TRADITIONAL TURKISH WOMEN'S CLOTHING FROM THE PROVINCE OF IZMIR IN THE 19TH AND 20TH CENTURIES

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ETHICAL DECLARATION

I hereby declare that I am the sole author of this thesis and that I have conducted my work in accordance with academic rules and ethical behaviour at every stage from the planning of the thesis to its defence. I confirm that I have cited all ideas, information and findings that are not specific to my study, as required by the code of ethical behaviour, and that all statements not cited are my own.

Name, Surname: Ceren AKTAŞ

Date: 16.01.2024

Signature:

ABSTRACT

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Aktaş, Ceren

Ph.D. Program in Design Studies

Advisor: Prof. Elvan Özkavruk Adanır

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This thesis explores the design and construction techniques of traditional Turkish women's clothing in Izmir. Clothing does not only serve as protection and cover but also as a signifier of culture and identity. The analysis of traditional clothing helps to explore the distinctive elements, unknown details, and elaborate production processes involved in the design of Turkish clothing, which is the most visually dynamic expression of culture. In-depth observations and examinations were made on the clothes to systematically research the traditional clothing design of Turkish women living in Izmir in the nineteenth and early twentieth centuries. The geographical situation, history, and socio-economic condition of Izmir Province had been effective in the clothing and fabrics produced. Turkish clothing style consisted of similar outfits through the centuries. However, with the spread of European fashion, traditional Turkish women's clothing started to change and disappear. Focusing on the design of clothes from the nineteenth to the early twentieth centuries, the research progressed through the analysis of forty-seven Turkish women's clothing found in three museums (Izmir Ethnography Museum, Ege University Museum of Ethnography, and Ödemiş Municipality Urban Archives and Museum) in Izmir Province. This study in ethnography museums revealed that Turkish clothes were designed in a zero-waste

and multifunctional manner. This thesis presents new knowledge in a field not explored by academic study. The reason for one of the most important deficiencies in promoting and recognizing our clothing culture is the lack of sufficient research on this subject and the lack of published sources.

Keywords: Traditional Turkish Woman Clothing, Uçetek, Cepken, Shalvar, Turkish Clothing History, Izmir Ethnography Museums

ÖZET

19. VE 20. YÜZYILDA İZMİR İLİNDE GELENEKSEL TÜRK KADIN GİYİMİ

Aktaş, Ceren

Tasarım Çalışmaları Doktora Programı

Tez Danışmanı: Prof. Elvan Özkavruk Adanır

Ocak, 2024

Bu tez, İzmir ilindeki geleneksel Türk kadın giyiminin tasarım ve yapım tekniklerini araştırmaktadır. Giyim sadece korunma ve örtünme işlevi görmez, aynı zamanda kültürün ve kimliğin bir göstergesidir. Geleneksel kıyafetlerin analizi, kültürün görsel olarak en dinamik ifadesi olan Türk giyim tasarımında yer alan ayırt edici unsurların, bilinmeyen ayrıntıların ve özenli üretim süreçlerinin keşfedilmesine yardımcı olmaktadır. On dokuzuncu ve yirminci yüzyılın başlarında İzmir'de yaşayan Türk kadınlarının geleneksel kıyafet tasarımlarını sistematik bir şekilde araştırmak için giysiler üzerinde derinlemesine gözlem ve incelemeler yapılmıştır. İzmir ilinin coğrafi durumu, tarihi, sosyo-ekonomik durumu üretilen giysi ve kumaşlarda etkili olmuştur. Ancak Avrupa modasının yayılmasıyla birlikte geleneksel Türk kadın giyimi değişmeye ve yok olmaya başlamıştır. On dokuzuncu yüzyıldan yirminci yüzyılın başlarına kadar giysi tasarımına odaklanan araştırma, İzmir'deki üç müzede (İzmir Etnografya Müzesi, Ege Üniversitesi Etnografya Müzesi, Ödemiş Belediyesi Kent Arşivleri ve Müzesi) bulunan kırk yedi Türk kadın giysisinin analizi üzerinden ilerlemiştir. Etnografya müzelerinde yapılan bu çalışma, Türk giysilerinin sıfır atık ve çok işlevli bir şekilde tasarlandığını ortaya koymuştur.

Bu tez, akademik çalışmalarla araştırılmamış bir alanda yeni bilgiler sunmaktadır. Giyim kültürümüzün tanıtılması ve tanınmasındaki en önemli eksikliklerden birinin nedeni bu konunun yeterince araştırılmış olmaması ve kaynak eksikliğidir.

Anahtar Kelimeler: Geleneksel Türk Kadın Giyimi, Üçetek, Cepken, Şalvar, Türk Giyim Tarihi, İzmir Etnografya Müzeleri

I DEDICATE THIS DISSERTATION TO MY SON BATUHAN AKTAŞ AND MY HUSBAND SALİM AKTAŞ, WHO HAVE ALWAYS SUPPORTED AND ENCOURAGED ME. I AM TRULY BLESSED TO HAVE YOU BOTH IN MY LIFE.

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I would like to thank my mother, Füsun Gündüz Ege, for being my constant source of love, support, and inspiration, and my father, Atila Ege, for believing in me.

PREFACE

The thesis that lies before you is on “Traditional Turkish Women’s Clothing from the Province of Izmir in the Nineteenth and Twentieth Centuries.” It is submitted for the degree of Ph.D. in Design Studies at the University of Economics. The research described herein was conducted under the supervision of Professor Elvan Özkavruk Adanır, the Head of the Fashion and Textile Design Department, at Izmir University of Economics, between March 2018 and January 2024.

The basis for this research originally stemmed from my passion for traditional Turkish clothing. Traditional Turkish clothing inspired me while writing my Domus Academy Fashion Design master’s thesis and designing my master's graduation collection in Milan. I found a gap in that there is not any study or research based on the traditional clothing in Izmir. Considering this issue, I concentrated on the city where I was born, Izmir, and I researched and documented the features of traditional garments, fabrics, embroidery, and pattern construction techniques. More than one hundred traditional garments from the nineteenth and early twentieth centuries were examined, but forty-seven of them were found suitable for the thesis. The clothes were photographed and examined in depth to create a source for researchers and fashion designers.

To the best of my knowledge, this work is original and authentic, except where references are made to previous works. Neither this nor any substantially similar dissertation has been submitted for any other degree at any other university.

IZMIR

16/01/2024

Ceren AKTAŞ

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF ABBREVIATIONS

B: Back

C: Circa

CB: Center Back

CF: Center Front

EUEM: Ege University Ethnography Museum

F: Front

FIDM: Fashion Institute of Design and Merchandising

IEM: Izmir Ethnography Museum

MET: The Metropolitan Museum of Art

NYPL: New York Public Library

ÖYKAM: The Ödemiş Municipality Urban Archives and Museum

V&A: Victoria and Albert

CHAPTER 1: INTRODUCTION

1.1. Significance of the Study

Clothing is a fact that started with the process of cultural development and was established for protection. However, in the progression of cultural development, it has shouldered many cultural functions shaped by the customs, traditions, and beliefs, as well as the ecological and economic conditions. For this reason, attires provide valuable insights into environmental conditions, economic structures, value judgments, aesthetic features, and ethical values (Erden, 1998, p. 8). In addition, clothing is one of the vital structures that should be considered in recognizing the framework of women's lives (Breu, 1999, p. 33).

The traditional women's clothing from the province of Izmir provides significant data about the design perception of Turkish society living in the last Ottoman era. Uncovering and studying these cultural artifacts with scientific methods is important because, with the spread of European clothing patterns and fabrics, the traditional production techniques of Turkish garments, their materials, and patterns are on the verge of becoming extinct. Therefore, it is crucial to document these artifacts visually and create written sources about them to transfer this cultural heritage to future generations.

The overall purpose of the study is to investigate the techniques, fabrics, embroidery, and all other distinctive features used in the design of traditional women's clothing in Izmir and to document the findings to create information that is not available in the existing sources. The significance of this study is to preserve the traditional Turkish clothing culture that symbolizes the cultural identity of Turkish women.

1.2. Aim of the Study

The study aims to unveil the unknown characteristics of traditional clothing worn by Turkish women in Izmir during the nineteenth and early twentieth centuries, especially focusing on the techniques used in the patterns of the clothes, the materials, and the embroidery that were commonly used. It is intended to document and examine the fabrics, embroidery properties, pattern-making techniques, linings, facings, yarn

counts, surface decorations, and zero-waste and multifunctional design approaches used in creating these garments.

This research focuses on Izmir to uncover the characteristics of Turkish clothing culture, inherited from Eurasian cultural roots, and its significance in the history of world clothing. Traditional women's clothing mainly comprises shalvar (Turkish trousers), *göynek* (shirt), *uçetek entari* (three-skirt robe), and *cepken* (short jacket). Based on the abundance of *göynek* samples in the museums, the *uçetek entari,* shalvar, and *cepken* were selected for further study. *Bindallı*, a type of fabric embroidered with metallic-wrapped thread on silk or velvet in the *dival* technique, is also examined through its shalvar and *cepken* samples.

This research identifies the period in which these clothes were used and aims to provide an in-depth analysis of the features of these traditional clothes worn in Izmir. Through investigation of traditional garments, multiple artifacts, and written sources, this study aims to contribute to the existing literature on traditional clothing by offering unique insights into aspects that have not been researched before. The examination of these clothes will not only focus on their use and the history of their production but also on how they have evolved and the different ways they are multifunctional.

Moreover, this study will explore the implementation of a zero-waste design approach in the production of traditional clothing. This approach emphasizes minimizing waste during the production process, and it will investigate how it relates to the production of traditional clothes. Overall, this study aims to provide a comprehensive, detailed, and informative analysis of the characteristics of traditional clothing and to create awareness of the originality and significance of traditional Turkish clothing design.

1.3. Method of the Study

The use of a qualitative research approach is deemed the most suitable methodology for the subject matter of this research, where observation and visual data analysis are integral components of the research material. This study exploits both primary and secondary sources of information to achieve its objectives, which involve empirical and historical investigations. Specifically, the research progressed through digital documentation of data, interviews, and analysis of archive materials.

To systematically explore the concept of traditional clothing, the study has been carried out in three different ethnography museums in Izmir province. Since traditional clothing is no longer used and the clothes of the local people of Izmir are now part of the mass production system, museums are the main source for obtaining visual material about these garments. The study uses detailed photographic analysis to document and analyze the fabrics, patterns, linings, embroidery, and other surface decorations of forty-seven traditional garments. Illustrations and technical drawings have been produced while analyzing these garments.

A variety of scholarly materials were used to support the study, including books, articles, journals, proceedings, encyclopedias, and symposiums. Other data sources mentioned include experts, libraries, museums, archives, travel journals, paintings, diaries, dictionaries, photographs, auctions, and Ph.D. theses. Various technological tools are utilized to support every phase of the research, which helps to document, manage, and analyze textual and visual data. Digital tools such as digitization of traditional garments, surface decorations, and patterns are used. Overall, the qualitative approach used in this study allows for an in-depth examination of the concept of traditional clothing, and using various sources and technological tools, a comprehensive analysis of the garments is achieved.

1.4. Research Questions and Structure of the Study

The purpose of this study is to investigate the traditional clothing of Turkish women in Izmir to gain insight into the distinctive design elements and production processes that have not been studied. To achieve this goal, research questions were developed, and the characteristic features of the traditional clothing of Izmir, including the color schemes, fabrics, surface decorations, and pattern features, were explored. Additionally, the study aims to understand the techniques used in the production of traditional clothing and how Western fashion penetrated traditional Turkish women's clothing. For the general purpose of this study, the research questions were constructed as:

i. What are the colors, fabrics, surface decorations, and pattern features of the traditional clothing design of Izmir province?

ii. How were the traditional clothes of Izmir made, and what techniques and approaches were used in their production?
iii. What are the main characteristics distinguishing traditional Turkish women's clothing in Izmir?
iv. Do the garments worn by Turkish women in Izmir in the late nineteenth and early twentieth centuries resemble those of earlier Turkish civilizations?
v. How can the impact of Turkish traditional clothing on European fashion and the impact of European fashion on traditional clothing be observed?

To answer these questions, the thesis is structured into five main parts. The first chapter, titled "Introduction," introduces the significance, aim, method, and structure of the study. Basic knowledge and objectives are outlined in this chapter. The second chapter, "Literature Review," offers an analysis and evaluation of scholarly sources associated with relevant publications, methods, and gaps in existing studies about the historical background of Turkish clothing. This chapter also involves the development of fabric trading in Izmir until the twentieth century and the significance of Izmir. The third chapter, "Research Methodology," explains the data collection methods and tools employed to conduct the research. These methods include data collection, in-depth interviews, and the triangulation method. Ethnography museums in Izmir Province are also discussed in this chapter.

The fourth chapter, "Traditional Turkish Clothing in Izmir," analyzes the nineteenth and twentieth-century Turkish women's clothing designs under the headings of *uçetek*, *cepken*, and shalvar. The piece, period or time of use, place of use, pattern features, materials, and embroidery techniques of each garment are described. This section also reveals the zero-waste design approach and multifunctionality of traditional clothing. The final section, "Conclusion," includes the results of the study, the interpretation of the findings, and opinions.

In summary, the research questions and structure of the study aim to reveal and document the unique characteristics, design, and construction techniques of traditional Turkish women's clothing in Izmir. The study also explores the multifunctionality of Turkish clothing and discusses the zero-waste design approach to traditional clothing.

CHAPTER 2: LITERATURE REVIEW

2.1. Traditional Turkish Clothing Design and Culture

The traditional Turkish clothing culture and a comprehensive review of the scholarly literature are presented in this chapter. Traditional clothes have been studied mainly under the following topics: the history of Turkish clothing culture, the clothing culture of the ancient Turkish civilizations, the clothing culture of Anatolia or various regions, Turkish embroidery, and textiles. The literature review for this investigation covers traditional clothing and fabrics as well as studies conducted in the areas of the Aegean region. These areas have been selected as varied searches of published material have shown that they relate most closely to the subject of the study; therefore, it gives an overall picture of relevant work in the field. From the extensive literature concerned with diverse traditional local clothing in Türkiye, published work has been selected based on which is most useful in explaining the features of garments. Literature that records the change of traditional clothes by adopting the features of Western clothes has also been included. The related research that has been carried out is mainly on the Anatolian or Turkish clothing culture in general. Unfortunately, there are only a few pages in these books, which are dedicated specifically to Izmir or the Aegean region. Books focusing on traditional Turkish clothing are concerned with the general appearance of garments rather than detailed analysis and technical construction of these clothes.

The literature review is divided into two parts that address different aspects of the topic from various perspectives. Part One investigates the historical and cultural background of traditional Turkish clothing design and its characteristics. Part one also examines the features associated with these garments and the embroidery from past Turkish civilizations. The related research that has been carried out is mainly on the Turkish or Anatolian clothing culture in general. The regional fabric trade and the influential role of Izmir are also mentioned. The section draws information from a range of sources, including academic publications, historical records, and depictions.

Part Two of the literature review provides a detailed examination of travelogues, paintings, and diaries related to the traditional Turkish clothing of women. This section

explores the primary sources, such as personal memoirs, that explain the design of traditional Turkish clothing.

This literature review comprises a wide variety of sources to provide a great level of understanding of the traditional Turkish clothing of women. It explores the characteristic features as well as the social, cultural, and economic factors that shaped the design and production processes of the traditional outfits.

It's impossible to determine the exact epoch when humans began to dress, as the evolution of humans began millions of years ago (Dettore, 1968, p. 5). *Il Costume nel Tempo* defines that, for thousands of years, humans survived on fruits, herbs, roots, and whatever they could collect without much effort or risk. Therefore, the first garments appeared relatively late, when man began to hunt animals and use bones to make tools (Dettore, 1968, p. 5). This happened during the Paleolithic era, precisely in the period of Cro-Magnon, around 40,000 years ago. The innovation of the needle was a significant turning point for clothing development. Though these needles were not of iron but bones, they were instrumental in making durable clothes (Dettore, 1968, p. 5). Humans used thin animal tendons or plant fibers to stitch leather garments that better protected them from harsh weather conditions (Erden, 1998, p. 10). One of the earliest forms of a constructed garment was the tunic. It was made by sewing together two rectangular pieces of animal hide with a hole in one side for the head. It was then placed over the head and stitched at the shoulders. The tunic eventually evolved into a shirt (Pendergast and Pendergast, 2004).

Woven garments came into existence after humans became farmers and started cultivating the soil. They realized that by twisting vegetable fibers, such as linen, they could create stronger threads. This was a significant development in clothing, as it led to the birth of costumes (Dettore, 1968, p. 6). Early clothing fragments have not survived entirely, but the history of clothing evolution is an exciting revelation, and its development has undergone many changes throughout the ages.

The literature on traditional Turkish clothing has shed light on the historical significance and cultural importance of the clothing of the Turks. Among the several books written on the subject, the works that stand out in terms of explaining the

development of clothing from ancient Turks are *Geleneksel Türk Giyim Tarihi (Millattan Önce Binyıllardan Günümüze Kadar)* by Prof. Dr. Neriman Görgünay (2008), '*Başlangıcından Anadolu Selçuklularının Sonuna Kadar Türklerde Kıyafet Biçimleri*' by Prof. Dr. Fikri Salman (2013), *Türklerde Giyim Kuşam* by Prof. Dr. Nilay Ertürk (2018), and Jennifer M. Scarce's book titled 'Women's Costume of the Near and Middle East' (2003). Except for the latter, these books do not provide an in-depth analysis of actual garments and they are not only based on women's garments but instead serve as compilations of general knowledge regarding the evolution of traditional Turkish clothing throughout history. They all provide insight into the attire of past Turkish civilizations and examine the clothes uncovered from burials.

Geleneksel Türk Giyim Tarihi (Millattan Önce Binyıllardan Günümüze Kadar) (Görgünay, 2008) focuses on the history of Turkish clothing habits from ancient times to the present. In addition, this book compares traditional women's clothing of the Turks in various geographical locations and covers outerwear, innerwear, head coverings, and ornaments. The information was gathered through ethnography and field study methods. The book shows that, despite the highly diverse geography of Turkish communities, many overlapping socio-cultural influences have shaped the typical characteristics of clothing in Turkish culture, which are also present in the features of Izmir's traditional clothing. Even though it offers a wide source for Turkish women's garments, it lacks the distinct features of clothing from different regions.

Fikri Salman's book (2013) provides a comprehensive study of traditional Turkish clothing, beginning with the Scythians and extending until the Ottoman period. The book is primarily based on the findings from excavations and burials and therefore offers an insightful view of the clothing of different Turkish civilizations. The book analyzes and provides visual representations of garments and accessories. Salman's work covers the materials used and the designs and styles of each period. In contrast, Nilay Ertürk's '*Türklerde Giyim Kuşam'* provides a more concise overview of the clothing culture of the Turks. While she covers the period from the Huns to the Ottomans, the book offers limited insights into the earlier periods. Salman's book offers more detailed information on the earlier periods of Turkish clothing but does not cover the Ottoman period.

Jennifer Scarce discusses the cut, construction techniques, and shape of early Turkish clothing culture from Central Asia, evaluates archaeological, pictorial, and literary evidence, and compares it with the later clothing of Ottoman Turkish women. Scarce's book also focuses on techniques used in patterning and cutting. According to Scarce, all the pieces of the *entari* were cut on the straight of the fabric; however, the sleeves of the *entari* were cut perpendicular to the body. Among the technical drawings provided is a technical drawing of the *uçetek entari* (2003, p. 76), which bears resemblance to the *uçetek entari* design presented in the article titled 'The Clothing Culture of the Turks and the *Entari* Part 2' written by Fatma Koç and Emine Koca (2012). In Koç and Koca's drawing, there is a back-seam, whereas the back is often made one piece (2012, p. 149).

Neriman Görgünay's book (2008) and 'A Riot of Colors in the Aegean' by Sabiha Tansuğ (2021) both categorize the various types of ancient clothing around the world and provide valuable insights into the clothing styles of the ancient civilizations. Sabiha Tansuğ categorizes clothing into three groups. The first group is draped clothing, which consists of garments that are wrapped around the body or draped over the shoulders. The second group is tied clothing, which consists of garments that are tied at the waist or shoulder. This group includes the tunic, which is a one-piece garment that is tied at the waist and reaches to the knees. The tunic was a popular garment in ancient Greek and Roman cultures. The third group is horse riding clothing, which consists of garments worn by people dealing with horse riding activities. This group includes trousers, jackets, shirts, boots, belts, headdresses, hoods, and gloves (Tansuğ, 2021, p. 6). Sabiha Tansuğ clarifies that these clothes were tailored and constructed with seams, stitches, and buttons, which were characteristic features that distinguished Turkish clothing from clothing worn by people in other parts of the world. Horse riding clothing is known for its practicality and functionality, with designs that allow for freedom of movement and protection.

