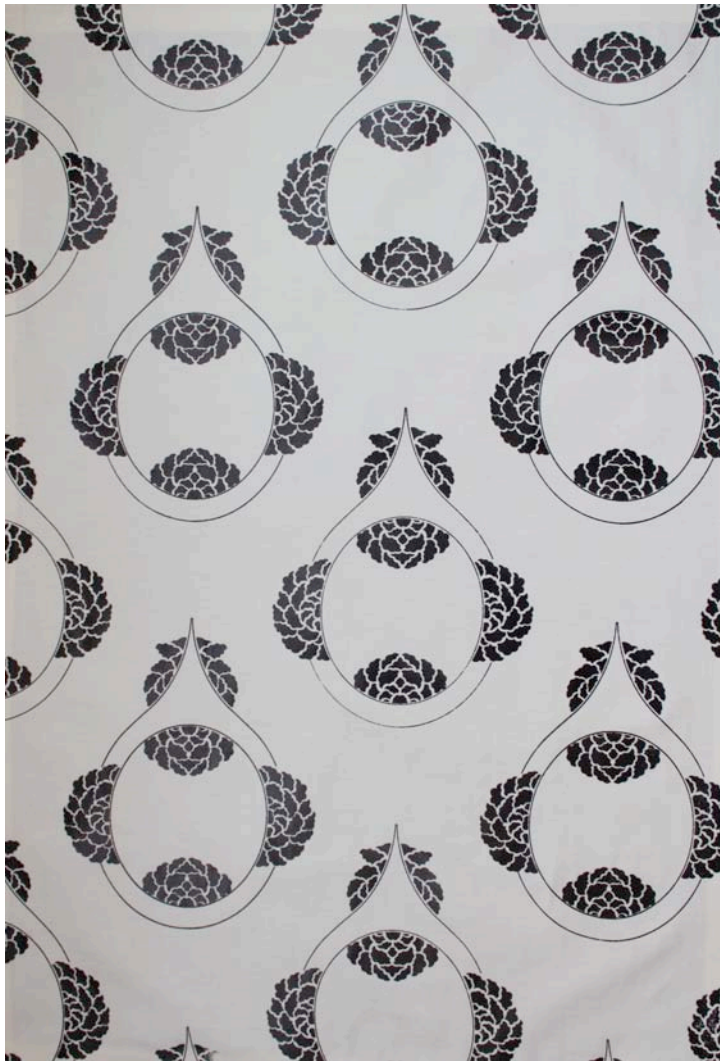
Design 4.3: The Sound of Emptiness “Carnation with Flowers”

In this design, carnation motif that is stylized together with big and small flowers was appeared around the two circles which were near a big circle composed of dashes. Printing was made with dark grey tones on white cotton fabric (design 4.3).

Half-drop technique was used in the composition and offered end uses are fabric upholstery and cushion covers in a living room (design 4.5).



Design 4.4: The Sound of the Emptiness “Carnation with Flowers” Design Used as Bedclothes in a Bedroom



Length: 80 cm
Width: 54 cm
Warp: Cotton and polyester
Weft: Cotton
Colors: Black leaf
Fabric Color: White
Motifs: Rose
Printing Technique: Screen-printing by hand
Composition: Half-drop repeats
End Uses: Cushion covers and fabric upholstery

Design 4.5: The Sound of Emptiness "Roses"

In this design, rose motif was placed in a medallion without any leaves and half of its outer side was used. Printing was made by black leaf on white polyester and cotton fabric (design 4.6).

Half-drop technique was used in the composition and suggested end uses are cushion covers and upholstery fabrics in a living room (design 4.6).



Design 4.6: The Sound of the Emptiness “Roses” Design Used as Upholstery Fabrics in a Living Room



Length: 80 cm
Width: 54 cm
Warp: Cotton
Weft: Cotton
Colors: Dark and light gray dye
Fabric Color: Gray
Motifs: Cloud and Çintemani
Printing Technique: Screen-printing by hand
Composition: Half-drop repeats
End Uses: Cushion covers and upholstery fabric

Design 4.7: The Sound of Emptiness “Cloud with Three spots”

Cloud motif was used like geometrical forms. On the other hand, Çintemani was used in original form with the cloud motif. Printing was made by dark and light grey tones on grey cotton fabric (design 4.7).

Half-drop technique was used in the composition and offered end uses are fabric upholstery in a living room (design 4.8).