Neriman Görgünay (2008) discusses how ancient clothing can be divided into four groups based on various factors such as the materials used, the techniques used, and the shapes and styles. Görgünay assembles the early clothing history into four major groups and explains that the first group is T-shaped clothing, which consists of a piece of fabric that passes between the legs and is tied at the waist. This has been identified

both in the primitive tribes of Oceania and Central Asia. The second group is loincloth, which is a one-piece outfit, either wrapped around itself or kept in place by a belt. When held up by belts or strings, it is known as a breechcloth. The flaps of the loincloth hang down in front and back. It can be seen in Egyptians, Aborigines, Aztecs, and Indigenous people of Malaysia, the Philippines, and Amazonia. The third group is draped clothing, which is composed of a round, square, or semicircular cloth wrapped over the shoulders and across the body. Examples of this type of clothing include the Greek Palla, Roman Toga, and Indian Sari, as well as the clothing of North African tribes (Görgünay, 2008, p. 29-34). Thomas Dudley Fosbroke's book (1825) explains that, in ancient Rome, weavers made each piece of cloth only so large as to fit a toga. When a toga was woven, it was cut from the loom so that another could begin. By the time it was finished, the toga was quite ready for use. The seamless coat of Christ woven throughout seems to have been in this group (Fosbroke, 1825, p. 874). On the other hand, Şükran Tümer suggests that in Turkish clothing design, the width of the fabric was adjusted according to the measurements of the body (2020). According to Görgünay, the most developed group of clothing is the fourth group, which is stitched clothing in the form of dresses, jackets, vests, and pants. The garments are formed by combining the fabrics cut in basic geometric shapes in such a way that benefits intelligently from the narrow fabric width. The origins of this type of clothing are Central Asians and Turks. Turkish clothing can be classified under the stitched clothing group (Görgünay, 2008, p. 35).

According to Ismail Hami Danışmend, the traditional Turkish outfit has played a crucial role in shaping contemporary civilized attire. Similar to Görgünay, Danışmend categorizes ancient clothing into four groups, with the most advanced group being comprised of jackets, trousers, and shirts. This particular form of clothing finds its origins in the Eurasian Turks. Danışmend points out that the modern clothing does not derive from ancient Greek or Roman cultures (1983, p. 123-124). Despite slight differences in categorization, both books discuss how Turkish traditional clothing has influenced the garments of other civilizations.

Ibrahim Kafesoğlu explains in his book *Türk Milli Kültürü* that the Turkish people were known for their horsemanship and were one of the first tribes to ride horses. Koopers adds that the Turks domesticated the horse around 4000 BC and various other

animals, including dogs, sheep, and cattle. Agriculture was practiced to a modest extent (Koppers, 1941, p. 453-455). They lived in regions with wide grasslands, such as the Eurasian Plains, and the clothing they wore had to be comfortable and functional, especially for the cavalry. Turkish women also rode horses and fought alongside men. Women had a special type of knife called "kezlik." These knives were worn on their belts, serving both as a practical tool and a symbol of women's strength and independence. The term "kezlik" was first mentioned by Kaşgarlı Mahmut in his Dictionary of the Turkish Language (*Divanü Lügat-it-Türk)* indicating the long history and significance of these knives in Turkish society (Koç and Koca, 2011, p. 18). Women's *kezlik* knives were designed with a unique shape and size, allowing them to be easily accessible and portable while also providing a means of self-defense. Overall, *kezlik* knives played an important role in defining women's roles and identities in Turkish culture.

In terms of clothing, Turkish people usually place more importance on individual preferences and personal tastes than strict gender norms. The basics of their clothing were largely the same. As such, both men and women have worn a similar range of clothing made from natural fibers such as cotton, silk, linen, or wool. While there may have been subtle differences in cut and design, such distinctions were generally not marked enough to influence any significant style changes (Ayhan, 2021, p. 27). Throughout their extensive historical timeline, the Turks have consistently employed five predominant hues: black, white, scarlet, red, green, and yellow. Each of these colors held great significance, representing cardinal directions such as east, west, north, and south, as well as the central focal point. Therefore, these colors were utilized as foundational elements in Turkish culture (Meydan and Guliyeva, 2020, p. 173-175).

According to Salman (2010), the clothing tradition of the Turks has also been explored and documented through archaeological finds and artifacts from the Scythians, the Huns, the Great Turkic Empire, the Uyghurs, the Seljuks, and the Ottomans. Salman and Scarce analyze these garments from various sources, including sculptures, wall paintings, panels in sarcophagi, and kurgans. While there is a scarcity of authentic remains of early Turks' clothing, these sources provide important evidence of the clothing tradition of the Turkic people. Türkoğlu (2002) affirms that through these artifacts, researchers have been able to study the style, design, colors, and fabric

patterns of clothing from different periods. For instance, the Turkic design of garments is seen on the gold necklace or the Kul-Oba vase belonging to the Scythians (Salman, 2010, p. 57- 58) (Figure 180).

Kafesoğlu explains that the main material of Hun clothing was sheep, cattle, and goat wool; hemp and linen were also grown for clothing. The Huns exported woolen cloth and felt to China and imported silk (1997, p. 319). Early Turkish clothing was highly attractive to neighboring societies and influenced other countries. There is a wide range of literature available on how Turkish clothing has influenced other civilizations. This literature review will discuss some of the most prominent and influential books in this field. Kafesoğlu suggests that the linen shirt was first seen by the Romans through interaction with the Huns (1998, p. 319). Meanwhile, Görgünay (2008) highlights the Huns' contribution of wearing boots to European fashion. Further supporting this idea, Danısmend describes how Turks brought modern clothing styles such as women's trousers, long, open-front caftans, and lapeled short or long-sleeved jackets to the Greco-Roman culture in the West and China in the East. Kafesoğlu further explains a Turkish Khazar Princess Cicek, also known as Tzitzak, who had blonde hair and blue eyes, got married to the Byzantine Emperor’s heir Constantine V. in 720 A.D. She wore her Turkish traditional clothing as her wedding dress. Her wedding gown became famous and started a new fashion trend in Constantinople for male robes called *tzitzakia* (Kafesoğlu, 1998, p. 319). These findings suggest that Turkish clothing design had a significant impact on clothing across different regions throughout history.

Hunnic burial Pazyryk held the oldest known examples of traditional fabrics, and garments, which date to approximately the fifth century BC. The pieces of woven and embroidered silk found in tombs are very complicated pieces of brocade weave, and their complex geometric designs were woven on a loom with one warp and two wefts (Bunker, 1991). These burials date back to the fifth to third centuries BC and provide insight into the garment-making and fabric trade of the ancient Turks. The literature reviewed includes two books, namely *Hun Sanatı* by Prof. Nejat Diyarbekirli and *Türk Kültür Tarihine Giriş*, Volume 5 by Prof. Dr. Bahattin Ögel. Both books provide information about clothing during different periods in history, ranging from the Huns to the Ottomans.

Hun Sanatı written by Prof. Nejat Diyarbekirli (1972) focuses on the artifacts of the Huns and provides detailed descriptions of the clothing worn by Huns, including their headwear, leather armor, and boots. It also provides insight into the materials used for creating Hun clothing and their unique style. For instance, the Huns were known for wearing fur garments, and their clothing was decorated with animal motifs. On the other hand, Prof. Dr. Bahattin Ögel's book (1978) covers a broader period, from the Huns to the Ottomans. The book provides a more comprehensive overview of Turkish clothing history, including the clothing styles and drawings used during each period. The book highlights the evolution of clothing over time which was influenced by different factors such as religion, geography, and cultural exchange. Prof. Dr. Yaşar Çoruhlu points out the Turkish settlements where the Huns, as well as the broader Proto-Turkic and Turkic communities, utilized various types of dwellings, including tent-type structures. These settlements provide clear evidence against the notion that the Turks were nomadic. However, it is important to note that Turkic communities had a distinct understanding of settlement, and in this context, it may be more appropriate to refer to their civilization as "Steppe Civilization" (2002, p. 66).

The Great Turkic Empire (Köktürk/Göktürk) who ruled from the Black Sea across Asia in the sixth and eighth centuries, were a powerful eastern force that followed the Hun civilization. It is shown through archaeological finds that they lived in cities and practiced fabric trade. The Orkhon monuments provide the oldest inscription about this fabric trade, wherein Bilge Khagan claims to have acquired silk fabrics, among other things, for the benefit of his people (Toğrol, 1987, p. 26). The clothing of the statues, the inscriptions, and the symbolism of the *balbals* all provide important insights into the ancient Turkish way of life. Fikri Salman's article 'Cloths of Göktürk Period' provides an in-depth analysis of the Orkhon Monuments (eighth century), focusing on the clothing of the statues. The author describes the different types of clothing, such as open-front robes, caftans, trousers, long boots, belts, and headgear. Salman argues that these clothing items are not just decorative but also serve as symbols of social status and political power. Salman clarifies that the shorter-cut Hun robes at Pazyryk appeared in the Great Turkic Empire period with an increase in length, which essentially prefigured the Ottoman garments centuries later (Salman, 2010, p. 12-14). Jennifer Scarce points out that the continuation of the cut and construction techniques of the robes at Pazyryk can be seen in wall paintings, mosaics,

and sculptures of Uyghurs from the sites of Khocho (Yakutia Republic, Russia), Yarkhoto, and Bezeklik (Uyghur Autonomous Regions, China) (Scarce, 2003, p. 33). In this context, the comparison made by Scarce to demonstrate the similarities between the ancient clothing of Pazyryk and the fresco paintings of Bezeklik to Ottoman Turkish garments is a valuable contribution to understanding the fundamental construction techniques of Turkish clothing. According to numerous studies, it has been observed that the pattern making techniques of Turkish clothing has remained relatively unchanged throughout the centuries. Nilay Ertürk agrees that the inspiration for Ottoman clothing can be found in the clothing worn by the Eurasian civilizations and the Seljuk people (2018, p. 61).

Özden Süslü (2007) and Mehmet Altay Köymen (1971) researched Turkish clothing in the Seljuk period, have gleaned the clothing of Seljuks from artifacts depicting men and women, as well as from the first comprehensive dictionary of Turkic languages (Divanü Lügat-it-Türk), which is a valuable source of evidence. Süslü (2007) and Köymen (1971) explain that while the Seljuks became Muslim and settled in Anatolia, the basic elements of Turkish dress remained unchanged. Emel Esin points out in her article about the distinctions in attire between Turks and Muslims, highlighting the utilization of *tiraz* as an indicator of status, the presence of gold or silver sashes, and the use of tight, belted, and narrow-sleeved tops, in contrast to the loose Muslim clothing (1973, p. 331). Nurettin Sevin agrees in his book *Onüç Asırlık Türk Kıyafet Tarihine Bir Bakış* (1990) that the conversion to Islam did not result in a significant change in Turkish fashion. Instead, Turkish clothing continued to develop in line with local tastes. During the Seljuk period, clothing became more ornate with the use of valuable stones and golden threads for embroidery. Additionally, silk and brocade fabrics with elaborate patterns became more prevalent and were also used to create trousers that complemented shirts or robes (Sevin, 1990, p. 26-36).

Sabahattin Türkoğlu confirms that the Turkish traditional clothing reflects the Central Asian heritage of the people and has continued for centuries without major changes (Türkoğlu, 2002, p. 142). Scarce intensifies the fact that the dress tradition in the territories through which the Turks passed on their way to Anatolia was based on close-fitting garments worn in varying combinations of layers. This tradition underwent some changes in fashion over time but the close-fitting, open front and

layered garments that had characterized traditional Turkish clothing for generations persisted through the Ottoman period (Scarce, 2003, 33-35-36). Ayhan points out that clothes that were open at the front and worn in layers allowed them to dress and undress easily according to weather conditions, especially when on horseback (2021, p. 37). Koç and Koca explain that the practice of dressing in layers was a significant characteristic of Turkish clothing, representing its richness and diversity. This dressing style may have originated as a necessity to keep warm in cold conditions rather than wearing thicker clothing. However, dressing in layers eventually became a fashionable element of style (2011, p. 11). Ayhan (2021) suggests that traditional Turkish clothing is characterized by multi-layered, overlapping styles of clothing, loose-fitting trousers, jackets, caftans, vests, open-front tops, and dangling cuff forms.

Some key items of Ottoman clothing included the caftan, a long, flowing robe-like garment often made from luxurious materials such as silk and worn by both men and women. The *uçetek entari* was also commonly worn, typically made from silk and featuring sophisticated patterns and embroidery. Shalvar was another important item of clothing, often made from loose-fitting fabric and paired with a matching *uçetek* (Ertürk, 2018, p. 61 and Günay, 1986, p. 7-12).

Two influential books on the Anatolian clothing culture are Sabahattin Türkoğlu's *Anadolu'da Giyim Kuşam* (2002) and Attila Erden's *Anatolian Garment Culture* (1998). Türkoğlu observes the cultures in Anatolia and documents the historical clothing of various civilizations within Anatolian boundaries until the Ottoman era. Likewise, Attila Erden does not mention the clothing of the Ottoman period but sheds light on the traditional attire in various regions of Anatolia during the second half of the twentieth century. Like Neriman Görgünay, Attila Erden undertook field trips, traveled extensively in the different regions of Anatolia, and took photographs of traditional Turkish clothing. The author visited more than five thousand villages for twenty-five years to demonstrate almost all of Anatolia in its original appearance. The study documents and contributes to the visually emphasized infrastructure of Anatolian clothing. The photographs of the clothing were taken by the author and worn by their real owners in the way they appeared in their daily lives and in their natural environments. The traditional clothing of Izmir was mentioned briefly in one of the sections of the book called Garment Culture Environments of Naldöken.

A different approach to Anatolian clothing culture is discussed in the book 'Folk Dress in Europe and Anatolia' edited by Linda Welters (1999). A chapter titled *Traditional Turkish Women's Dress: A Source of Common Understandings for Expected Behaviours* written by Marlene R. Brue focuses both on the common characteristics of traditional Turkish clothing and the hidden meanings as well as the messages of this clothing relative to the age and gender roles of women, such as how the headdress signs the woman's biological readiness to bear children, alerts men to her availability for marriage, and attracts single males for marriage.

Sarı's work on *Türk Tarihinde Kadın* (2016) is devoted to the importance of women in Turkish culture. It also consists of the typology of women's clothing with non-detailed terminological descriptions. *Ege Bölgesi Kadın Kıyafetleri* (1983) focuses on the identification and classification of clothing as belonging to a specific type of clothing design. Sürür describes the characteristics of Aegean women's clothing and accessories in a photographic record. Although it is one of the few books dedicated completely to Aegean clothing culture, many articles, such as *Entari (inner robe) Used in Women's Folk Clothing in the Aegean Region* (2017) and *Comparative Analysis of Old and New in the Context of Design and Manufacturing: An Example of the Aegean Region Women's Clothing* (2017).

The History of Textiles in Turkey, written by the renowned historian Halil Inalcık, focuses on the Aegean fabric trade with the West from the thirteenth to the nineteenth centuries (2011). The book explains the amount of trade with reports and documents. For instance, the discovery of silk brocade made in Seljuk Anatolia indicates the existence of an advanced silk industry in Türkiye in the early thirteenth century. This industry continued to flourish between the fifteenth and seventeenth centuries, and luxury fabrics such as brocade and mohair were exported to many countries, including Europe (Inalcık, 2011, p. 13). The book highlights how the city of Izmir became a textile export center and gives information about the kinds and amounts of fabrics that were exported. Whereas *Atlaslar Atlası* written by the art historian Prof. Dr. Hülya Tezcan contains comprehensive information about the types of traditional fabrics and describes them within their historical context. Another valuable book about fabrics was written by Prof. Dr. Zahide Imer (2021) based on a traditional *kutnu* fabric which is extensively analyzed in terms of its technical specifications and characteristics.

Current literature related to the Ottoman clothing of women primarily discusses the general characteristics of the women's traditional dress ensemble and the transformation in style.

Certain sources provide detailed information about each item of clothing. These articles specifically focus on describing the various components of traditional garments. They offer in-depth descriptions of the distinct pieces that make up this traditional attire, which include three layers of clothing, creating a complete outfit. The first layer consists of a shirt (*göynek*) and a shalvar, followed by outer clothing such as a three-skirt robe (*uçetek entari)* and a short jacket (*cepken*) placed on top of the dress. Additional outerwear, such as a baggy, full-body vestment known as a *ferace*, and a heavier silk caftan worn over the dress, were also worn (Koç and Koca, 2011, p. 11).

The traditional shirt worn by both men and women as the first top layer is called the *gömlek* or *göynek*. This shirt was made of natural fibers like cotton, linen, or silk, and was often worn directly against the skin. The name *gömlek* is derived from the Turkish word 'Gön' which means skin, highlighting the shirt's intimate connection with the body (Koca and Vural, 2013, p. 2). Koca and Vural clarify that the handmade loom played a crucial role in the design of the shirt, with the narrow size of the loom affecting the pattern of the fabric. The shirts were prepared without a neck opening and could be opened and decorated according to the wearer's preferences. Interestingly, the shirt could also be worn upside down, with the hem becoming the waistband and the sleeves covering the legs, for use as underwear (2013, p. 6). Lale Görünür points out that from the sixteenth century onwards, chemises were as long as the ankles until the end of the eighteenth century. It started to shorten in the nineteenth century (2005, p. 353). As there was a notable scarcity of authentic shirts available, it was decided to omit them from the thesis. Despite the potentially valuable insights that may have been gleaned from studying traditional shirts, it was deemed necessary to exclude them to maintain the integrity and validity of the research.

Some articles and proceedings specifically focus on shalvar in different regions. According to an article titled *'Geleneksel Konya Giyiminde Şalvar ve İşlikler'* (Kılınç ve Yıldıran, 2008, p. 19), Turkish women continue to wear shalvar as it is an essential

part of their attire, and shalvars are made from a variety of fabrics, with different types of skirt-like shalvars being worn in Konya. Koca and Baran (2018) have explored the reasons why women prefer to wear shalvar and the functionality it provides in the Central Anatolia Region. Another article written by the same authors categorized shalvars into three groups, namely baggy, low-crotch, and high-crotch shalvars from the Eskisehir region (2014). The authors aim to shed light on why shalvar remains an integral part of traditional clothing and how it has adapted to meet changing fashion trends over time.

The *entari* and the *uçetek entari* are garments worn as a second layer on top of a shirt and shalvar. According to Lale Görünür's Ph.D. thesis (2005) on Ottoman *Entari*, this robe was the principal component of Ottoman clothing and has its origins in Central Asian traditions. Over time, Ottoman *entari* became prevalent in regions such as Egypt, Syria, and the Balkans. The book *Women's Costume of the Late Ottoman Era* by Dr. Lale Görünür (2010) explains the history and characteristics of Turkish traditional clothing from the Sadberk Hanım Museum collection. Although it is a valuable source, there are some differences in style, cut, embroidery, and fabrics when they are compared to those worn by women in Izmir, as they were used by the members of the affluent urban class in Istanbul. Apart from these literary sources, informal accounts such as Ottoman court ladies' memoirs from the late nineteenth and early twentieth centuries provide valuable information about the details of clothes worn in Istanbul. 'The Imperial Harem of the Sultans: Daily Life at the Çırağan Palace During the 19th Century' by Leyla Saz is an exceptional book as it is based on the actual experiences and memoirs of a woman who lived at the palace during the reign of Sultan Abdülmecid. Since the visual examples of women's clothing living in the palace are lacking, this book provides a great deal of information about the clothing of the women of the court and explains how they were dressed.

Turkoğlu (2002) and Süslü (2007) both mention the short jacket, known as 'cekrek', worn by Turkish women (on top of *uçetek*) during the Seljuk period. The *cepken* has been examined in some articles and books about traditional clothing in specific regions or cities. Sultan Sökmen mentions in her article that *cepken* is also referred to as 'salta', which is written instead of *cepken* in the Bitlis Ethnography Museum inventory. Similarly, Günay also describes *cepken* using the term 'salta', which suggests that

different regions used different words for the same clothing garment. Another term used to refer to *cepken* is 'sarka', indicating another regional variation. *Cepken* was also worn by janissaries during the Ottoman era, as noted by Yıldız. This suggests that *cepken* gained popularity and became widespread over time among different classes of society.

The short jacket has survived till today and is still worn in some villages on special occasions. The comparison of different terms used for *cepken* in various regions highlights the diversity in cultures and traditions within Türkiye. It is also interesting to note the different social classes that wore the garment, ranging from women during the Seljuk period to janissaries during the Ottoman era. In conclusion, while *cepken* may not be extensively researched compared to other traditional garments, it remains a significant clothing item that has been passed down over generations. The use of different terms for the same garment emphasizes the rich cultural diversity within Türkiye, while the varying social classes that wore *cepken* illustrate its functionality and practicality. Except for a few articles, *uçetek entari*, *cepken*, and shalvar exclusively have not been researched, and there is a lack of written sources.

The use of geometric cuts in clothing is prominent in Turkish clothing culture (Şahin, 2016, p. 383). Şahin explains that the geometric cut is a fine mathematical intelligence that efficiently utilizes fabric. The cut is made according to the width of the fabric. The basic parts of the clothing and the additions are all cut geometrically. The front, back, and sleeves of the clothing are made out of rectangles. To provide freedom of movement and comfort, gussets (*kuş*) and godets (*peş*) are added to the garment. Godets and gussets are important elements in the formation of Turkish traditional clothing (Şahin, 2016, p. 383-384). Art historian Dr. Nancy Micklewright's Ph.D. dissertation, titled 'Women's Dress in 19th Century Istanbul: Mirror of a Changing Society' (1986), examines the construction techniques of traditional Turkish clothing and analyzes the clothing worn during the late Ottoman era in detail. Micklewright states that the sleeve part of the garment was formed by a large rectangular piece of fabric and a small gusset. Micklewright explains godets as long, triangular pieces at each side of the skirt (p. 191). A godet is a triangular-shaped piece inset between two pieces of fabric or into a slit in a piece of fabric to add volume to the hem of the garment. Godets were placed on both sides of the shirt or skirt, as a result, the body

was widened. A gusset is a triangle or diamond-shaped piece inset between two or more seams to add room to the seam, especially in a sleeve (Koç and Vural, 2013, p. 8). Nilay Ertürk (2018, p. 13) cites Görgünay's book (2008, p. 75) that describes the man's shirt using the terms "*kuş (peş)*". However, it should be noted that *kuş* and *peş* are two different pieces, and in both books, they have been used as if they imply the same meaning. Gussets and godets were commonly used in Turkish clothing until the early twentieth century. The use of these elements shows the value and importance given to fabrics, as well as the efficient use of the material (Koç and Koca, 2012, p. 159). Micklewright (1986, p. 188) and Scarce (2002, p. 33) both mention that the garments were constructed with a minimum of waste (p. 188).

Museum artifacts and costume collections offer valuable insights into Turkish clothing culture. Certain museums house artifacts and clothing collections, making them significant for Ottoman heritage. The Topkapı Museum, the Metropolitan Museum of Art, the Hermitage Museum, and the Victoria and Albert Museum are notable in this regard. These museum collections provide visual materials that show the richness of Turkish clothing and fabrics. Some museums, like the Sadberk Hanım Museum and the Museum of Turkish and Islamic Arts, are useful in terms of their costume collections. The Smithsonian National Museum of Asian Art, the Louvre Museum, and the Pera Museum feature valuable artifacts demonstrating Ottoman garments. These collections have been examined and compared to the costume collection at the Izmir Ethnography Museum to identify similarities and differences.

In summary, there are various literary sources and visual materials that offer insights into the clothing culture of Turkish civilizations throughout different periods. These sources are valuable for understanding the overall characteristics of the garments. However, information is scarce regarding the specific details of traditional clothing, such as the cut, construction, pattern, and sewing techniques. The literature review reveals a lack of in-depth sources that delve into the etymology of clothing terms, cutting and pattern features, fabric properties, and yarn counts. This study aims to comprehensively cover all aspects of traditional clothing to create a valuable source for future research.

2.2. Intersection of Clothing, Art, Travel and Izmir

After Istanbul, the capital of the Eastern Roman Empire (Byzantine), was conquered by the Turks, the Ottoman civilization entered into a closer relationship with the cultural centers of Europe. Ottoman art extended to the farthest corners of Europe for instance, England and Sweden. In this period, the term "Turk" was a common concept that represented the Eastern Muslim world by the Europeans (Atasoy and Uluç, 2012). The expeditions and trade to Europe had conveyed the cultural assets, aesthetic taste, and art perception of the Turks to the Westerners. Ottoman culture and artistic taste were influential in many areas of the Western world. This situation gave birth to a fashion movement called "*Turquerie*". Turkish garments, fabrics, fabric patterns, and lifestyles were imitated by the Westerners (Figure 1). The interest of Europeans in Eastern culture began in the fifteenth and sixteenth centuries, due to the diplomatic, commercial, and artistic connections that existed between the two regions. Europeans were fascinated by the mysterious stories recounted by traders who brought back goods from the Ottoman, like gems, silk, and carpets, which excited the curiosity of the continent (Özkavruk Adanır and Ileri, 2021, p. 215).

Figure 1. Turkish influence on the European upper class (Turquerie Movement) (left): Jean-Etienne Leotard, an English merchant, with Hélène Glavani, the daughter of the French consul in the Crimea, in Turkish costumes, c. 1740 (Source: Artnet, 2024), (right): William Charles, Queen Victoria, in Turkish dress, 1850 (Source: Royal Collection Trust, 2024).

Turkish designs were distinctive, showing a correspondence with Ottoman miniature paintings and tile designs. Ottoman silks were richly colored and often featured large-scale patterns. Bursa was the most important center for silk and velvet production in the Ottoman Empire in the fifteenth century. From the fifteenth century onward, Ottoman textiles influenced Italian silk fabric designs. The motifs featured stylized flowers, foliage, and vines. A common motif was a group of three circles in an arrangement with wavy lines (Steele, 2005, p. 303). In the sixteenth and seventeenth centuries, many European countries, influenced by the Ottoman Empire, used carnation, tulip, and *Rumi* patterns on their fabrics (Atasoy, 2009, p. 761).

The fascination of Europeans with the Ottoman Empire is evident from numerous travelogues and paintings produced after the sixteenth century which provide informative descriptions and analysis of Ottoman garments. They were intrigued by the colorful clothing, rich fabrics, and unique weaving techniques of the Ottomans (Can and Özkartal, 2013). The Ottomans, who synthesized the East, West, and Seljuk traditions created a unique art of weaving in the sixteenth century; these textiles presently called jacquard fabrics with such complex patterns as polychrome brocade, damask, and metalasse were manufactured (*kemha*, *seraser* and *çatma*) on handlooms of the court. When palace weaving reached its most productive point, the weavings produced by the public to meet their own needs were also very advanced (Tezcan, 2007). The Ottoman court valued textiles as if they were pieces of treasure. The court guided and controlled all areas of art by administering them from a central place. With the Bursa, Edirne, and Istanbul Municipality Code (*İhtisab Kanunameleri*) dated 1502, the rules for all guilds to follow were established. Weaving occupied the greatest part of these regulations. Particularly for silk weavings, the standards like the number of threads and weight of the warp were defined. Gold and silver wire used in weaving had to be manufactured in wire drawing ateliers that were controlled by the state. These controls play an important role in the quality of Turkish textiles (Tezcan, 2007).

The most beautiful Ottoman textiles and the richest in design belong to the sixteenth century when the Empire's economy, wealth, and artistic production were at their peak. The stylized plants and flowers are drawn with boldness and clarity of line that distinguishes them from Persian or Indian designs (Özel, 1999). While Europe was still living in the Middle Ages, it began to recognize and be influenced by the Ottoman

civilization. During the Middle Ages, a simple, long, closed-front dress or tunic and a robe or a cloak for outdoor wear were worn in Europe. As a result of interaction with the Ottomans, the shape, style, and cut of the European clothing has changed. Trousers and jackets for menswear appeared with rich decoration techniques. The simplicity of medieval clothes has come to an end (Görünür, 2005).

European travelers from various countries visited the Ottoman Empire and documented their experiences through accounts, letters, diaries, and travelogues. These valuable sources provide explanations and offer insightful opinions on Ottoman clothing. Notable works studied in this field include: Nicolas de Nicolay (La Nauigationi et Viaggi, fatti nella Turchia, 1580), Lady Mary Wortley Montagu (The Turkish Embassy Letters, 1716-1717), Ignatius Mouradgea D'Ohsson (Tableau General de L'Empire Ottoman 1787-1790), Antoine Laurent Castellan (the World in Miniature; Turkey, 1820), Charles White (Three Years in Constantinople: or, Domestic Manners of the Turks in 1844), Helmuth von Moltke (Letters on Conditions and Events in Turkey in the Years 1835-1839), Julia Sophia Pardoe (The City of Sultan; and Domestic Manners of the Turks in 1836), Emelia Bithynia Hornby (In and Around Stamboul 1858), Lucy Garnett (The Women of Turkey and Their Folklore 1890), Caroline Paine (Tent and Harem, 1859) and Julius R. Von Milingen (Peeps at Many Lands: Turkey, 1911). These texts shed light on the Europeans' fascination with and analysis of Ottoman garments, contributing to our understanding of the cultural exchange between Europe and the Ottoman Empire.

Europeans were captivated by Ottoman clothing and culture; therefore, many costume albums were produced, displaying elaborate garments in detail. Numerous paintings, prints, and engravings that sought to capture the beauty and richness of Ottoman women's clothing were created. These visual representations hold immense value, particularly in the study of traditional Turkish attire for women. Since there are limited surviving examples of women's costumes from before the eighteenth century in museum collections (excluding those of the Sultans housed in the Topkapı Museum collection), illustrations become crucial for understanding these garments of earlier eras (Micklewright, 1986, p. 97).

By the seventeenth century single-figure albums began to be popular and women's appearance came into focus (Scarce, 2003, p. 39). While miniature art continued in the Ottoman Empire, albums of clothes gained great importance, which show the clothing features of individual figures or subjects related to daily life. The Album of Ahmet I, which was prepared between 1603 and 1617, shows the people from the palace and the public one by one with depictions of daily life, as well as the clothes of single-figure female depictions, documenting and demonstrating the social life of the period (Figure 2).

Figure 2. Kalender Pasha, Turkish ladies from the I. Ahmed Album, 1603-1618. (left): fol 15a, and (right): fol 16a. Topkapı Palace (Source: Nurhan Atasoy Archive, 2023).

The curiosity and fascination with Ottoman culture were evident during the seventeenth century and the popularity of these costume albums reflected Europe's intense interest. Westerners drew the images themselves or employed bazaar artists to capture the clothing and occupations or received the albums as diplomatic gifts made by Ottoman court painters. Koç and Koca (2014, p. 374-378) estimate the presence of over twenty clothing albums from the seventeenth century in European and Turkish libraries and museums.

One of the first costume albums was called the “Peter Mundy Album” and it was completed in 1618 in Istanbul by the painters out of the court (*nakkaşhane*). The album consists of Ottoman clothes worn by various persons (Adıgüzel Toprak, 2013). There are six Turkish women in the album illustrated wearing *entari*, shalvar, shirts, belts, and headdresses (Figure 3).

Figure 3. Turkish women from Peter Mundy Album, 1618, Portrait of a seated woman (left), Portrait of a woman (right) (Source: The British Museum, 2024).

Bazaar painters *(çarşı ressamları)* were professional folk painters who had shops in the bazaar and painted on subjects ordered by customers. The most important distinction between miniature painters and bazaar painters was the subject of women. Women in ankle-length shalvars and long robes with diverse colors and patterns, dancing, playing instruments, and socializing were depicted by the bazaar painters. Although these painters made albums of clothes depicting the clothing culture of the Ottoman Empire mainly for European travelers to satisfy their curiosity about Ottoman life and culture, they also made paintings for the public and the palace (And, 2018, p. 20-77-80-82). Metin And emphasizes that the Diez Album named after Heinrich Friedrich von Diez (1751-1817), which is thought to have been given as a gift to the Prussian ambassador by Sultan Abdulhamit I, is among these albums (2018, 14). Diez

Album, which is in the British Museum, is a significant manuscript for the study of women's costumes. The album contains forty-one paintings of women of the Ottoman Empire (Figure 4).

Figure 4. Turkish women illustrated by bazaar painters. (left): Turkish robe, 17th century, German Archaeology Institute, Istanbul (Source: And, 2018, p. 111); (right): A woman of Kayserie, Diez Albums, c. 1789 (Source: The British Museum, 2024).

The Costume of Turkey was published in 1802 by Octavian Dalvimart and illustrated by a series of engravings with descriptions in English and French. This album involves sixty costumes of men and women from the court and different subjects of the Ottoman Empire. Another book, The World in Miniature; Turkey, being a description of the manners, customs, dresses, and other peculiarities characteristic of the inhabitants of the Turkish Empire was written by Antoine Laurent Castellan and edited by Frederic Shoberl. The book comprises both descriptions and portrayals of Turkish attire.

A manuscript written around the same date is *Zenanname* by Husein Fazıl-i Enderuni dedicated especially to women from various regions, covering forty miniatures

(Micklewright, 1986, p. 105). This is the first banned book during the Ottoman Empire (Figure 5). These illustrations play a significant role in studying the clothing of women during those epochs.

Figure 5. Husein Fazıl-I Enderuni, Zenanname (The Book of Women) Miniatures, 18th century (Source: Istanbul University Library, 2023).

Turkish garments and fabrics were highly prized for their design and quality. Their exquisite palace fabrics were woven using advanced techniques and they were frequently given as gifts to foreign dignitaries and used during ceremonies. These hand-woven textiles had an enormous impact on Europeans (Arslan, Akpınarlı and Ferreira, 2019, pp. 1093). All processes were carried out by hand therefore the production costs were very high.

The Turkish looms were mechanized by the French engineer Joseph-Marie Jacquard in 1786. Jacquard designed punched cards for operating looms instead of the traditional way of weaving luxurious Turkish fabrics on handlooms which required many heddles and apprentices on the scaffolds built on the top and back of the loom to remove the warp wires and to pass the colored threads through them. They would remove the necessary heddle upon the order of the weaver (Heath, 1972). Özel affirms that with the European changeover to high-speed production, the Ottoman markets were filled with European goods. In the eighteenth century, the influence of Europe began to make itself felt in weaving as in every other field of art (Özel, 1999).

Consequently, the quality of Ottoman textiles began to decline, and production was reduced because of economic disruption.

Halil Inalcık points out that the Industrial Revolution occurred in the eighteenth century, providing production in mass quantities by machines in factories rather than crafting by hand. Technical development of the textile industry led to improved quality and higher productivity in European textile manufacturing. Consequently, the invention of new machinery lowered production costs (Inalcık, 2011). European looms started to manufacture numerous textiles for the Ottoman markets. As a result of Western influence, a change is witnessed in textiles from the material to design (Tezcan, 2007). Cotton manufacturing in England, France, Switzerland, Italy, and Germany was established in the eighteenth century which led to the collapse of the textile industry in the East (Inalcık, 2011).

The Ottoman Empire increasingly oriented itself towards Europe between 1718 and 1730, which is called the Tulip Period *(Lale Devri*). The Tulip Period could be analyzed as a booming consumerism and cultural change of the Ottoman Empire on a global scale. Westernization was handled as modernization and clothing which is a symbol of modernity started to change (Quataert, 2000). During this period, a modification in textiles had begun. The influence of Europe began to make itself felt in weaving as in other fields of art. This influence had an effect in two forms, the imitation of European designs and the importation and use of large quantities of European fabrics. European looms manufactured numerous textiles for the Ottoman markets. The characteristics were different than Ottoman fabrics like the drawing of the flowers and the compositional motifs in the main background (Tezcan, 2007). The widespread admiration of Europe increased the demand for Western fabrics and styles (Koç and Koca, 2012).

Clothing was a great obstacle in appearance separating the Ottoman people from the Europeans. With the reform movements, many transformations have been applied in military suits and men's clothing during II Mahmut. Whereas the traditional style of Turkish women's clothing continued unchanged and was preserved until the 1850s (Aysal, 2011). Traditional Turkish cutting techniques and construction of the garment remained identical for centuries while the embroidery techniques and some decoration

features were influenced by the West (Görünür, 2005). The first to follow European fashion in this period were Muslim women belonging to the palace and the upper class. This change first showed itself in accessories (gloves, socks, etc.), and over time, it also affected outerwear (Aysal, 2011). Western embroideries and laces, together with wide gilded or shining trimmings were added to the traditional clothing. Subsequently, diverse construction techniques like dissimilar front and back body pieces, pleats, assorted sleeves, collars, and cuffs were applied to clothing forms. Traditional Turkish clothing was made without taking measurements instead, the fabric was cut to specific measurements to fit many body sizes and to be handed down to the next generations (Koç and Koca, 2012).

Koç and Koca explain that the valuable cloth was pre-cut and sold in one size and constructed by tailors or by the owner. These ready-to-sew fabrics were also bought in rural areas (2012). Penetration of Western dress forms and design elements paved the way for the development of a new and unusual style. Combining Western dress forms with Eastern features gave rise to a new dress model (Koç, 2013). Before traditional clothing disappeared completely and ready-made clothing was accepted, the features of Western-style clothing details such as the round armholes, postiche sleeves, false collars, darts and yokes, and ready-made laces were applied on the traditional clothing. Instead of the open-fronted *entari*s women began to wear full-length widened *entaris* closed at the front, known as bindalli, and frequently ready-made. However, these *entaris* should not be regarded as European-style clothing. Koç and Koca emphasize that,

> "*The style of attaching the sleeves, the lavish production, the use of lace and other decoration brought in from Europe, the tailcoats and the availability of modern, industrially produced fabrics all separated them from the traditional entari, but it would be inaccurate to claim that they fully reflected Western fashion" (*Koç and Koca, 2011).

These hybrid clothes combined European sewing and pattern techniques with traditional methods. By the twentieth century, European fashion became dominant and spread throughout the country (Görünür, 2005). Historically, in nineteenth-century Europe, it was possible to talk about 'fashionable society'. When in the twentieth-

century consumption of fashionable clothing became a mass phenomenon in the most developed countries, fashion became an institution for launching innovation (Skov, 2008). Primarily, the upper-class Turks have to a great extent adopted European clothing. It was seen that a certain group of people with good economic status obtained these clothes by going to Europe or by their relatives living there (Rolleston, 1856). During this period, shalvar and *entari* combination disappeared and two-piece outfits with long skirts and jackets were adopted instead. Western fashion in women's clothing spread rapidly from cities to rural areas.

From the eighteenth century on, and increasingly during the nineteenth century, Izmir, also known as Smyrna in ancient times, which has a rich history and cultural heritage, enchanted many visitors who flocked to the city. One of the key figures associated with the city is the well-known Ionian poet Homer, who is believed to be born in Izmir which hosted the most important port, trading cloth within its boundaries during the Ionian and Roman periods. The travelers were impressed by being in Homer's homeland.

> "*If these waters heard the first screams of Homer, I delight in hearing them softly murmur amongst the roots of the trees*" (Lamartine, 1839, p. 144).

> "*The old brown castle on the brow of the hill, the ancient amphitheater, the river Melas, by which Homer is said to have written his poems*" (Hamlin, 1856, p. 133).

The earliest recorded history of Izmir dates back to the third millennium B.C. and is akin to that of the First and Second Cities of Troy (Cook, 1959). During the reign of the Roman emperor Diocletian (AD 284-305), the price of varieties of fabric used for tunics, cloaks, and underwear was recorded, and the merchants carried Laodicean fabric to distant countries in the Mediterranean. Izmir was one of the main ports where Laodicean fabric was exported (Inalcık, 2011). Over the centuries, many civilizations settled and traded within Izmir boundaries, which comprise significant fabric trade districts such as Tire, Ödemiş, Bergama, Seljuk, and Menemen.