Design 4.8: The Sound of the Emptiness “Cloud with Three Spots” Design Used as Upholstery Fabrics in a Living Room



Length: 80 cm
Width: 54 cm
Warp: Polyester
Weft: Polyester
Colors: light gray dye
Fabric Color: Black
Motifs: Hatayi and Çintemani
Printing Technique: Screen-printing by hand
Composition: Half-drop repeats
End Uses: Cushion covers and upholstery fabrics

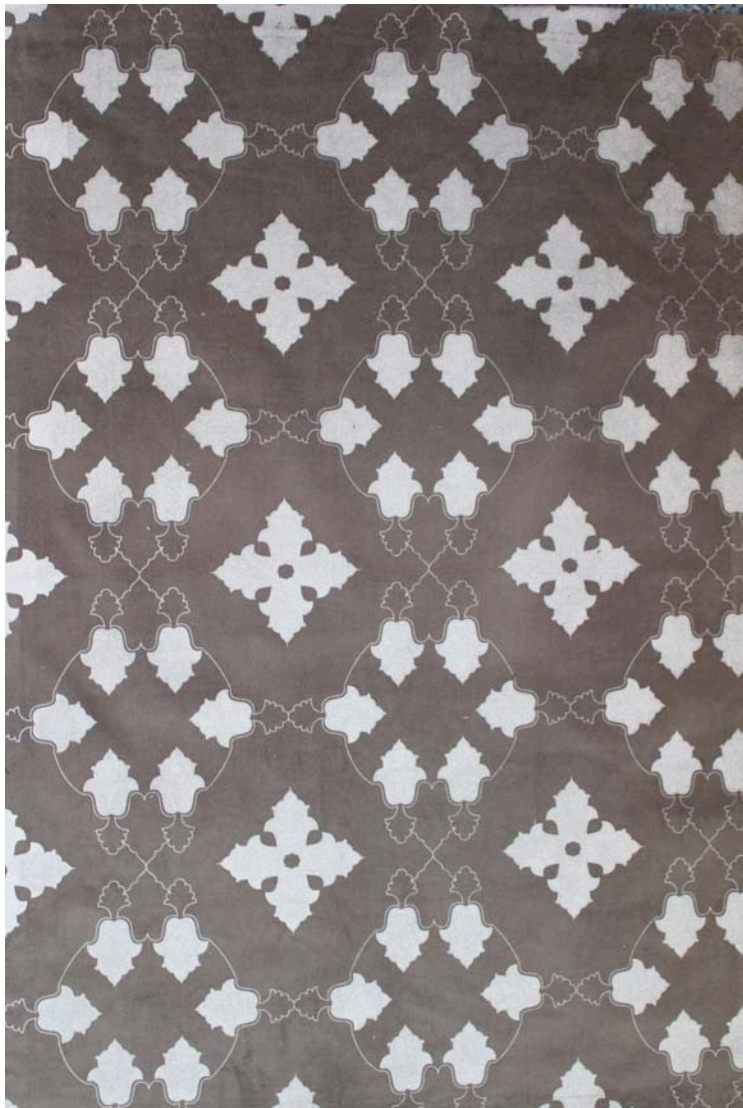
Design 4.9: The Sound of Emptiness "Hatayi"

In this design, the details of Hatayi and its silhouette was emphasized with small square forms. Hatayi motif was used together with Çintemani motif. Çintemani was placed lineally and Hatayi was placed inside of Çintemani motif. Printing was made by light grey color on white polyester fabric (design 4.9).

Half-drop technique was used in the composition and suggested end uses are fabric upholstery in a living room (design 4.10).



**Design 4.10: The Sound of the Emptiness " Hatayi" Design Used as Upholstery
Fabrics in a Living Room**



Length: 80 cm
Width: 54 cm
Warp: Cotton
Weft: Cotton
Colors: Light gray dye
Fabric Color: Gray
Motifs: Rumi
Printing Technique: Screen-printing by hand
Composition: Full-drop repeats
End Uses: Cushion covers and Upholstery fabrics