Around 1300, after Western Anatolia was conquered by Turkish principalities, fabrics and carpets were exported to Europe from Seljuk, near Ephesus. As Halil Inalcık (2011) points out, silk, cotton, and cotton-silk blended fabrics were extensively used for clothing by both the court and the public. In the fifteenth and sixteenth centuries, the cotton industry expanded in every area where cotton was grown in Anatolia including Izmir province, and the Ottomans joined in the huge cotton export trade with West Anatolian cotton sent from Izmir. Fine cotton thread from Tire dominated the imperial market; Menemen became well known in the 1500s as a special cotton cloth used for linings and coverings; Bergama was known for sailcloth produced for the navy; and Ödemiş (Birgi) was renowned for its silk weaving and a kind of crepe fabric called *bürümcük* (Değerli, 2013, p. 54). The most important center for the production and export of coarse blue and white cotton cloth to Europe, in particular to the French port of Marseilles, was Izmir. This cloth is known as 'blue jeans' (Inalcık, 2011, p. 114). Inalcık suggests that an entire range of goods available in the Ottoman Empire and distant countries could be found in Izmir. The cotton produced in the Izmir area was exported in great quantities from the cosmopolitan trading port of Izmir. Major fabrics exported from Izmir were cotton, cotton yarn, angora wool yarn, angora wool, and silk (Inalcık, 2011, p. 129). Much of the silk exported from Smyrna was brought from Bursa and other places, but much was manufactured in Smyrna itself (Rolleston, 1856).

In the eighteenth century, Izmir became the most important trade port of the Ottoman Empire in terms of its foreign commerce. Consequently, a regular line of postal steamships that traveled directly between Marseille and Izmir was established (Maeso and Lesvigne, 2013). In addition to maritime trade, Izmir was connected by camel roads with all the principal towns of the whole continent. Due to its geographical condition, Smyrna was an important center for exportation (Rolleston, 1856). By the second half of the eighteenth century, the Aleppo market slowed down instead Izmir's importance was on the rise. Over time, Izmir has evolved into a cosmopolitan hub of commerce and trade.

Its location on the Aegean coast made it an ideal port, attracting European visitors. Many representations and documents were created by European travelers of the eighteenth and nineteenth centuries. The travelers shared the feeling that they were in

a city that had always been a crossroad for many people and civilizations. Montesquieu emphasized that Izmir was seen as a rich and powerful city (Maeso and Lesvigne, 2013). The houses in Izmir are ranged like the seats in amphitheaters along the sides of the semicircular line of hills (Rolleston, 1856). A traveler, Choiseul-Gouffier, affirmed that Izmir was a blend of Oriental and European and stated that Izmir was like Marseille on the coast of Asia Minor and a great and elegant trading post where European consuls and merchants live their lives as they would be in Paris or London (Choiseul-Gouffier, 1842). Lamartine affirms that,

> "*Smyrna is not what we expect to see an oriental city; it is Marseilles on the coast of Asia Minor*" (1839, p. 144).

Lucy Garnett stated that ladies from Smyrna with dark and almond shaped eyes have a reputation for beauty as the Armenian ladies (1890, p. 208-209). Charles Fellow stressed that,

> "*Whole of the Greek Islands which I have passed since leaving Syra appeared barren and uncultivated, with scarcely a tree to be seen. As we drew near the coast of Asia Minor, the Bay of Smyrna came in sight, bounded by mountains and woods, all green, rich, and beautiful"* (1838, p. 1).

After several earthquakes and fires, Izmir always managed to recover since its inhabitants considered it worthy of being rebuilt and re-established. In the second half of the nineteenth century, Izmir witnessed major changes such as the construction of the harbor, the opening of the first two rail lines from Izmir to Aydın and Turgutlu, and the commencement of steamship which changed the city tremendously into the modern era (Maeso and Lesvigne, 2013, p. 113-130). In 1850, the provincial governor of Aydın was officially transferred to Izmir which became the regional capital of the province. The major local market for cloth was still controlled by local weavers. Indian and English goods sold in Izmir had not yet taken over the extensive domestic market (Inalcık, 2011, p. 128). The rail line connecting Izmir and Aydın made several agricultural projects possible. The Asia Minor Cotton Company established in Izmir in 1856, intended to expand cotton production in Asia Minor and had great success. Cotton production developed more quickly in regions where the railway was located

(Maeso and Lesvigne, 2013, p. 113) The first factory to be built as a private enterprise was set up in Izmir in 1885 and later developed into the company called The Orient Industrial Company (Şark Sanayi Kumpası TAŞ) (Inalcık, 2011, p. 139).

Izmir, one of the Levantine ports, was a city that specialized in commerce with foreign countries and had become a popular destination for foreign visitors, travelers, and painters. The various paintings and accounts that the visitors created provide a picture of what life and the clothes worn in Izmir were like.

During the eighteenth and nineteenth centuries, various painters had the opportunity to capture the colorful and elegant style of women's clothing in Izmir (Figure 6). Some of the predominant painters who depicted the design of the women's clothing during this period were Jean-Etienne Liotard (1702-1789), Antoine de Favray (1706-1798), Alexandre-Gabriel Decamps (1803-1860), Adolphe Goupil (1806-1893), Frederic Auguste Antoine Goupil (1817- 1878), Charles Gleyre (1818- 1874), Ovide Curtovich (1855-1930) and Edouard Francois Zier (1856-1924).

Figure 6. Women from Izmir. (left): Charles Gleyre, a Turkish girl, 1840 (Source: Arthive, 2024); (right) Frederic Auguste Antoine Goupil, Costume Levantine modern; Costume Smyrniote ancient, 1843 (Source: NYPL Digital Collections, 2024).

Ovide Curtovich who was born in Izmir was known for his oil paintings depicting ordinary women dressed in ordinary life while Antoine de Favray concentrated on portraying the attire of the affluent Izmir women. Jean-Etienne Liotard's paintings, on the other hand, depicted daily scenes of women using pastel colors and chalk along with oil paint. For instance, Charles Gleyre visited Izmir in 1834 and painted a series of portraits of women (Maeso and Lesvigne, 2013). Some of the travelers who visited Izmir and wrote about the city in the nineteenth century are Henrietta Hamlin, Eliza Hamilton, Marian Postans Young, Henrietta Le Mesurier, Emelene Abbey Dunn, Lucy Garnett, Charles Fellows, Alphonse De Lamartine. Henrietta Hamlin visited Izmir for two weeks and explained places to visit in Izmir, some writers, such as Lucy Garnett, mentioned traditional Turkish clothing design and fabrics while others, such as Henrietta Hamlin, do not indicate clothing.

Most of the paintings in the nineteenth century were from Western painters who had traveled to eastern Anatolia (Figure 6). In these paintings, the women's figures and clothes are limited but clear and descriptive. They precisely presented the shape, layers, color, embroidery, and fabric of the Izmir traditional clothing. The painters recorded what they saw and what they felt, making people feel as if they were there in the scene (Maeso and Lesvigne, 2013). These paintings provide valuable data for the study of clothing history in Izmir.

CHAPTER 3: RESEARCH METHODOLOGY

3.1. Research Sources for the Study

The study of clothing in museums is one of the leading methodologies of fashion studies and has a historical nature (Riello, 2011). Turkish women's clothing belonging to the nineteenth and early twentieth centuries was examined under the clothing items *uçetek, cepken,* and shalvar. Ethnographic museums in Izmir were identified for the research on the selected topic. Izmir houses two ethnography museums dedicated completely to ethnographic artifacts: the Izmir Ethnography Museum, which is located in the city center of Konak, and the Ege University Museum of Ethnography, which is located in the Bornova district. Ethnographic artifacts can be found in the other museums in various administrative districts of Izmir, which are the Ödemiş Urban Archives and Museum, Ödemiş Museum of Ethnography and Archeology, the Bergama Museum of Archeology and Ethnography, Selçuk Ephesus Museum, Tire Museum, and the Tire City Museum. Three museums were determined according to the number and content of the artifacts in the museums.

The research was conducted at the Izmir Ethnography Museum, the Ege University Museum of Ethnography, and the Ödemiş Municipality Urban Archives Museum between 2018 and 2023. The research data was obtained through studying at museums with special permission from the Ministry of Tourism and Culture and/or Museum Directors.

The first ethnography museum in Izmir was opened in 1978 on the ground floor of the Izmir Atatürk and Ethnography Museum. In 1983, Aegean Travel Agencies Association officials requested the Prime Minister establish a Turkish Handicrafts and Ethnography Museum for the province of Izmir. Three months later, the former Health Directorate building in Izmir was accepted to become an ethnography museum (Balaban, 1983). Between 1985 and 1987, the Health Directorate stone building was restored and put into service until 2019. The space used for the research is located on the bottom floor of the archaeological museum, which shares the same garden as this building. To conduct the study, the museum provided a room that the author prepared by bringing black curtains, a dummy, and other necessary tools. The room was cleaned

and arranged to create a suitable environment for the study (Figure 7). The ethnography museum was closed to the public and under renovation during the study. Then, the museum was closed to research in 2020 due to COVID-19.

Figure 7. Study at the Izmir Ethnography Museum.

The museum was reopened in 2023 in the Izmir Culture and Arts Factory. It was the production center of the historical Alsancak Tekel Factory. The Izmir Ethnography Museum displays and stores traditional clothes from the nineteenth to the mid-twentieth centuries and contains the largest number of pieces of traditional clothing in

the Izmir district. A total of ninety-four items of clothing in the storehouse of the Izmir Ethnography Museum were examined and photographed. However, thirty-eight items of clothing were chosen as appropriate for the study. The research at this museum started in October 2019 and continued until March 2020. Since it is the oldest among the museums, the inventory information was insufficient, and there were no proper photographs of the clothes. The presence of the study and the suitable environment motivated the museum workers to take photos of the traditional clothing for the museum inventory.

The Ege University Museum of Ethnography (EUME) was established in 2010 in the Bornova district to preserve and archive cultural values and to display folk costumes with ethnographic features. The museum building, called *Sirkehane*, was built between the late nineteenth and early twentieth centuries. In 1990, the building was transferred to Ege University and opened as a result of the renovation completed in 2010. The study in the museum started in March 2020 but stopped due to the COVID-19 epidemic and resumed in November 2021. As the museum's storeroom was not available for inspection, only the works on display could be examined. Since the artifacts in the exhibition could not be moved or relocated, the photographs of the garments could not be taken in the same detail as in the Izmir Ethnography Museum. Some of the fabric properties and measurements of the garments behind the glass showcase could not be determined. However, the patterns and cutting techniques could be observed. A total of six garments, *uçetek, cepkens,* and shalvars belonging to the Izmir region were photographed and examined. The inventory forms, which were more organized and properly archived than in other museums, were documented.

Unlike the other two museums, Ödemiş Municipality Urban Archives and Museum (ÖYKAM) is located about a hundred kilometers away from Izmir. Ödemiş is a very historical borough of Izmir that has a rich cultural and geographical environment. Birgi, the most important village of Odemis, was the capital of Aydınoğlu Principality in the fourteenth century (Topçu, 2018). Evliya Çelebi tells in his Travel Book that silk thread was woven in Birgi in the seventeenth century, and Ödemiş silk weaving continued its importance in the region for many years (Özkavruk Adanir, Kuleli, Dikkaya Goknur, 2013). For centuries, the art of hand weaving has thrived in Ödemiş, dating back to ancient times. This region is renowned for its production of exquisite

silk fabrics woven on traditional looms. In particular, the *bürümcük*, a specific weave style, utilizes silk threads for both the weft and warp. The resulting fabric, woven in a simple plain weave, carries a distinct appearance due to the twisted yarn. However, in contemporary times, cotton warp and spun silk weft are used and produced in very limited quantities (Önlü, 2010, p. 49-50). The museum was opened in 2012 as a city archive and museum to introduce the history and culture of the Ödemiş and Cayster River basins. The research continued between March 2018 and February 2019. Nine clothes in the storeroom were examined, and three of them were chosen as appropriate for the study. The inventory forms of the museum lack photographs of the clothes. The study room provided by the museum resembled a library, equipped with chairs and tables. The available area for research was very limited (Figure 8).

Figure 7. Study at the Ödemiş Municipality Urban Archives and Museum.

All the photographs from the ethnography museums were taken during this research. For the detailed research, the main fabrics, linings, facings, and their yarn count in the warp and weft directions were photographed. The fastenings, surface decorations, embroidery properties, and pattern dimensions were examined in detail, and technical drawings were drawn. Technical drawings with the dimensions of the garments were created using the Smart Draw design application. This research also analyzes the

pattern-making techniques of clothes, along with their zero-waste and multifunctional design approach.

3.2. Research Methodology

The research involved in this inquiry is both empirical and historical. The qualitative research approach is deemed the most appropriate for the study, where observation and visual data analysis form an important part of the research material. To examine in depth the design of traditional clothing, three ethnographic museums were selected. The studies of individual ethnography museums together present the tendency towards women's clothing in the late Ottoman era. The triangulation method was adapted along with descriptive, qualitative, and historical approaches.

Two interviewees were selected according to their professions and knowledge about traditional clothing. In qualitative research, sampling is purposeful rather than random (Moser and Korstjens, 2018). The first interview was conducted with Şükran Tümer, Ege University Emel Akın Vocational School lecturer, who contributed to the establishment of the Ege University Ethnography Museum. Secondly, the well-known ethnographer and collector Sabiha Tansuğ, who significantly contributed to the preservation as well as the conveyance of Turkish clothing culture, was interviewed.

3.3. Data Collection

The methodology employed in this thesis involved the collection and analysis of qualitative data related to clothing. Qualitative research subjects encompass various aspects, including textile artifacts, fashion trends of specific periods, and even the pattern industry (Riello, 2011). To address the research questions, a comprehensive range of relevant sources about historical clothing and fashion from the nineteenth and twentieth centuries were examined.

Data collection for this study primarily involved the use of interviews and observation techniques. Primary data was collected through two semi-structured, in-depth interviews. The costumes under investigation were precisely studied to gain insights into their construction techniques, fabrics, and surface decorations. Additionally, a wide array of academic publications and books were extensively utilized as sources to augment the study's findings.

By employing this multifaceted approach, the study sought to provide a comprehensive understanding of the historical context and significance of clothing, contributing to the body of knowledge in this field. More information regarding the fabrics was collected through emails with renowned authors and fabric producers.

To gather primary data related to costume observation, three ethnography museums located in three districts were selected for this study. The clothes were thoroughly examined and analyzed, with the findings being documented both in written form and visually. During the research process, exact measurements were taken, and information forms containing technical drawings of the garments were prepared.

To delve deeper into the patterns, dimensions, and cutting techniques used in the clothing, an in-depth analysis was conducted. To understand the fabric cutting methods employed, a similar fabric was created using matching colors and replicated using color pens to mimic the original textile. By replicating the cutting techniques used on the real samples, smaller clothing samples were produced. The construction of the clothing was determined by first creating detailed technical drawings and then analyzing the dimensions of the real fabric and how it was cut. This allowed for a comprehensive understanding of the garment's construction process.

By employing these methodologies, this study aimed to collect valuable data about Turkish costume design.

3.4. Triangulation Method

Triangulation is a research method that involves using multiple sources, methods, or approaches to investigate a research question. It aims to enhance the credibility and reliability of research findings by using various perspectives, data sources, and methods to validate or corroborate the results obtained (Patton, 2002, p. 93-247). The evidence from multiple cases is often considered more compelling, and the overall study is therefore regarded as being more robust (Yin, 2009). According to Veronica Thurmond (2001, p. 253), triangulation is a research method that involves using multiple sources of data, investigators, methodological approaches, and theoretical perspectives to enhance the validity and reliability of research findings. The concept derives its metaphor from construction, surveying, and navigation at sea, wherein two known points are used to locate an unknown third point by forming a triangle. Thurmond adds that in the context of research, triangulation aims to strengthen the

overall study design and increase the researcher's ability to interpret the results. It refers to the verification of research findings from more than one source (Hackley, 2004, p. 66).

In the study of traditional clothing examined in ethnography museums, the triangulation method was applied by using various sources and approaches. Data was collected from multiple ethnography museums located in separate districts, so the data was gathered from diverse sources. The primary data was collected by directly observing and documenting the costumes through photography. Therefore, the analysis could be supported by tangible evidence. Both foreign and Turkish sources, such as paintings, diaries, and artifacts, were examined. By considering these diverse sources, insights into the historical, cultural, and social contexts of the costumes were enhanced. Qualitative analysis was used, which involves examining textual or visual data to uncover the features, patterns, and meanings. Triangulation ensures that multiple sources and methods are integrated to provide a comprehensive understanding of the research topic. By combining the observations, analysis of original clothes, and qualitative analysis, the findings were cross-validated. The application of the triangulation method in the research enabled the gathering of diverse data, the analysis of multiple perspectives, and the integration of findings from various sources.

3.5. Semi-structured, in-depth interviews

An open-ended interview also known as an in-depth interview describes the type of data collection that commonly takes place in qualitative research (Coombes, et al., 2009). During an in-depth interview, it is possible to ask interviewees about the facts as well as their personal opinions (Yin, 2009). In-depth interviewing is often a very appropriate method to use in qualitative research (Gubrium and Holstein, 2001, p. 490). Hackley suggests that conducting research interviews can be useful, whatever kind of research design is used. In more theoretically informed research projects, the in-depth interview becomes more important (Hackley, 2004). In some areas, you have to collect primary data from people, even if your research is not directly about them. They may provide useful information (Booth, Colomb, and Williams, 2008, p. 69). Before conducting semi-structural interviews, interview guidelines and questions that cover important topics are prepared to remind areas of investigation. The questions

from the interviews are presented in Appendix A. The questions were not asked in order since the flow of the conversation and the expertise of the interviewees determined the order of the queries. Hackley suggests that the most relaxed interviewees give researchers the best-quality data (Hackley, 2004). Permission for the audio recording of the interview was obtained beforehand. The interview questions were prepared using understandable, everyday language.

For the study, two semi-structured research interviews have been conducted with experts in this field. The first interviewer, Ege University Emel Akın Vocational School lecturer Şükran Tümer, who contributed to the establishment of the Aegean Ethnography Museum, asked to be interviewed by phone due to the COVID-19 pandemic in March 2020. Coombes, et al., indicate that in the future, it seems likely that more in-depth interviewing will be carried out by video conferencing, email, or phone (2009). Telephone interviewing is an efficient way of gathering data and reducing costs (Gubrium and Holstein, 2001, p. 490). The interview lasted 46 minutes. During the interview, various aspects of traditional clothing were discussed, including characteristic features of traditional attire, the technical properties of the narrow-width fabric, its usage, and embroidery. The interviewee had expertise in Balkan-Turkish costumes and provided insights into the differences and unique characteristics that set them apart from other traditional Turkish clothing. Although she could not physically see the clothes being studied, her experience working at the establishment of the Ege University Ethnography Museum gave her a good understanding of the subject matter.

Secondly, the well-known ethnographer and collector Sabiha Tansuğ, who significantly contributed to the preservation as well as the conveyance of Turkish clothing culture, was interviewed in January 2022, which lasted 65 minutes. The interview with Sabiha Tansuğ took place in her residence in Narlıdere, where she was shown photographs of clothes from ethnography museums and offered her insights. She highlighted the multifunctionality of traditional Turkish clothing and its diverse uses for various occasions. The interview also delved into the technical properties of handlooms, the efficient use of fabric, and the significance and symbolism of the motifs of traditional attire. Tansuğ mentioned the unique aspect of stitched clothing among early Turks, contrasting with the wrapped or draped clothing prevalent in other

ancient civilizations. She also pointed out the influence of European styles and the evolution of traditional dress.

Sabiha Tansuğ is the first civilian whose portrait, in which she wears a traditional headdress, was printed on a Turkish coin, '50 Kuruş'. The coins were used between 1971 and 1977. Sabiha Tansuğ gave me as a present one of those coins featuring her portrait after the interview (Figure 9).

The interviews were highly beneficial and supportive, as each expert brought a different perspective, resulting in a comprehensive gathering of information containing various dimensions.

Figure 8. Photo taken during the interview with Sabiha Tansuğ, January 8, 2022.

CHAPTER 4: TRADITIONAL TURKISH WOMEN'S CLOTHING IN IZMIR

4.1. Uçetek Entari

The *uçetek entari*, *üç etek* robe, or three-skirt robe was the most widely recognized and distinctive piece of traditional Turkish clothing passed down from its Eurasian cultural roots. The lifestyles and climatic conditions of the tribes dealing with horse and animal husbandry led to the invention of clothes suitable for these conditions (Görgünay, 2008, p. 17). The Turks, who lived in Central Asia went from hunting to taming animals in ancient times and were one of the first tribes to ride horses. The typical clothing for both men and women consisted of trousers, shirts, *entari*s, coats, and boots that the cavalry could wear in the most comfortable way (Kafesoğlu, 1997, p. 319). Clothes that are open at the front, especially when on horseback, allow them to dress and undress easily according to weather conditions (Ayhan, 2021, p. 37). Turkologist Kazım Mirşan clarifies that both Turkish men and women wore similar clothes; the gender distinction in Turkish clothing was not very clear (Ayhan 2021, p. 26). Turkish women used to wear similar clothes to men as they participated in wars with their husbands (Görgünay 2008, p. 38). The thirteenth-century book of Dede Korkut which is the most famous of the epic stories of Oghuz Turks, emphasizes that Turkish women ride horses, use swords, and fight well (Sarı, 2018, p. 58). Clothing worn by women tended to be more intensely decorated and featured fabrics of brighter colors than those worn by men. Differences in gender, wealth, or status were determined by the accessories and headdresses (Ayhan, 2021, p. 27).

From its early period in Central Asia until the beginning of the twentieth century, the main elements of Turkish clothing shared common characteristics. Most of the traditional ensembles worn by women are composed of many parts layered together to form a complete whole. Overlapping clothes is a characteristic found in historical representations of both Turkish folk dress and Ottoman court dress (Welters, 1999, p. 39). Garments were not worn randomly on top of each other, but they were designed and arranged according to a certain order with both functional and aesthetic understanding (Ayhan, 2021, Typical attire in the Ottoman Empire consisted of a

chemise (*gömlek*), full trousers (shalvar), a long robe (*entari*), a waist-sash (*kuşak*), a waistcoat, and boots. Outer garments like a cape, called *çarşaf* or *ferace* were used to conceal the whole body when going outdoors, resembling on the whole a riding dress (Ingham and Lindisfarne-Tapper, 1998, p. 152). Lady Mary Montagu, who was the wife of the British ambassador to the Ottoman Empire wrote a detailed description of the traditional Turkish clothing prepared for her. She wore a pair of ankle-length shalvar, a silk-embroidered shirt, a *uçetek entari*, and a fitted caftan.

> *"The antery is a waistcoat made close to the shape, of white and gold damask, with very long sleeves falling back and fringed with deep gold fringe and should have diamond or pearl buttons. My caftan, of the same stuff with my drawers, is a robe exactly fitted to my shape and reaching to my feet, with very long strait falling sleeves."* (Montagu, 2013, p. 113).

Julia Pardoe, author of the book "City of Sultan; and Domestic Manners of the Turks in 1836," visited Istanbul with her father. She describes the outfits of the Turkish girls stating,

> *"Her large pink trowsers completely concealing her naked feet, and her long bine antery richly trimmed with yellow floss-silk fringe, lying upon the carpet*." (Pardoe, 1837, p. 114).

> *"Another, perhaps a year younger, had her jacket of crimson merino doubled with sable, and her little Symrniote fez worked with seed pearls; her antery was yellow, her trawsers blue, and her chemisette of pale amber-coloured gauze."* (Pardoe, 1837, p. 261).

It is observed by the folklorist and traveler Lucy Garnett that the Ottoman women's clothing consists of:

> "*The intarie—a long gown of striped cotton, fitting tightly to the figure; the shalvar—full trousers of raspberry-coloured silk, drawn in at the ankles*." (Garnett, 1890, p. 212).

In their descriptions, what is referred to as the "antery" or "intarie" is the Arabized version (*antari*) of the original Turkish term *entari*. It is a piece of long, plain, and

unadorned women's clothing, though it was also worn by men in the past (Koçu, 2015, p. 108). The use of the word *entari* goes back to the sixteenth century, but it does not exist in the first comprehensive dictionary of Turkic languages (*Divanü Lügat-it-Türk*), written by Kaşgarlı Mahmud in 1074 (Görünür, 2005, p. 356). Instead, the words *kaftan* and *ton* (dress) are found in the *Divanü Lügat-it-Türk* (Kaşgarlı Mahmut, 1985, p. 435-638). Expressions about the caftan such as "he wore the caftan over his shoulders" and "he tied the caftan's belt," can be found. The front skirts of the caftan, called the *sidig*, were also mentioned (Kaşgarlı Mahmut 1985, p. 109-287, 17). According to Reşat Ekrem Koçu (2015), the word "caftan" means an unlined garment worn on top, especially the name of a man's robe (p. 143). Caftan is the name of a garment that is open down the front with a bodice and skirt widening downward. *Entari* and *caftan* are often confused with each other since they are very similar in terms of form (Görünür, 2005, p. 29). Although there are differences today, some of the words for clothing and dressing used by the Turks in Central Asia continue to be used.

The term *don/ton* was used in the Orkhon inscriptions, the oldest known examples of Turkic writings from the eighth century, in the sense of clothing (Ergin, 2011, p. 116). In *Divanü Lügat-it-Türk*, *ton* is encountered many times meaning "garment" and *donanmak* means "to wear" (Kaşgarlı Mahmut, 1985, p. 638). One of the most interesting terms in Kaşgarlı Mahmut's dictionary is *etekliğ ton* which means "the garment with skirts" (p. 152). This eleventh-century entry appears to be the origin of the terms that would later evolve into the *uçetek entari*. The term three-skirt (*uçetek*) comes from the fact that the part of the robe beneath the waist is made in three separate pieces without a back slit (Koçu, 2015).

In this study, the characteristic properties and significance of the *uçetek entari*, which was designed to meet the living conditions of Ottoman women, were examined in detail within its historical context. Long robes with divided skirts were a special and widely used style throughout history (Günay, 1986, p. 12). In Turkish clothing culture, *uçetek entari* was the most preferred clothing element both for special occasions and daily life (Görgünay, 2008, p. 268). Although the overall construction of the *uçetek*

was the same, the fabrics, styles of embellishments, and materials varied depending on the dress code. Art historian Nancy Micklewright defines the *entari* by stating,

> *"The entari was often modified in a number of ways, but its basic form consisted of a long robe, open down the front, with a slightly flared skirt and long, wide sleeves. The sides of the garment were usually open to the knee so the entari was sometimes called uçetek, or three-skirts [two in front and one in back]"* (Micklewright, 1986, p. 190-191)

4.1.1. Uçetek Entari and Its Historical and Archaeological Evidence

Certain techniques for cutting, constructing, and shaping the *uçetek entaris* that were preserved in Ottoman Turkish clothing have their roots in Central Asian sources, according to archaeological, and literary evidence. Important evidence of the clothing tradition of the Turkic people is provided by the burials of Pazyryk in Western Siberia, discovered by the archeologist Sergei Ivanovich Rudenko in 1929, and dated to about the fifth century BC (Scarce, 2003, p. 32). Rudenko (1970) explains that a well-preserved man's shirt that resembled a Scythian shirt was discovered among various garments (Figure 10a). This particular shirt, made of linen and hemp, caught attention due to its construction, consisting of four pieces forming the bodice and four triangular godets (*peş*) which were sewn on the sides, one consisting of two pieces. The right side of the shirt was constructed of a thinner, brighter material than the left side, which was thicker and darker. Rudenko also provides the measurements of the shirt, which are 130 cm in width along the lower hem and 93 cm in width at the shoulder. The long sleeves, measuring 58 cm, tapered at the bottom. The neck opening measured 32 centimeters in width (1970, p. 83-85).

To gain a comprehensive understanding of the shirt's construction, the original high-resolution photo was requested from the Hermitage Museum. By using this detailed image and full-length measurement (109 cm) provided by the museum and referencing Rudenko's book, technical drawings and the pattern of the shirt were designed (Figure 10a). Two widths of fabric were used for constructing a shoulder width of 93 cm, which means that two pieces of fabric with a width of approximately 47 cm were combined. The focus was to understand the patternmaking and cutting techniques used with a narrow fabric width, straight lines, and rectangular and triangular shapes.

Figure 10a. (left): The man's shirt from barrow 2 at Pazyryk, 5th century BC (Source: The Hermitage Museum, 2023); (right): A miniature sample of the shirt.

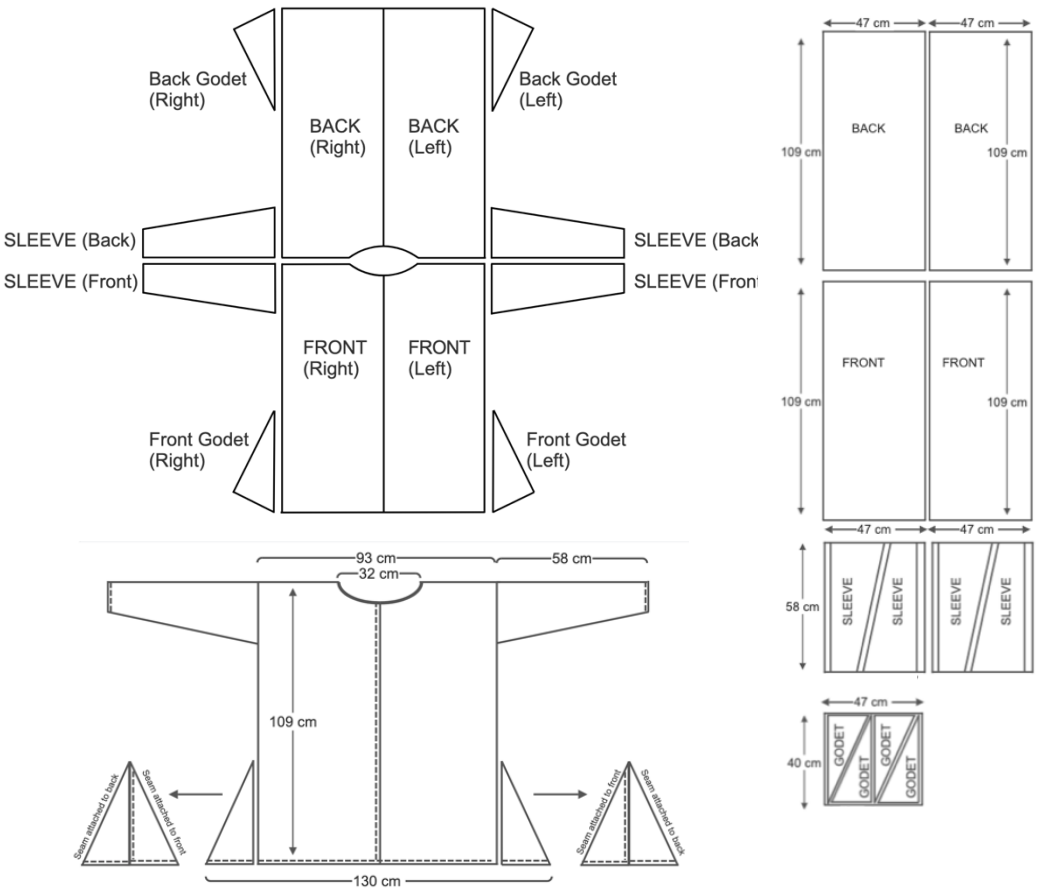

Figure 10b. The technical drawings and the pattern of the Pazyryk shirt.

The sleeves were sewn at right angles, and godets were inserted at the sides, similar to the *uçetek entaris*. Scarce states that these surviving clothes from Pazyryk burials exhibit characteristics seen in many later ensembles worn by Ottoman Turkish women

(2003, p. 33). Turkish clothing was traditionally made by using full fabric widths; therefore, the pattern was designed to avoid any leftover scraps of fabric. A miniature sample on a 1/10 scale was created using linen fabric that served to verify the accuracy and effectiveness of the pattern (Figure 10a).

Further evidence of the *uçetek entari* was uncovered in Noin-Ula Burials dated to the second century BC. A woman's robe of red silk lined with felt and enlarged with godets was excavated (Görgünay, 2008, p. 95). Its ankle length with a slightly flaring skirt and long straight sleeves resembles the outer garment worn by Ottoman women.

As the remains of early Turkic clothing are rare and fragmentary, most evidence is obtained from surviving statues, wall paintings, and panels in sarcophagi (Yatsenko, 2009). For instance, the features of the clothing of the Great Turkic Empire period (Gökturk or Kökturk) have been gleaned mainly from statues of the Bilge Kagan and Kul Tigin memorial complexes in present-day Mongolia. After the Great Hun Empire, they became the second-largest Turkish empire. The long robes portrayed on Köktürk statues are generally as long as the knees and tied by a belt at the waist. The clothing of this period consisted of open-front robes, caftans, trousers, long boots, and belts (Salman, 2010, p. 12). The style of shorter-cut Hun robes at Pazyryk appeared in the Great Turkic Empire period with an increase in length, which essentially prefigured the Ottoman *entaris* centuries later (Salman, 2010, p. 12-14). The materials of the earliest detailed painted depictions, belonging to the Köktürks of the sixth to seventh centuries AD, are of particular significance to the history of Turkish clothing (Yatsenko, 2009).

The continuation of the cut and construction techniques of robes at Pazyryk can be seen in fresco paintings of Uyghurs from the sites of Khocho, Yarkhoto, and Bezeklik (Scarce, 2003, p. 33). These early Turkic paintings provide valuable visual details about the clothes of that era. Scarce enumerates the similarities between Ottoman Turkish women's clothing and the women's clothing in the fresco paintings at Bezeklik. Women of both cultures wore round-necked undergarments with sleeves long enough to turn back over the cuffs of their open-front robes fastened at the center front; all seams of the robe were decorated with cord, so it is clear that the center, back, and front were made of one piece folded over at the shoulders; and the long sleeves

were sewn at right angles (2003, p. 34). Ornamentation is seen to increase in Uyghur garments over time (Salman, 2010, p. 22). In wall paintings from the tenth-century Turfan region, there are depictions of Uyghur female figures wear distinct clothing (Figure 11). One such painting portrays forgiving women who are dressed in a unique ensemble. They wear a short-sleeved caftan that features a slit running almost to the waist, resembling an *uçetek entari*. Underneath the caftan, they wear long-sleeved robes with yellow trimmings adorning the sleeves and collar (Ertürk, 2018, p. 25). The painting reveals that there is no shoulder seam on these garments. Instead, the back and front of the robes appear to be one continuous piece, folded at the shoulder. This particular style of construction gives these outfits a distinctive and elegant appearance that has been sustained for centuries.

Figure 11. Uyghur women, 10th century. (Source: Albert Von Le Coq, 1922, Die Buddhistische Spätantike in Mittelasien V, p. 70).

The *uçetek entaris* continued to be used during the Seljuk period. Stylized figures of men and women on ceramics and wall tiles provide useful information about the clothing culture of the Seljuks (Scarce, 2003, p. 37). One of the most prominent and distinctive garments worn by both Seljuk women and men was the *uçetek entaris*. These particular *entaris* were characterized by their open-front design and featured

slits on the sides (Görgünay, 2008, p. 127) (Figure 12). According to the sources, it is said that during the welcoming ceremony of Seljuk sultan Alaaddin Keykubad I, his official chief taster (*Emir Çaşnigir*) gathered his skirts around his belt. His attire is an *uçetek entari* (Süslü, 2007, p. 147). Özden Süslü has analyzed Seljuk caftans in four sections in her book called *Tasvirlere Göre Anadolu Selçuklu Kıyafeti*, she points out that the garments, which end below the knee or down to the heel and are fastened by bringing the two skirts together at the waist are the typical attire of the Seljuks (2007, p. 147). Nurettin Sevin and Halil Inalcık highlight the luxurious materials and skilled craftsmanship during the Seljuks. The clothing worn in the Great Seljuk Empire consisted of exquisite *uçetek entaris* made from silk and adorned with complicated embroidery, often incorporating threads wrapped in metal (Sevin, 1990, p. 35-36). The *uçeteks* featured sleeves adorned with bands around the arms called *tiraz*. These bands served as status symbols, indicating the importance and rank of the wearer. It was common for *uçetek entaris* during this time to incorporate these bands (Figure 12). The bodice of the caftans was wrapped around the body and was buttoned up to the waist, though some had no buttons. In addition, the waist was open at the front and fastened by bringing two panels side by side with a belt.

Figure 12. Seljuk women wearing *uçetek entaris*, 11th-13th century (left): Seljuk woman with a mirror; (right): Seljuk woman with a tulip (Source: Sevin, 1990, p. 35-36).

The shape and cut of *uçetek* can be seen on the tiles of Konya Alaaddin Mansion (Süslü, 2007, p. 147). The clothing traditions of the Great Seljuk Empire seamlessly transitioned into Anatolia with the rise of the Ottoman Empire. The Ottomans, who built upon the cultural legacy of their predecessors, incorporated, and preserved many aspects of Seljuk fashion and attire. Therefore, the clothing styles that were popular in the Great Seljuk Empire continued to be embraced and utilized in Anatolia under Ottoman rule (Özel, 1999, p. 155).

Ottoman Turkish clothing is supplemented by both pictorial and literary secondary sources (Scarce, 2003, p. 38). It is possible to trace evidence of the *uçetek entari* from Turkish and European pictorial sources (Figure 13). Chief court painters Levni (c. 1680-1732), Nakkaş Osman (c. 1520-1595), his colleague Seyyid Lokman, Nakkaş Nigari (c. 1494-1572), and Abdullah Buhari (beginning of the eighteenth century) are some examples of Turkish miniature painters who depicted the Ottoman clothing culture from the fifteenth to eighteenth centuries.

Figure 13. The *uçetek entaris* from the 16th to the 19th centuries (left to right): The daughter of Suleyman Magnificient Raziye Sultane, 16th century (Source: Sevin, 1990, p. 82); Abdullah Buhari, Woman wearing fur and *uçetek*, 18th century (Source: Sevin, 1990, p. 105); and Sultane, soeur de Grand Turk, 1808-1826, (Source: NYPL Digital Collections, 2024).

The paintings of Osman Hamdi (1842-1910) are significant in terms of their portrayal of women's clothing and the details of the nineteenth and the beginning of the twentieth centuries. Osman Hamdi, a prominent artist of the Ottoman Empire, skillfully incorporated textile materials and clothing into his works to reflect the cultural identity of society. His careful attention to detail reveals a wealth of information on various aspects such as forms, fabrics, motifs, patterns, colors, and clothing fashion of that era. Through his masterful artistic techniques, he stunningly captured the aesthetic elements inherent in textiles and women's clothing, making them an integral part of his portrayals (Oskay, 2021, p. 51).

With the invention of photography, accurately recording costumes became easier. Osman Hamdi and Marie de Launay prepared a large album of photographs of men's and women's costumes from all the provinces of the Turkish Empire for the 1873 Vienna World's Fair. The *Elbise-i Osmaniyye* or "The Popular Costumes of Turkey in 1873" comprises seventy-four photographic plates, among which it is possible to find photographs of *uçetek entaris* (Osman Hamdi and Delaunay 1999, p. 203-222-305). The works of the Turkish painters are accompanied by the paintings, drawings, and engravings of European artists such as Peter Coeck van Aelst (1502-155), Nicholas de Nicolay (1517-1583), Melchoir Lorch (c. 1526-1588), Jean Baptiste Vanmour (1671-1737), Jean Etienne Liotard (1702-1789), Antoine de Favray (1706-1798), Octavien Dalvimart (1771- 1854), Charles Gleyre (1806-1874), Henri-Guillaume Schlesinger (1814-1893), Jean Brindesi (1826-1888), Thomas Allom (1804-1872) and Amadeo Preziosi (1816-1882).

Turkish ethnographer Sabiha Tansuğ affirms that *uçetek entaris* were worn by Turkish women and men, both in the villages and the palaces, both daily and on special occasions. It is worth noting again that the *uçetek entaris* were not exclusively worn by women; men also wore these garments, which were designed to accommodate the physical demands and movements of warriors engaged in a battle (Figures 14 and 15). Additionally, workers in the Ottoman palace were also known to wear these robes, which speaks to their practicality and multifunctionality as a clothing item (Figure 16). In the eighteenth and nineteenth centuries, Ottoman Turkish women wore shalvar and elegant *uçetek* household garments (Quataert, 2005, p. 151). The basic cut of the *uçetek* remained loyal to tradition until the nineteenth century, even though Western influence

as early as the seventeenth century penetrated the embroidery techniques and decorative features such as the incorporation of coral and pearl (Görünür, 2010, p. 16-17).

Figure 14. A Turkish warrior on a horse wearing *uçetek*, early 13th century, Seljuk Pottery (Source: The Louvre Museum, 2023).

Figure 15. Mehmed the Conqueror during the siege of Belgrade wearing *uçetek*, 15th century (Source: Sevin, 1990, p. 68).

Figure 16. Ottoman officers of the Imperial household wearing *uçetek entaris*, 1808-1826, Album of Turkish Costume Paintings, George Arents Collection (Source: NYLP Digital Collections, 2024).