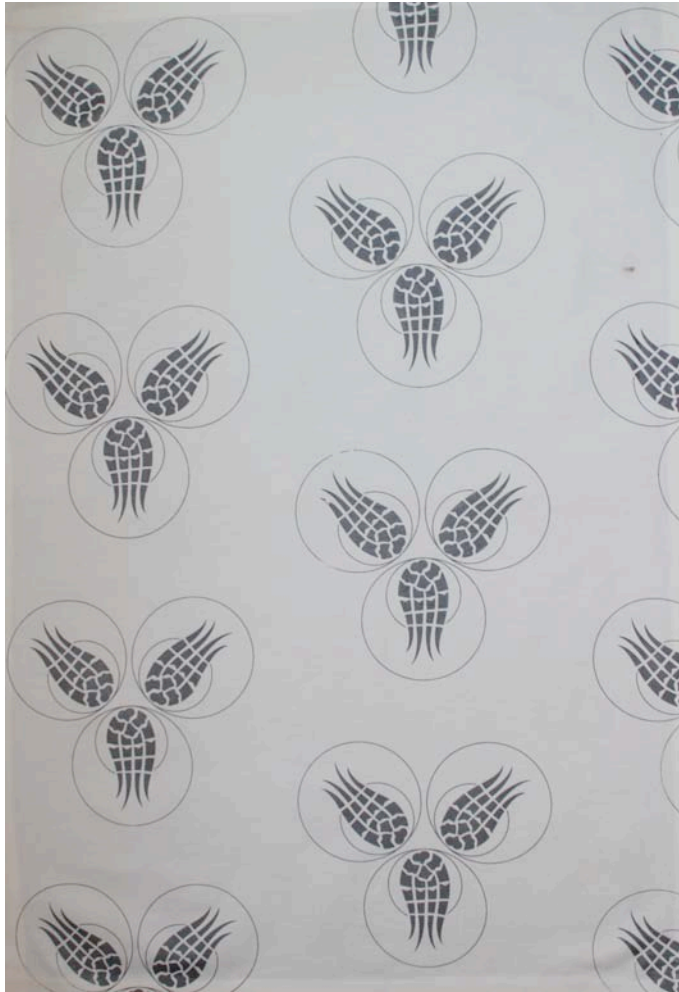
Design 4.11: The Sound of Emptiness “Rumi”

The upper part of Rumi motif was drawn as silhouette and the same form was used symmetrically. Printing was made by dark and light grey tones on grey cotton fabric (design 4.11).

Full drop technique was used in the composition and suggested end uses are fabric upholstery in a living room (design 4.12).



**Design 4.12: The Sound of the Emptiness "Rumi" Designed Used as Upholstery
Fabrics in a Living Room**



Length: 80 cm

Width: 54 cm

Warp: Polyester

Weft: Cotton

Colors: Dark gray
dye

Fabric Color: White

Motifs: Tulip and
Çintemani

Printing Technique:
Screen-printing by
hand

Composition: Half-
drop repeats

End Uses: Pillow
covers, bedclothes

Design 4.13: The Sound of Emptiness “ Tulips with Three Spots”

In this design, three tulip motifs were used stylized within the big three spot motif. Printing was made by dark grey color on white polyester and cotton fabric (design 4.13).

Half-drop technique was used in the composition and proposed end uses are bedclothes in a bedroom (design 4.14).



Design 4.14: The Sound of the Emptiness "Tulips with Three Spots" Design Used as Bedclothes in a Bedroom



Length: 80 cm
Width: 54 cm
Warp: Polyester
Weft: Cotton
Colors: Dark gray dye
Fabric Color: White
Motifs: Çintemani, carnation, tulip and floral motifs
Printing Technique: Screen-print by hand
Composition: Half-drop repeats
End uses: Pillow covers and bedspreads

Design 4.15: The Sound of Emptiness “Çintemani”

The three spots motif (Çintemani), which is one of the most frequently used motifs on Ottoman court fabrics, was used in a large scale. Stylized flowers, tulip and carnation motif were placed within the Çintemani motif. Printing was made by dark grey color on white polyester and cotton fabric (design 4.15).

Half-drop technique was used in the composition and suggested end uses are bedclothes in a bedroom (design 4.16).



Design 4.16: The Sound of the Emptiness “Çintemani” Design Used as Bedclothes in a Bedroom



Length: 80 cm
Width: 54 cm
Warp: Polyester
Weft: Polyester
Colors: Light gray flock technique
Fabric Color: Black
Motifs: Penç
Printing Technique: Screen-printing by hand
Composition: Half-drop repeats
End Use: Cushion covers and upholstery fabrics

Design 4.17: The Sound of Emptiness “ Penç”

Another motif that is used most frequently is Penç. Penç was used stylized here. Printing was made by light grey flock technique on black polyester fabric (design 4.17).

Half-drop technique was used in the composition and suggested end uses are fabric upholstery in a living room (design 4.18).



**Design 4.18: The Sound of the Emptiness “Peñç” Design Used as Upholstery Fabrics
in a Living Room**

CONCLUSION

Ottoman court fabrics, which improved through history, had an important role in the world and in Turkish culture. The silk route was located in Ottoman Empire's borders. This situation led to many economic advantages. The Ottoman Empire, which included the lands that they had conquered in their borders, had a cosmopolitan structure because different cultures were living together there. According to the information in the studies about this subject, the Ottoman Empire experienced its golden age in the sixteenth century. Different cultures living there together and the important trade route of that time, which passed through Ottoman lands, can be seen as the reasons for this fact.

Silk weaving, which was present in Anatolia since the Byzantium times was improved when Turkish people settled in, Turkish arts had appeared in terms of design techniques. One of the most important reasons for this was that silk was brought from the trade route that was passing through Anatolia. However, from the mid seventeenth century onwards, world economic balance and trade routes changed.

The Ottoman's weakening in terms of politics and economy prevented their inclusion in this change and fabric weaving was affected by this fact.