Leyla Saz affirms that in the mid-nineteenth century, *uçetek entaris* and shalvar were still in fashion among Turkish women (1974, p. 205). As the influence of European fashion increased, modifications to the cutting and tailoring of the *uçetek* began to appear, changing its silhouette. Ladies of the court and upper class followed European fashion closely, and a high volume of textiles and the necessary materials for creating European-style clothing were imported into the empire, greatly increasing by the nineteenth century (Micklewright 1986, p. 94). As Nancy Micklewright (1986, p. 144) clarifies, "During the first part of the nineteenth century, women's fashions continued to change, becoming softer and exaggerated in form." (Figure 17). She points out that,

> *"The robes were longer, trailing on the floor, and the sleeves were worn open from the elbow and they extended below the fingertips. The basic components of the costume remained the same, but the fashion silhouette did not, and there was a new reliance on imported fabric."* (1986, p. 161).

Figure 17. *Uçetek entaris* with exaggerated lengths, late 19th and early 20th centuries. (left to right): The golden *uçetek* and jacket (Source: Museum of Turkish and Islamic Arts, 2021), The embroidered beige *uçetek* (Source: Museum of Turkish and Islamic Arts, 2021), Ibrahim Çallı, Woman in green *uçetek* (Source: Istanbul Painting and Sculpture Museum, 2023).

The trajectory of Ottoman Turkish women's clothing from both villages and, even more so, wealthy urban classes can be traced from the primary sources, the clothing themselves and their related textiles. These garments can be found in private

collections and museums worldwide. The *uçetek entaris* in Figure 17, located in the Museum of Turkish and Islamic Arts in Istanbul, would have been at the height of fashion in the second quarter of the nineteenth century, with their exaggerated length of about 2 meters, compared to the average 1.34 meters length of the samples examined in the study. The extremely long skirt, which demonstrates the fashion-forward thinking of the owners, would have formed a train, trailing on the floor. Leyla Saz points out that on official days in the court, the skirts of the *uçetek* were trailed or held from the skirt's hem while walking. The *uçetek entaris* were made wide and long so that they could spread on the floor (1974, p. 220-217). Turkish needle trimming worked in matching motifs and colors of the fabric pattern using silk cord was used by fashionable wealthy women. Leyla Saz explains that the color and floral fabric pattern of the *uçetek* were the same as the trimming of the edges. Even the fine Turkish needle lace trim around the headdress was the same (1974, p. 178).

The *ikietek* (two skirts) that were closed at the front with shorter slits on the side seams and the *dört peşli* (four gores) *entari* that had a bell-shaped skirt without side slits and were closed at the front became fashionable. Ready-made garments were first available in Istanbul, including the *dört peşli* and *bindallı entari*, which were made of velvet or silk fabric (Görünür, 2010, p. 20-23-24). Carol Delaney explains *bindallı* as,

> "*a kind of caftan made of velvet in deep rich colors, embroidered with gold and silver threads, and secured with silver belts*." (Delaney, 1991, p. 135).

The fashion for European dress from the second half of the nineteenth century gradually spread through the Ottoman court to Istanbul, and by the end of the nineteenth century, to provincial cities (Tezcan, 1988, p. 45). The basic style of *uçetek* continued in the nineteenth century, however, modifications of cut and ornamentation began to appear under the influence of Europe (Görünür, 2010, p. 20). The length of the slits became shorter; the traditional straight, unfitted sleeves were replaced by fitted sleeves with cuffs buttoning at the wrist; the fullness of the skirt increased and the types that were closed at the front superseded the open types. Lale Görünür points out that the photographs taken at the beginning of the twentieth century portray that the Ottoman royal women had absorbed Western clothing fashions (2010, p. 33). The integration of Western clothing was to indicate the social standing of women and to

appear high-class and more modern than those who didn't wear such garments. Wearing Western clothing for Ottoman women did not reflect the desire to be part of the West; rather it was an attempt to participate in a larger modernization process and to be part of the new era (Quataert, 2005, p. 152).

The *uçetek entari* was constructed by the combination of rectangular, triangular, and diamond-shaped pieces in such a way that it benefits intelligently from the narrow fabric width. Şükran Tümer (2020) suggests that the width of the handlooms was adjusted according to the measurements of the female body. Because it was unnecessary to cut the fabric, the back and front bodies of the robe could be formed from one piece folded in half. The fold of the fabric forms the shoulders of the *uçetek;* therefore, they have no shoulder seams. The front part of the fabric was then cut in half from the lengthwise grain, and the neck hole was opened. In general, the neckline is U-shaped, V-shaped, or round and ends slightly above the waist, closed with front buttons. The neckline was left plain or finished with a small stand-up collar made from the main fabric of the *uçetek entari*. The extra width was given to the skirt by adding long triangular pieces at each side (godets), front and back. Nancy Micklewright (1986) clarifies that the shape and placement of the triangular side pieces added to the front and back for fullness also give the illusion of a waist (p. 169). Even if the buttons are not fastened, godets attached to each side of the center front allow an overlap of the front pieces and prevent gaping. The sleeve was formed by a rectangular piece of fabric with a seam under the arm and a small gusset. Sabiha Tansuğ points out that gussets and godets were added to give comfort and to adjust the garment for the size of the wearer. The sleeve seam generally extends to the elbow, with the sleeve open from there. The full-lined *uçetek entaris* have an extra layer of fabric, usually in undyed, plain-woven cotton, to cover up all the rough stitching on the inside and add stiffness to the garment. The front skirt openings, sides, and sleeve slits were sometimes faced with a complementary fabric that would show while the wearer was walking.

Several kinds of decorative trims were sewn around the garment edges and sometimes covered the seams as well. As seen from the examples, these simply cut fabrics were adorned with various embroidery techniques and embellishments, either before or after sewing. The raw edges of the robes were always finished with trimming. M. D'Ohsson

(1980, p. 101) emphasized in his book about Turkish manners and customs of the eighteenth century that almost all Turkish women gave great importance to embroidery, not just in their adornment but also in everyday goods they used in their homes. Everything from towels and napkins to handkerchiefs and sashes was embellished with embroidery, so naturally their garments reflected this attention to detail. Charles Fellows (1838, p. 2-3) points out that the dresses of women in Izmir,

> "*…are most splendidly embroidered, a Turk thinking it nothing extraordinary to give fifteen or twenty pounds for a jacket. I saw a child whose clothes must have cost sixty or seventy pounds, the embroidery being a mass of gold, and one set of clothes was put over another*."

He adds that the furs, shawls, and embroidery of the Turkish clothes are a little fortune, and are not kept as ceremonial clothes, but are worn daily (Fellows, 1838, p. 88). A cloth or metal belt was always worn on the waist, and an ornamented headdress completed the outfit. More elaborate examples of the *uçetek entari* might have different proportions, decorative cutting of the sleeve ends, or scalloped skirt edges, but the basic construction would be the same (Micklewright 1986, 190-191). Alphonse de Lamartine explains the *uçetek* as:

> *"A long shawl of yellow cashmere, and an immense Turkish robe of white silk, with hanging sleeves, covered her person in simple and majestic folds, and it was only in the opening which this first tunic left upon her breast, that a second robe of Persian flowered stuff, reaching to the neck, and fastened by a clasp of pearls, could be perceived. Yellow Turkish boots, embroidered with silk, completed this beautiful oriental costume, which she wore with the freedom and gracefulness of a person who has never worn any other since her infancy."* (Lamartine, 1839, p. 41).

The author of *Three Years in Constantinople; or Domestic Manners of the Turks in 1844*, Charles White, defines the *uçetek entari* stating,

> *"Entary (gowns) are most difficult to describe; the form, especially that of the skirt, being unlike anything within the range of European fancy. The back*

is closed and adheres tightly to the figure. The front is open, much cut away, and merely closed by three or four buttons at the waist; the sleeves are tight from the shoulder to below the elbow, and, being much longer than the arm, hang down and exhibit the sleeve of the giumlik. The skirt is at least two feet longer than the person, and is divided below the waist into three breadths, the ends of which are tucked up when walking and secured beneath the waist shawl. Entarys are made of the same materials as shalvars, and are lined with calico or silk, and trimmed with arf. They are worn at home and abroad, and, in spite of their singular conformation, have a graceful and easy appearance." (White, 1845, p. 193-194).

Caroline Paine, who traveled to the Ottoman Empire and wrote the book *Tent and Harem in* 1859, identifies the *uçetek* stating,

"The antari or robe is also very long, extending from the neck to the feet, and falling a half or three-fourths of a yard upon the floor, being of the same length before and behind, but for convenience, it is usually tucked into the shawl that forms a girdle for the waist. It is shaped something like a gentleman's dressing-gown, perfectly straight in the back, and a little gored at the sides, but without any fulness. The sides are left open ten or twelve inches above the ankle." (Paine, 1859, p. 61).

4.1.2. Analysis of Uçetek Entari Collections

The *uçetek entari* in Figure 18 was a woman's wedding outfit made of silk and gold wrapped thread with a colorful design of fruits, flower bouquets, and leaves. The *uçetek* is open down the front with one panel at the back and two slit side panels falling from the waist. A single width of fabric, approximately forty-five centimeters, comprises the body of the robe, with no shoulder seam. The *uçetek* dimensions were measured as follows: center front: 130 cm, center back: 130 cm, sleeve length: 53 cm, sleeve width: 16 cm, shoulder width: 15 cm, collar height: 2 cm, cuff width: 3 cm, wrist: 9 cm, and slit length: 84 cm. The front and side openings and hem have been finished in a neat, scalloped design and narrow metallic-wrapped braid with herringbone embroidery. The *uçetek* has a small stand-up collar, a U-shaped neckline, and a watch pocket on the breast.

Figure 18. *Uçetek entari 1*, late 19th century, INV.500, IEM.

The circular pocket on the right-side bodice of the robe in Figure 19 (left), known as the watch pocket, was intended to display the small pocket watch which became a status item when pocket watches began to be imported into the Ottoman Empire in the nineteenth century (The MET, 85539, 2022).

Figure 19. *Uçetek entari 1* details. (left): The watch pocket (right): Front upper bodice buttons and loops.

From the second half of the nineteenth century, garments with some kind of integral pockets became more common (Burman and Fennetaux, 2020, p. 36). The top edge of the watch pocket and neckline are further embroidered with metallic-wrapped thread with a herringbone design. Three and a loop at the upper center front of the bodice hold the *uçetek* closed (Figure 19 right). The buttons are different from each other; one is made of mother of pearl, while the others might be bone buttons. Most likely, these current buttons are not the originals, as the buttons traditionally used on *uçetek* robes were often made by knitting metallic-wrapped threads.

Figure 20. *Uçetek entari 1* sleeve detail.

As seen in Figure 20, all the edges of the cuff, which is sewn onto the sleeve by pleating, have been decorated with an elaborate trimming of metal thread and embroidered in a metallic braid that has been twisted and stitched into curving figures. There is one button and a loop at the cuff. The sleeve treatment is of interest because it indicates that the *uçetek* was made at a transitional moment when tailors were asked to imitate European-made garments but did not yet have access to actual European garments or sewing patterns for reference. Therefore, these sleeves had a kind of cuff, but they were not constructed as they would have been by European tailors. Rather than gathering the sleeve into the cuff as was the European style, the sleeve was narrowed to fit the wrist by pleats, and then the cuff was sewn onto the sleeve. The sleeve fabric was then extended below the cuff to form a ruffle. This was a creative way to sew a cuff without detailed knowledge of the structure of a cuff in the European tailoring tradition. The Ottoman method was probably equally effective and certainly simpler, involving less cutting and piecing of the fabric (Micklewright, 1986, p. 194-

195). Julia Pardoe describes a woman's outfit during this transitional period and states that,

> *"Her costume was an odd admixture of the European and the Oriental. She wore trowsers of pale blue cotton flowered with yellow; and an antery of light green striped with white and edged with a fringe of pink floss silk; while her jacket, which was the production of a Parisian dress-maker, was of dove-coloured satin, thickly wadded, and furnished with a deep cape, and a pair of immense sleeves, fastened at the wrists with diamond studs."* (Pardoe, 1837, p. 305).

The surface of the main fabric was embroidered on a triangular grid which was first drawn on the ground fabric. The rhombus pattern, often used in Ottoman design, was formed by the leaves of grapes. There are small flower bouquets inside the rhombus background. Small patterns and small bouquets arranged in rows or scattered over the fabric were favored starting in the eighteenth century (Görünür, 2005, p. 349).

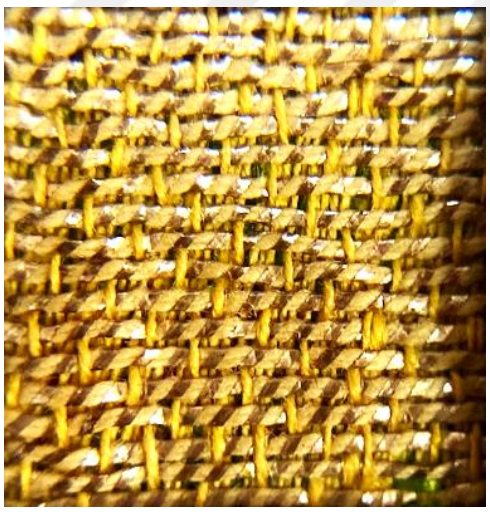

Figure 21. The main fabric of the *uçetek entari 1.*

Figure 22. The lining fabric of the *uçetek entari 1.*

The main fabric in Figure 21 is a satin weave, woven with metallic weft thread. Two weft threads were wrapped with a fine metallic thread and turned into a single yarn. Due to the deteriorating Ottoman economy, the use of gold and silver wire was minimized by edicts (Salman, 2002, p. 410-415). The fabrics, which had previously

been made with metal-twisted silver and gold thread, were made by mixing metal threads with a high copper alloy after the end of the eighteenth century (Barışta 1988, p. 98). The metallic weft thread of the main fabric is also thought to be a loosely wrapped copper alloy. The weft thread goes over four warp yarns and goes under one warp yarn (5-end sateen with move number 2). The yellow silk warp count is 44 yarns/cm, and the metal thread weft count is 18 yarns/cm. The use of yellow thread woven with metallic thread gave the impression of gold. The robe is fully lined with an unbleached off-white cotton fabric woven in plain weave (Figure 22). The warp count of the lining fabric is 26 yarns/cm, and the weft count is 24 yarns/cm. The width of the lining fabric is about forty-five centimeters, as is the main fabric.

The embroidery technique occasionally used on the garments is called *sarma* in Turkish, meaning "wrapping", and it was commonly used for bridal dresses. The motifs to be embroidered were first drawn on the fabric; then those shapes were embroidered and filled in with thread, forming an embossing effect (Koçu, 2015, p. 207). Hülya Tezcan (2002, p. 404-409) points out that in the eighteenth century, dresses made of embroidered fabrics became fashionable. All kinds of fabrics were embroidered. The fabrics in the form of batches were put on large tambour frames, and the patterns were embroidered with colorful silk threads. In this example (Figure 23) instead of using embroidery technique, the motifs were created during the weaving process, the flower motifs consisted of four colors: black, green, brown, and fuchsia. The overall surface pattern design of the fabric shows floral springs and leaves. The individual metal threads were held in place by the yellow tacking stitches (Figure 23).

Figure 23. Embroidery details of the *uçetek entari 1*. (left): Floral pattern (right): Yellow tacking stitches hold the twisted metal-wrapped thread.

The *uçetek entari* in Figure 24 was made from *kutnu*, a traditional fabric woven in colorful, vertical stripes with a lustrous surface. The *uçetek entari* is constructed with a traditional cut, an open front, high slits with godets, and triangular underarm gussets at each side. There are no stitches on the shoulders, and the back is one piece. The width of the hand-woven fabric is approximately forty-five centimeters. The *uçetek* dimensions were measured as follows: center front: 137 cm, center back: 137 cm, sleeve length: 45 cm, sleeve width: 16,5 cm, shoulder width: 15 cm, collar length: 2 cm, cuff width: 2 cm, wrist: 9 cm, and slit length: 90 cm.

Figure 24. *Uçetek entari 2*, late 19th century, INV. 395, IEM.

The robe has a small stand-up collar, a V-shaped neckline, and cuffed sleeve hems with one button. All of the edges of the *entari* have been finished in a neat, scalloped design and trimmed with an intricate knotted braid made of metallic thread. The sleeve ends are lined with yellow, green, white, black, and orange-striped fabric, which is the same fabric used on the upper sleeves. The upper parts of the sleeves are made up of smaller pieces of fabric sewn together. The asymmetrical sleeves were completed

using the same kind of fabric in a different color. The *cepken* worn over the *uçetek* may have hidden the upper sleeves. As shown in Figure 25, the construction of the left and right sleeves is different. The sleeve plackets were slashed into triangular shapes unequally. The sleeve placket of the right sleeve is a single triangular shape; however, the sleeve placket of the left sleeve has a double triangular-shaped slit. This sleeve treatment is remarkable because the left sleeve seems like the typical Ottoman style of long sleeves slit from the elbow downwards with shaped hanging, combined and finished with a cuff. Nancy Micklewright (1986, p. 170) clarifies that the sleeves, instead of hanging open from the elbow, end in a cuff and pleated ruffle, which was unknown in traditional Ottoman fashion. She affirms that sleeve cuffs must be seen as a modest attempt on the part of the wearer to accept the fashionable European styles (p. 170-171).

Figure 25. *Uçetek entari 2* sleeve detail. Asymmetrical left and right sleeves.

Figure 26. The main fabric of the *uçetek entari 2.*

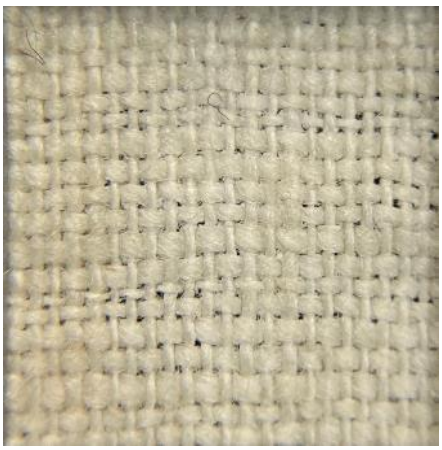

Figure 27. The lining fabric of the *uçetek entari 2.*

The main fabric, *kutnu* in Figure 26 is a traditional fabric produced in Gaziantep (a city in southeast Türkiye), which has been an important *kutnu* production center for centuries. *Kutnu*, as a fabric characteristic of Gaziantep, was registered with a geographical indication in 2016 (Imer, 2021, p. 9). *Kutnu* was widely used in making *uçetek entaris*. Different kinds of *kutnu* continue to be used for garments and upholstery by villagers, although today, artificial silk is used in place of natural silk (Inalcık, 2011, p. 93- 95). According to the Great Turkish Dictionary (*Büyük Türk Lügatı*) written by Hüseyin Kazım Kadri (1927-1928), *kutnu* or *kutni* comes from the word "cotton" in Arabic. In the Turkish language, woven cotton as well as silk-and-cotton woven fabrics are both referred to as *kutnu* (Koçu, 2015, p. 166).

Figure 28. The facing fabric of the *uçetek entari 2*.

Figure 29. The embroidery details.

In the Ottoman Historic Idioms and Terms Dictionary (*Osmanlı Tarih Deyimleri ve Terimleri Sözlüğü*), the word *kutni* refers to coarse silk fabric woven on narrow handlooms and affirms that women used it to make *uçetek entaris*, open down with slits on each side and fully lined (Pakalın, 1993, p. 333).

There are more than sixty types of *kutnu* fabric. In general, it is a warp-faced satin that has warp yarns prominent on the face and a lustrous surface with a pattern composed of many colors used side by side and in stripes (Imer, 2021, p. 8-36). These fabrics have different names according to the density of warp yarns on the looms and the composition of the motifs (Imer, 2021, p. 52-53). It is assumed that the term *meydaniye* came from the word *meydan* ("city square" in English) since garments made of this fabric were frequently worn in the city squares on festive days (Imer, 2021, p. 41).

The main fabric was woven in a plain weave using colorful silk warps and off-white cotton wefts. There are 68 yarns/cm silk warp yarns and 20 yarns/cm cotton weft yarns per centimeter square. The warp yarns are silk, blue, orange, and white, and have a triple line of purple stripes, whereas the cotton weft yarns are off-white. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in plain weave (Figure 27). The warp count of the lining fabric is 24 yarns/cm, and the weft count is 20 yarns/cm. The width of the fabric is about forty-five centimeters, as is the main fabric. The bodice may have been closed by small, knitted buttons and loops below the neck opening, which are now missing. The front, side openings, and hem edges are all faced with plain weave red cotton fabric (Figure 28). The warp count of the facing is 28 yarns/cm, and the weft count is 24 yarns/cm. The edges of the *uçetek entari* were decorated with metal trimming. The metallic threads were knitted and tacked with yellow stitches (Figure 29). The kind of *kutnu* of the main fabric is called *meydaniye,* and the type of *meydaniye* is *horşidiye* fabric (Figure 30).

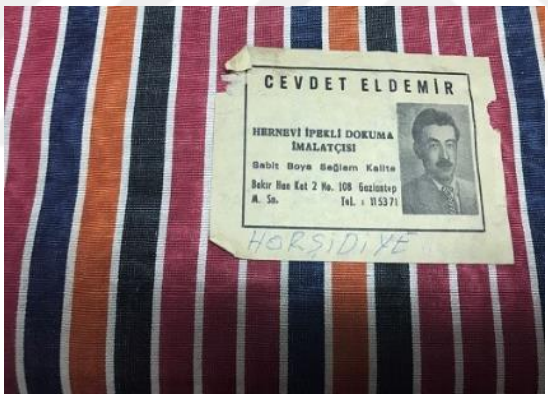

Figure 30. Similar fabric (*horşidiye*) to the main fabric of the *uçetek entari* (Source: Eldemir Kutnu, 2024).

The *uçetek entari* in Figure 31 was made from *kutnu* fabric woven in colorful vertical stripes of green, orange, black, and crimson. The *uçetek entari* is constructed with a traditional cut, an open front, and high slits with godets at the sides. The *uçetek* is hand-sewn. The sleeve ends have an elaborate cut-out design and are lined with a complementary fabric featuring stripes in shades of yellow, orange, green, beige, and dark blue. The triangular underarm gussets were sewn to the sleeve and bodice. There are no stitches on the shoulders, and the back is one piece. The width of the hand-woven fabric is approximately fifty centimeters.

Figure 31. *Uçetek entari 3*, late 19th century, INV. 390,

The *uçetek* dimensions were measured as follows: center front: 136 cm, center back: 136 cm, sleeve length: 55 cm, sleeve width: 17 cm, shoulder width: 15 cm, collar length: 2 cm, and slit length: 75 cm. The *uçetek* has a small stand-up collar and a V-shaped neckline.

All of the edges of the *entari* have been finished in a neat, scalloped design and trimmed with an intricate knotted braid made of metallic thread (Figure 32). The metallic threads were knitted and then tacked with beige stitches.

Figure 32. *Uçetek entari 3* details. Knitted braid the front and back.

This *uçetek entari* has a narrow stand-up collar and a V-shaped neckline. The type of *kutnu* is called *meydaniye*, and the type of *meydaniye* is *müzemmek or müzemmeke* fabric (Imer, 2021, p. 41 and Inalcık, 2011, p. 109). It was weaved using colorful silk warps and off-white cotton wefts (Figure 33). There are 52 yarns/cm. silk warp yarns and 22 yarns/cm. cotton weft yarns per centimeter square. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in plain weave (Figure 34). The warp count of the lining fabric is 27 yarns/cm, and the weft count is 25 yarns/cm.

The bodice may have been closed by small, knitted buttons and loops below the neck opening, which are now missing. The front, side openings, and hem edges are all faced with light brown cotton fabric (Figure 35). The warp count of the facing is 24 yarns/cm, and the weft count is 24 yarns/cm. The facing fabric is balanced, plain weave. The sleeve ends were relined with a *meydaniye* fabric. The warp count of this fabric is 21 yarns/cm, and the weft count is 13 yarns/cm (Figure 36).

Figure 33. The main fabric of the *uçetek entari 3.*

Figure 34. The lining fabric of the *uçetek entari 3.*

Figure 35. The facing fabric of the *uçetek entari 3.*

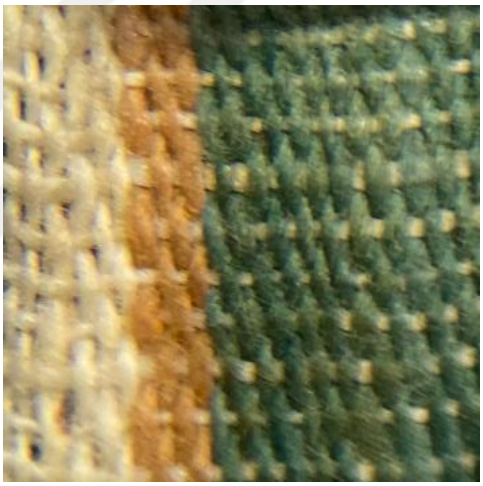

Figure 36. The lining fabric of the cuffs.

The *uçetek entari* is made of *kutnu* fabric in a pattern of black, red, blue, and three lines of purple stripes (Figure 37). It has a narrow stand-up collar, a V-shaped neckline and is open down the front with high side slits and traditional Ottoman unfitted sleeves. The sleeves are faced at the wrist with the same fabric. The front edges, side slits, and hem are all scalloped, and the upper front edges are trimmed with a yellow and black twisted cord. A different type of *kutnu* fabric patch is applied to the back of the garment. The width of the hand-woven fabric is approximately fifty centimeters.

Figure 37. *Uçetek entari 4*, late 19th century, INV. 613, IEM.

The *uçetek* sizes were measured as follows: center front: 134 cm, center back: 134 cm, sleeve length: 58 cm, sleeve width: 17 cm, shoulder width: 15 cm, collar height: 2 cm, and slit length waist to ankle: 85 cm.

The bodice was fastened by two knitted black buttons and yellow loops below the neck opening. Braid loops are located on the left side and were sewn at the edge of each side of the front opening (Figure 38). The robe is hand-sewn, as were the other examples, with a single piece of fabric used for the front and back with no shoulder seams. The standard of sewing is high, with fine-running stitches and careful attachment of the lining so that no raw edges are visible.

As seen in Figure 38 (right) long, narrow sleeve ends are decoratively shaped, but unlike the other examples, they are not decorated with knotted bread made of metallic thread; instead, they are trimmed with narrow black braid. To elongate the length of the sleeves, an extra rectangular piece was incorporated into the upper portion of the sleeves.

Figure 38. *Uçetek entari 4* details. Black and yellow cord trim and a decoratively shaped sleeve.

The main fabric is called *horşidiye*, which is a type of *meydaniye* fabric. Although these fabrics are called *kutnu* in general, they are classified as *kutnu*, *alaca* and *meydaniye*. These fabrics have different names according to the density of warp yarns on the looms and the composition of the motifs (Diyarbakırlıoğlu, 2019, p. 95). *Kutnu* is generally satin weave, whereas *meydaniye* and *alaca* fabrics are woven in a plain weave. These types of fabrics were generally produced in Gaziantep (Imer, 2021, p. 52-53).

The main fabric in Figure 39 was woven in a plain weave using colorful silk warps and off-white cotton wefts. There are 68 yarns/cm silk warp yarns and 20 yarns/cm

cotton weft yarns per centimeter square. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 40). The warp count of the lining fabric is 21 yarns/cm, and the weft count is 17 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric.

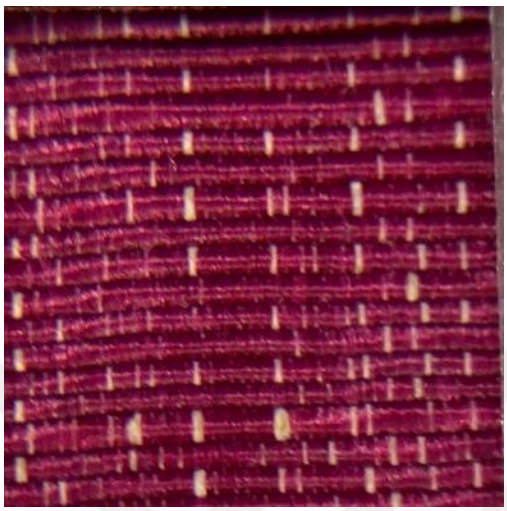

Figure 39. The main fabric of the *uçetek entari 4.*

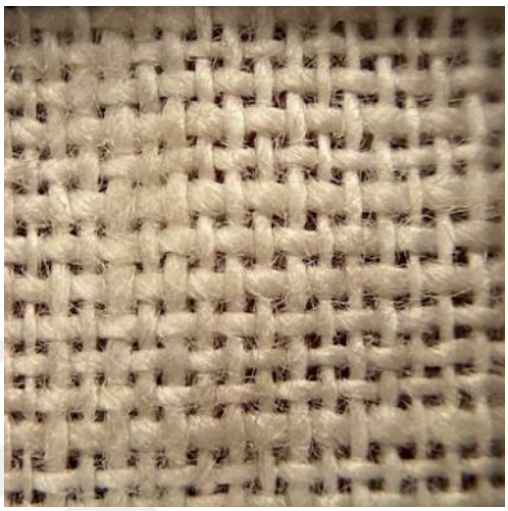

Figure 40. The lining fabric of the *uçetek entari 4.*

This *uçetek entari* in Figure 41, was made of orange silk and cotton *meydaniye* fabric. The *uçetek* has a small stand-up collar, a V-shaped neckline, and cuffed sleeve hems with one button. Long straight sleeves were set in at right angles, and small triangular gussets were sewn under the arm.

Unlike the other examples, the stripes on the sleeves are not perpendicular to the body. The front, side slits, and hem are all scalloped and decorated with yellow tassels. The side slits are up to the waist. All the edges are couched with a twisted green cord and tacked at intervals with black thread. There are no stitches on the shoulders, and the back is one piece.

The *uçetek* dimensions were measured as follows: center front: 123 cm, center back: 123 cm, sleeve length: 56 cm, sleeve width: 17 cm, shoulder width: 19 cm, collar length: 1 cm, cuff width: 3 cm, wrist: 9 cm, and slit length: 76 cm.

Figure 41. *Uçetek entari 5*, 19th century, INV. 802, EUEM.

In this example, the type of *kutnu* is called *meydaniye*, which was woven in a plain weave using silk warps and cotton wefts (Figure 42). The striped design is executed using orange and white warps of silk. There are 68 yarns/cm silk warp yarns and 18 yarns/cm cotton weft yarns per centimeter square. The *uçetek* is fully lined with an unbleached, beige cotton fabric woven in a plain weave (Figure 43). The warp count of the lining fabric is 19 yarns/cm, and the weft count is 17 yarns/cm. In Figure 44, the cord couching and tassel detail of the *uçetek entari* can be seen.

Figure 42. The main fabric of the *uçetek entari* 5.

Figure 43. The lining fabric of the *uçetek entari 5*.

Figure 44. Embroidery details of the *uçetek entari 5.*

This *uçetek entari* in Figure 45 was made of a silk *kutnu* fabric woven in a pattern of colorful, vertical stripes on a lustrous, orange-colored surface. It has a small stand-up collar and a V-shaped neckline. The side slits are up to the knee, with godets on each side. There are no stitches on the shoulders, and the back is one piece. The width of the hand-woven fabric is approximately fifty centimeters. The *uçetek* dimensions were measured as follows: center front: 133 cm, center back: 133 cm, sleeve length: 47 cm, sleeve width: 17 cm, shoulder width: 15 cm, collar length: 2 cm, and slit length: 60 cm.

All the edges of the *entari* were trimmed with a finely knotted braid made of metallic thread. The *entari* is hand-sewn and fully lined with off-white cotton fabric. The sleeve ends were further faced with powder-colored cotton. The sleeves are designed with longer edges at the front and a sleeve hole at the back-sleeve edge. In comparison to other examples, the sleeves are adorned with subtle decorations.

White weft threads have been incorporated into the lower part of the back skirt. The photo of the back skirt of this *uçetek* was shown to the well-known *kutnu* sellers in Gaziantep. Yusuf Mekikci (8 June 2022) and Kasım Kaygın (6 June 2022) stated that they had never seen a *kutnu* fabric similar to this example.

Figure 45. *Uçetek entari 6*, early 20th century, INV. 849, IEM.

As previously noted, the *kutnu* fabric used in these *uçetek*s comes in a variety of types with different patterns and textures. The main fabric in Figure 46 is a variety of silk stripe *kutnu* with an ikat pattern known as *bağlama batik kutnu* in Turkish. The warp threads are subjected to tie-dyeing using the ikat binding technique. This particular type of silk stripe *kutnu* is referred to as *darıca* fabric, with the variant being *sarılı siyahlı* denoting its yellow and black ikat motifs (Imer, 2021, p. 44-45-48). This kind of *kutnu* fabric is mostly woven with an arrangement called *dişeme*, which comes from the word *diş* (“tooth" in English). *Dişeme* is composed of yellow and black warp yarns. It provides a longitudinal, tooth-like effect in between the thick lines. The thick lines in the fabric include both plain stripes and stripes adorned with motifs. The plain stripes, colored orange, are referred to as "*kalem*," which means "pencil" due to their resemblance to pencils (Figure 47). The main fabric was woven in a satin weave using silk warps and cotton wefts. There are 62 yarns/cm silk warp yarns and 12 yarns/cm cotton weft yarns per centimeter square. Warp yarns are silk, and they are black, orange, white, and yellow, whereas cotton weft yarns are off-white. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 48).

The warp count of the lining fabric is 25 yarns/cm, and the weft count is 23 yarns/cm. The bodice could have been closed by small, knitted buttons and loops below the neck opening, which are now missing.

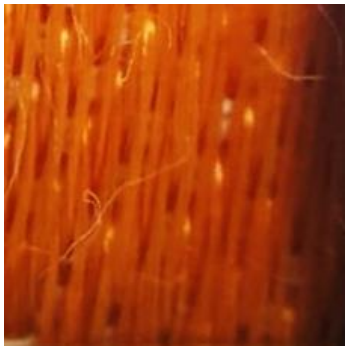

Figure 46. The main fabric of the *uçetek entari 6.*

Figure 47. The fabric pattern of the *uçetek entari 6.*

Figure 48. The lining fabric of the *uçetek entari 6.*

The *uçetek entari* was made from *kutnu* fabric, a traditional fabric woven in colorful, vertical stripes with a lustrous orange surface (Figure 49). The robe has a small stand-up collar, a V-shaped neckline, and an open front. The slits are below the knee, with godets on each side. There are no stitches on the shoulders, and the back is one piece. The width of the hand-woven fabric is approximately fifty centimeters.

The *uçetek* dimensions were measured as follows: center front: 135 cm, center back: 135 cm, sleeve length: 48 cm, sleeve width: 17cm, shoulder width: 15 cm, collar length: 2 cm, and slit length: 50 cm. The *entari* features a fine knotted braid along the neckline and sleeves. This garment was hand-sewn and lined with an off-white cotton fabric. Unlike most of the other variations, the *entari* has straight sleeves with minimal decorative elements and shorter side slits.

It is worth noting that *kutnu* fabric encompasses various types, each possessing unique characteristics and designs. The fabric used for the *entari* is a specific type of *kutnu* known as "çiçekli mecidiye" or "floral mecidiye" *kutnu*. This particular fabric was woven in colorful stripes in shades of yellow, orange, red, purple, white, and green. The golden yellow hue not only provides vibrant color but also imparts a natural shine to the material (Imer, 2021, p. 8).

Figure 49. *Uçetek entari 7*, early 20th century, INV. 253, ÖYKAM.

According to Prof. Dr. Zahide Imer, the surface texture of *mecidiye kutnu* is achieved by incorporating thin, pencil-like strips in various colors. In this case, the thicker pencil-like strips are adorned with floral motifs, creating a wide pattern of colors along the warp of the fabric (Imer 2021, 60).

The *kutnu* fabric was woven in a *dişeme* arrangement. The *dişeme* is composed of yellow and black warp yarns. It was woven in a satin weave using silk warps and cotton wefts (Figure 50). The silk warp count is 62 yarns/cm, and the cotton weft yarn count is 12 yarns/cm. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 51). The warp count of the lining fabric is 23 yarns/cm, and the weft count is 23 yarns/cm. The lining fabric is balanced, plain weave. The bodice may have been closed by two small, knitted buttons and loops below the neck opening, which are now missing. Two plastic buttons are sewn.

Figure 50. The main fabric of the *uçetek entari 7.*

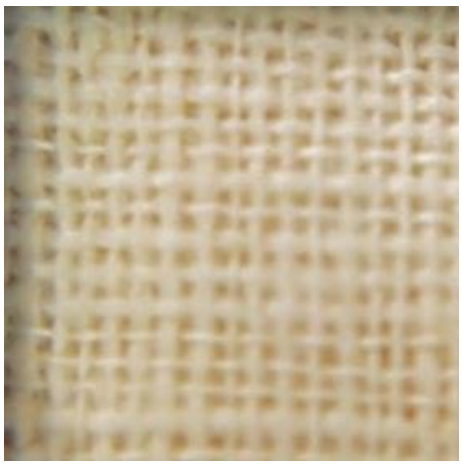

Figure 51. The lining fabric of the *uçetek entari 7.*

Figure 52 features an *uçetek entari* made from *çitari*, a traditional fabric composed of vertical stripes that has a lustrous surface. The *entari* is constructed with a traditional cut, an open front, and high slits with godets at each side. The front godets are wider than the ones on the sides, allowing for an overlap of the front pieces and preventing any potential gaps. There are no shoulder stitches, and the back is one piece. The width of the hand-woven fabric is approximately sixty centimeters.

The *uçetek* dimensions were measured as follows: center front: 135 cm, center back: 135 cm, sleeve length: 60 cm, sleeve width: 16 cm, shoulder width: 15 cm, collar length: 2 cm, and slit length: 90 cm. The *entari* has a small stand-up collar, a V-shaped neckline, and decoratively shaped sleeve hems. All the edges of the *entari* have been finished in a neat, scalloped design and trimmed with crochet braid made of metallic thread. The sleeve ends have been lined with the same fabric used on the bodice. The width of the fabric used for the *entari* is slightly broader, allowing the sleeves to be constructed from a single width of fabric without the need for additional pieces.

The *çitari*, a brocade fabric commonly found in regions such as Bursa, Izmir, Denizli, Antalya, Istanbul, and Damascus, is known for its use of two colors and its production from silk yarn in the warp and cotton yarn in the weft (Tezcan, 1993a, p. 28). This warp-faced satin stands out among other striped fabrics due to its distinct warp color and pattern, as well as the quality of its raw materials (Çatalkaya Gök, 2021, p. 443).

Figure 52. *Uçetek entari 8*, late 19th century, INV. 610, IEM.

In the Ottoman Historic Idioms and Terms Dictionary, the term *çitari* refers to a fabric made from a combination of one silk yarn, and two cotton yarns, and embellished with weaving embroidery (Pakalın, 1993, p. 363). According to Türk Giyim Kuşam ve Süslenme Sözlüğü, *çitari* is characterized by its yellow and dark red stripes woven using cotton and silk yarns. The term "*çitari*" is used to refer to a fish that bears a resemblance to this fabric (Koçu 2015, 83). Additionally, an example of a *uçetek entari* made from *çitari* fabric can be observed in Figure 53 from the book "Elbise-i Osmaniyye." It is worth noting that the word "*çitari*" originated in Persian and signifies three yarns (Tezcan, 1993a, p. 28).

The main fabric is a five-shaft warp-face satin weave (Figure 54). There are 62 yarns/cm silk warp yarns and 30 yarns/cm cotton weft yarns per centimeter square. The *uçetek entari* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 55). The warp count of the lining fabric is 27 yarns/cm, and the weft count is 25yarns/cm. The bodice may have been closed by small knitted buttons and loops below the neck opening, which are now missing.

Figure 53. Similar fabric as the *uçetek entari 8.* (left): (Source: Osman Hamdi and Delaunay, 1999, p. 268) (right): *Çitari* fabric sample, Kenan Özbel Collection, Gazi University Ülker Muncuk Museum (Source: Çatalkaya Gök, 2021, p. 448).