Some modifications were done to prevent degeneration to fabric weaving. Efforts were made to weave all the fabrics to a certain standard, such as raw material, yarn, density of warp and weft count, and the grams of gold and silver thread were counted and recorded. Thanks to this the changes and records, degenerated fabrics were detected by government. Some of the data provided from those records are included in this study. According to this information taken from those records, weavers are shown as the reason of the degenerate to fabrics.

Although the State struggled with these problems, changing conditions in the world and Western countries' importing silk clothes, Turkish weavers have not struggled in competing. Thus, Ottoman fabrics lost their significance against to cheap European fabrics. The Ottoman Empire, who weakened relations with the East, began to have difficulty in providing raw material.

In today's Turkey, examples of designs made by starting from motifs used in the sixteenth century in particular are given. Designs are investigated according to the products designed by companies and personal designers. For this part Turkish motifs are seen to be used in several areas, such as ceramics, tile, lighting, glass, kitchen materials, porcelain, accessories and jewelry. The motifs Çintemani (Three Spots), Tiger Stripe, Tulip and Carnation are seen to be used frequently.

In these products, the colors turquoise blue and red for ceramics; colors red and purple and yarns gold and silver for clothes and upholstery; and

gold, silver and copper for industrial products are used. While silver and gold are used in jewelry and accessories, red, blue and white are also used frequently. It can be said that gold and silver are used in kitchen materials effectively.

In the part related to textile products, it can be seen that the magnificence of the Ottoman Empire has begun to be employed again in cloth designs, carpets, cushion covers and upholstery fabrics. The motifs are used as they are, but raw materials of some of them have been changed and modernized in the clothes, moreover motifs' composition schemes are also used as they are. When examined these products, it is seen that besides weaving techniques, printing techniques are also used. Some fabrics are woven in handlooms and some of them are woven in jacquard looms. Fabrics with decors are mostly cushion covers and upholstery fabrics.

After investigating the development of these fabrics through history, it can be thought that the use of Turkish motifs in several areas will help these studies continue in the future. Despite the minimalist effects in Western countries, Turkey turns towards its own culture and begins to use these patterns frequently. With the affects of art trends developed in the Western arts, it is seen that abstract and stylish motifs and geometrical forms were used in Ottoman art centuries ago. The stylized motifs of animals and flowers in particular are quite successful examples because every motif is formed after observing nature and artists had attributed a meaning to all motifs.

It was seen in the investigated examples that Turkish motifs and designs provide several opportunities to make unique designs that are appropriate for both classical and modern designs. These motifs gain the quality of art, if they are applied to the design products in terms of material, color, form and interpretation. Unfortunately, we can say that the use of these motifs on kitsch products that do not have the quality of design is quite frequent. Seeing the footprints of Turkish culture in every field of design might have bring a new line to the designers. Moreover, this can help the motifs to be applied to several fields and prevent them from being forgotten. These kinds of uses will create difference in the world textile market.

At the end of the study, the aim is to produce fabrics with new identities and for modern thoughts to be used in home textile products, reflecting Turkish tradition and starting from the motifs used in the sixteenth century. And so nine unique designs were produced which are appropriate for some of the fields of home textile, such as upholstery fabrics, bedspreads, pillow cases and wall coverings. Among these motifs, Rumi and upper of Rumi motif, Tulip, Çintemani, carnation, Floral motifs, Clouds, Geometrical forms, Penç and Hatayi motifs were used in modernity. These motifs are applied to polyester, viscose, cotton fabrics and imitation leather fabrics.

In fabrics using half and complete repeat are preferred among the repeat systems. These fabrics are designed to be produced in the market. It is

possible to expand the variety of designs that can be produced by the opportunity of interpretation with the help of these motifs.

Black, white and grey tints were used both in dyes and in fabrics to adapt the newness of the minimalist interpretations. Modification in the location was made in Adobe Photoshop CS5 programme. Thanks to this attempts could be made to show the effects of the fabrics on products. Designers paid attention to their designs when preparing them, for the design to be appropriate for production. In the last part of the study these products were included visually.

In conclusion, the motifs used in sixteenth century Ottoman Empire court fabrics are seen to be used in many design products. It can be understood from the researches having been made in this study that textile designs' examples inspiring by Ottoman court fabrics are similar to their original. For this reason, it is determined that these designs are not reflect the Turkish style.

In the fourth chapter of the thesis the colors and the motifs of Ottoman court fabrics were modified and the collection called "The Sound of the Emptiness" was created. During this process, it was attempted to constitute a new style which might be called Turkish style. In present, designs created by traditional motifs, if presented with Turkish style and Turkish culture might be transferred to the new generation. The products presented with Turkish motifs will certainly be a cultural bridge for future generations.

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