Figure 54. The main fabric of the *uçetek entari 8.*

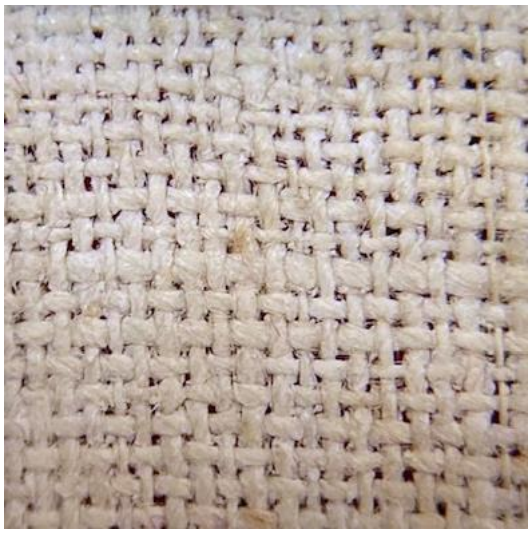

Figure 55. The lining fabric of the *uçetek entari 8.*

This *uçetek entari* was a woman's special occasion robe made of purple silk satin with a gold brocaded design. It has a narrow stand-up collar and a V-shaped neckline (Figure 56). The collar, front, skirt, and sleeve edges are finished with a scalloped design, edged in a gold-colored braid that flourishes at the neckline and sleeve edges. Godets were sewn to each side to add width to the garment. The width of the hand-woven fabric is roughly forty-five centimeters.

The *uçetek* dimensions were measured as follows: center front: 136 cm, center back: 136 cm, sleeve length: 57 cm, sleeve width: 17 cm, sleeve slit: 20 cm, shoulder width: 15 cm, collar length: 2 cm, cuff slit: 20 cm, wrist: 17 cm, and slits at the side seams 60 cm from the hem.

Figure 56. *Uçetek entari 9*, 19th century, INV. 377, IEM.

As seen in Figure 57, the surface of the fabric is embroidered on an S-shaped grid. The S-design is made up of stars joined by undulating vertical bands of stylized wheat and leaf garlands intertwined with ribbon. The design is executed with gold-wrapped thread.

As Western influence gradually increased new tastes and new patterns emerged. The new style, called Turkish rococo, influenced the art of embroidery. Garlands, large acanthus leaves, vases, curved branches, baskets in a new style, ribbons, and the flowers that sprout from them reflect this era (Delibaş, 1993, p. 174-175).

Figure 57. The flat front and back view of the *uçetek entari 9.*

The Rococo style, popular during the latter half of the eighteenth century among Turks, featured the arrangement of petite flowers in gracefully curved and flowing lines. This artistic approach embodied the essence of Rococo, incorporating intricate floral motifs into its designs (Moosazade, 2019, p. 214). Motifs were directed towards designs based on observations of nature and created with a more naturalistic attitude. Shapes were created with units placed around soft C and S curved lines, paying more attention to symmetry and proportion (Barışta 1988, 54).

As shown in Figure 58, the sleeve ends are ornamented with an interlaced design carried out in a gold-colored thread. The cuff and neckline edges have been decorated with an elaborate trimming of metal thread that has been crocheted and stitched into curving figures. The trimming reveals the tacking stitches that hold the individual metal threads in place.

Since the crosswise grain of the narrow fabric was used on each sleeve, it was extended with a rectangular piece between the shoulder and the arm. Gussets were sewn on each side under the armhole. The front and back of the *uçetek entari* were made from a single piece of fabric without a shoulder seam. Most likely, inside the front opening was a row of small buttons made of silk braid with corresponding loops on the left side. The robe was repaired, and two unoriginal buttons were sewn on.

Figure 58. *Uçetek entari 9* sleeve detail.

The method used to dye the fabric in this clothing and how the purple color was achieved is unknown. In ancient times purple, obtained from the purple snail, specifically known as Tyrian purple, was highly valued, very prestigious, and expensive. However, it has never been used in Turkish textiles (Böhmer and Enez, 2007, p. 19-20). Böhmer and Enez points out that most of the Turkish textiles analyze showed only madder. Madder dyed on an iron mordant without heating gives violet. Another source for purple is the combination of cochineal and indigo (2007, p. 20).

The main fabric (Figure 59) of this *uçetek entari* is called *şib* or *şip*, a kind of silk satin fabric woven with a very fine silver filament thread (Pakalın, 1993, p. 357). Satin,

previously woven from silk and linen, was gradually replaced with satin woven with cotton threads after the end of the eighteenth century. *Şib* was woven in Anatolia during the nineteenth century, although both *şib*s of foreign origin and locally produced ones could be found. The *şib* of Istanbul was particularly famous (Tezcan, 1993a, p. 34). It is a soft, lustrous, purple-colored silk and cotton satin weave fabric with a gold pattern of vertical, wavy strips executed with extra-weft metal-wrapped cotton threads. The center of the star shapes in the fabric pattern were woven using silk threads worked in three colors consecutively: red, blue, and green.

The main fabric weave is a five-shaft warp-face satin weave. The purple silk warp count is 50 yarns/cm, and the light purple cotton weft count is 24 yarns/cm. The *uçetek entari* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 60). The warp count of the lining fabric is 26 yarns/cm, and the weft count is 24 yarns/cm. The width of the lining fabric is roughly forty-five centimeters as is the main fabric.

The sleeve ends, skirt edges, front opening, and side slits are relined with a twill weave of dark blue cotton (Figure 61). The facing fabric is a balanced twill weave. The warp count of the facing is 30 yarns/cm, and the weft count is 30 yarns/cm. The front, side openings, and hem have been finished in a neat, scalloped design and narrow gold-wrapped braid with a herringbone design. Metallic threads like those in Figure 62 were created with silver and gold, but after the end of the eighteenth century, metal threads were made by mixing high copper alloys (Barışta, 1988, p. 98).

Figure 59. The main fabric of the *uçetek entari 9.*

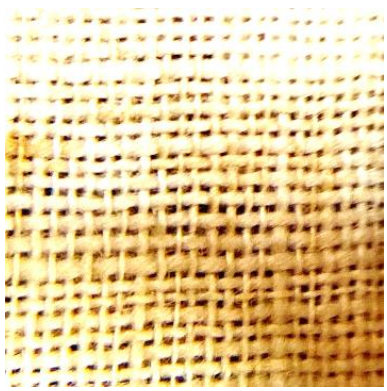

Figure 60. The lining fabric of the *uçetek entari 9.*

Figure 61. The facing fabric of the *uçetek entari 9.*

Figure 62. The metal-wrapped weft threads detail.

The *uçetek entari* depicted in Figure 63 shares the same fabric as the *uçetek entari 9*. This particular *uçetek* belongs to the Rabia Çapa collection and is identified as *şib* fabric. It is important to note that while our example features the same fabric, it differs in color.

Figure 63. Similar fabric as the *uçetek entari 9*, 19th century, Rabia Çapa Collection. (Source: Tezcan, 2007, p. 66).

This *uçetek entari* was a woman's special occasion robe made from *şib* fabric woven with a repeated pattern of large flowers, blossoms, and stems arranged in an S-shaped

grid and executed in a metal-wrapped thread on a purple silk satin ground. Unlike most of the examples, it has a round-shaped neckline without a collar (Figure 64). The neckline, front opening, skirt edges, and sleeve ends are finished with a fine, gold-colored metallic braid. Godets and gussets were sewn on each side to add width to the garment. The width of the hand-woven fabric is roughly forty-five centimeters.

The *uçetek* dimensions were measured as follows: center front: 133 cm, center back: 135 cm, sleeve length: 55 cm, sleeve width: 17 cm, sleeve slit: 20 cm, shoulder width: 15 cm, and slits at the side seams 50 cm from the hem. Since the crosswise grain of the narrow fabric was used on each sleeve, it was extended with a rectangular piece (13 cm in length) between the shoulder and the arm. The front and back of the *uçetek entari* were made from a single piece of fabric without a shoulder seam. The bodice may have been closed by a row of small, knitted buttons made of silk braid and loops below the neck opening, which are now missing. The selvage of the fabric may be observed in the sleeve and back body areas.

Figure 64. *Uçetek entari 10*, early 20th century, INV. 494, IEM.

The main fabric (Figure 65) of this *uçetek entari* is called *şib* or *şip*. It is the name of a kind of silk satin fabric brocaded with fine metal wire. It is a soft, lustrous, purple-colored silk and cotton satin weave fabric with a gold pattern of vertical, wavy strips of flowers executed with extra-weft metal-wrapped yellow cotton threads (Figure 66).

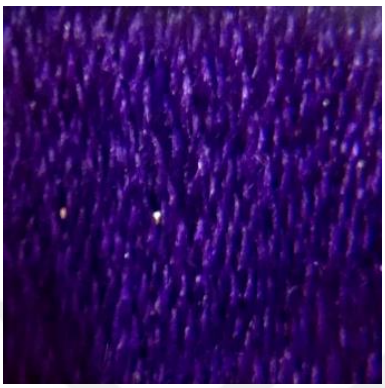

Figure 65. The main fabric of the *uçetek entari 10.*

Figure 66. The metal-wrapped weft threads of the *uçetek entari 10.*

The main fabric weave is a five-shaft warp-face satin weave. The purple silk warp count is 50 yarns/cm, and the light purple cotton weft count is 24 yarns/cm. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 67). The warp count of the lining fabric is 27 yarns/cm, and the weft count is 25 yarns/cm. The width of the lining fabric is roughly forty-five centimeters, as is the main fabric. The skirt edges and the side slits are relined with a plain weave red cotton fabric (Figure 68). The facing fabric is a balanced twill weave. The warp count of the facing is 28 yarns/cm, and the weft count is 25 yarns/cm.

Figure 67. The lining fabric of the *uçetek entari 10.*

Figure 68. The facing fabric of the *uçetek entari 10.*

This *uçetek entari* was made from fuchsia silk and adorned with an elaborate gold brocade design (Figure 69). The robe features a narrow stand-up collar and a V-shaped neckline. The neckline and the edges of the sleeves are finished with a gold-colored braid. Godets were sewn onto each side of the robe, adding width and volume to the garment. The width of the hand-woven fabric is approximately fifty centimeters.

The *uçetek* dimensions were measured as follows: center front: 135 cm, center back: 135 cm, sleeve length: 53 cm, sleeve width: 18 cm, sleeve slit: 15 cm, shoulder width: 16 cm, collar length: 1.5 cm and slits at the side seams 30 cm from the hem.

Figure 69. *Uçetek entari 11*, late 19th century, INV. 694, IEM.

The sleeve ends and the neckline edges have been decorated with an elaborate trimming of metal thread that has been crocheted and stitched into curving figures. The trimming reveals the tacking stitches that hold the individual metal threads in place. Since the crosswise grain of the narrow fabric was used on each sleeve, it was extended with a rectangular piece between the shoulder and the arm. Gussets were sewn on each side under the armhole. The front and back of the *uçetek entari* were made from a single fabric without a shoulder seam.

The main fabric used for the *uçetek entari* was most likely called "Harput silk" (Figure 70). Harput, a small district in Elazığ, held great significance as it was situated along major trade routes where advanced fabric weaving, silkworm breeding, and workshop-style industrial activities thrived. During the late nineteenth and early twentieth centuries, Harput emerged as a significant trade center for silk and cotton fabrics, solidifying its reputation as an important center for the textile industry. The fabrics woven in Harput, like *şib*, *çitari*, *kutnu*, savai, and muslin, were not only consumed locally but were also distributed to other provinces, including Istanbul (Aksoy, Bülent, 2019, 59)

The main fabric is self-patterned with floral motifs woven into the fabric using threads of the same color (Figure 71). The floral fabric pattern designs, consisting of blossoms and stems, are arranged diagonally across the fabric's surface. Thick threads wrapped in gold-colored metal were used for weaving. The center of the flowers was enlivened by embroidered centers using green and dark blue motifs. The floral motifs of the fabric pattern were weaved with additional weft threads (Figure 72). In this example, the fabric pattern of the front body is upside-down; however, it is important to note that typically the patterns on the back body are upside-down.

The ground of the main fabric is woven using a plain weave. The warp count is 26 yarns/cm, and the cotton weft count is 24 yarns/cm. The *uçetek entari* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 73). The warp count of the lining fabric is 22 yarns/cm, and the weft count is 20 yarns/cm. The width of the lining fabric is roughly forty-five centimeters, as is the main fabric.

It is observed from the various fabrics produced in Harput (Figure 74), that they feature self-patterned designs adorned with woven floral motifs. These motifs on the surface are woven using threads of the same color. The color shades used in the other fabric samples from Harput also exhibit similarities, creating a sense of continuity within their collection. Additionally, the presence of diagonal floral motifs, created using gold-colored metal-wrapped thread, can be observed across multiple fabric samples from Harput. This weaving technique adds an extra layer of detail and sophistication to the textiles.

Figure 70. The main fabric of the *uçetek entari 11*.

Figure 71. Fabric pattern detail of the *uçetek entari 11*.

Figure 72. Fabric pattern of the *uçetek entari 11*.

Figure 73. The lining fabric of the *uçetek entari 11*.

Figure 74. Similar fabrics as the *uçetek entari 11*. Silk *harput hareli* fabric samples (Source: Tezcan, 1993a, p. 61-177-178 and Aksoy, 2019, p. 67).

The *uçetek entari* was made of silk brocade with floral stripes in a pattern of purple, black, green, pink, and white stripes with floral motifs composed of extra-weft metal-wrapped thread. As seen on the right side of Figure 75, the narrow bands of tiny boxes

separating the broader stripes are the distinguishing feature of the cloth (Tezcan, 1993a, p. 36). The ankle-length robe has a small stand-up collar and a V-shaped neckline. The side slits of the *uçetek entari* are up to the knee, a shorter slit height than the other examples. The long sleeves are of the traditional, unfitted Ottoman type, made from a rectangular piece of fabric with small gussets at the underarm, designed to hang open at the lower arm. All the edges are scalloped and decorated with a double line of plaited herringbone braid. One is further twisted with black cord trim.

Figure 75. *Uçetek entari 12*, late 19th and early 20th centuries, INV. 378, IEM.

The colorful stripe sections include repeated floral motifs. The robe is handsewn as were the other examples, of typical construction, with a single piece of fabric used for the front and back, with no shoulder seams. Very wide triangular pieces were added at both sides and the front (Figure 76). The width of the hand-woven fabric is roughly forty-five centimeters. The *uçetek* dimensions were measured as follows: center front: 138 cm, center back: 138 cm, sleeve length: 58 cm (2 pieces of forty-three and fifteen

centimeters were combined), sleeve width: 17 cm, sleeve slit: 22 cm, shoulder width: 15 cm, collar length: 2 cm and slits at the side seams 48 cm from the hem.

The silk-and-cotton fabric, with its repeating green, purple, white, and pink stripes with a tulip-like flower design, separated by alternating black stripes with small flowers and rhombus motifs, was executed with extra metal-wrapped weft threads. Hülya Tezcan affirms that, under the influence of Western fabrics, the solid pattern scheme, which was seen as the most prominent feature in classical-period Ottoman fabrics until the eighteenth century, fell out of favor, ceding its place to small, scattered flowers or flower clusters in bouquets and fabrics with small flowers between the stripes. While flowers and other motifs were patterned from the warp in European-style weaving, they were patterned from the weft in Ottoman weaving (2002, p. 404-409).

Figure 76. The flat front and back view of the *uçetek entari 12*.

Hülya Tezcan classified the main fabric in Figure 77 as *Selimiye* in an email to the author on April 19, 2022. In the eighteenth century, mechanization of the weaving industry in the West started to threaten handlooms. The Ottoman weaving could not compete with mass-produced Western woven products that flooded the Ottoman market (Özel, 1999, p. 165). Modernist Sultan Selim III (1789-1807) ordered the establishment of new looms in Üsküdar (an Istanbul neighborhood on the Asian side of the Bosporus) to revive the weaving industry (Ipek, 2012, p. 2). The fabrics woven in the Selimiye district generally had broad, lengthwise stripes with a row of floral

motifs (Tezcan, 1993a, p. 36). The warp yarns of the main fabric are predominant on the face. The colorful silk warp yarn count is 52 yarns/cm, and the cotton weft yarn count is 18 yarns/cm. The robe is fully lined with undyed, plain-woven cotton (Figure 78). The warp yarn count of the lining is 22 yarns/cm, and the weft yarn count is 18 yarns/cm. The sleeves, collar, front opening, and hem edges were faced with red, plain weave cotton fabric (Figure 79). The warp yarn count for the facing is 28 yarns/cm, and the weft yarn count is 25 yarns/cm. Hülya Tezcan states that according to sources, both the amount and quality of the metal-wrapped thread used in weaving had decreased by the eighteenth century. As a result of the analysis done on traditional clothing, a high copper ratio was determined in the motifs used (Tezcan, 2002, p. 404-409). The floral motifs of the main fabric were woven with metallic-wrapped thread, gilt on the outside, and yellow silk on the underside (Figure 80).

Figure 77. The main fabric of the *uçetek entari 12.*

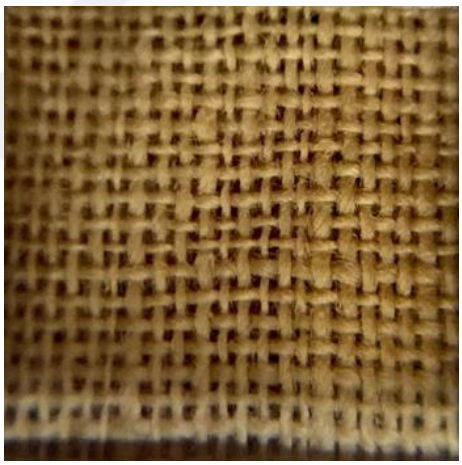

Figure 78. The lining fabric of the *uçetek entari 12*.

Figure 79. The facing fabric of the *uçetek entari 12.*

Figure 80. Fabric pattern detail of the *uçetek entari 12.*

The *uçetek entari* in Figure 81 was made of a silk brocade with diagonal floral stripes. The dark red and green stripes with floral motifs are composed of extra-weft metal-wrapped thread on a plain weave ground. The ankle-length robe has a small stand-up collar and a U-shaped neckline. The bodice may have been closed by knitted buttons and loops below the neck opening, which are now replaced with metal hook fasteners. The side slits of the *uçetek entari* are up to the waist. The sleeves end in a cuff, which is sewn onto the sleeve by pleating. They have been decorated with an elaborate trimming of metal thread and embroidered in a metallic braid that has been twisted and stitched into curving figures. There is one button and a loop at the cuff. The cuffed sleeve ends indicate that the *uçetek* was made at a transitional moment when tailors imitated European-made garments. The width of the hand-woven fabric is approximately forty-five centimeters. The *uçetek* dimensions were measured as follows: center front: 135 cm, center back: 135 cm, sleeve length: 53 cm, sleeve width: 17 cm, neck to shoulder length: 15 cm, collar height: 2 cm, cuff width: 4 cm, wrist: 10 cm and slits at the side seams 96 cm from the hem. The main fabric in Figure 82 is a silk brocade with dark red and green stripes set against a pink background. Small, dark red and green squares border these stripes. The pink bands were filled with a repeated pattern of stylized flower bouquets that resembled hands (Figure 83).

Figure 81. *Uçetek entari 13*, late 19th century, INV. 2742, IEM.

A similar fabric pattern was found in the book “Atlaslar Atlası” titled “Damascus Savai,” where it is noted that the motif resembles a hand (Tezcan, 1993, p. 90). The silk warp yarn count of the main fabric is 32 yarns/cm, and the cotton weft yarn count is 24 yarns/cm. The robe is fully lined with undyed, plain-woven cotton (Figure 84). The warp yarn count of the lining is 23 yarns/cm, and the weft yarn count is 21 yarns/cm. All the edges are scalloped and decorated with a single line of plaited herringbone braid. The U-shaped neckline is further trimmed with an intricate knotted braid made of metallic thread (Figure 85). The metallic threads were knitted and then tacked with stitches.

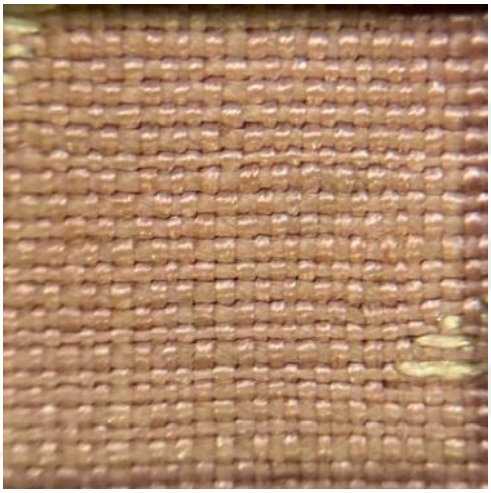

Figure 82. The main fabric of the *uçetek entari 13.*

Figure 83. The fabric motif resembling a hand.

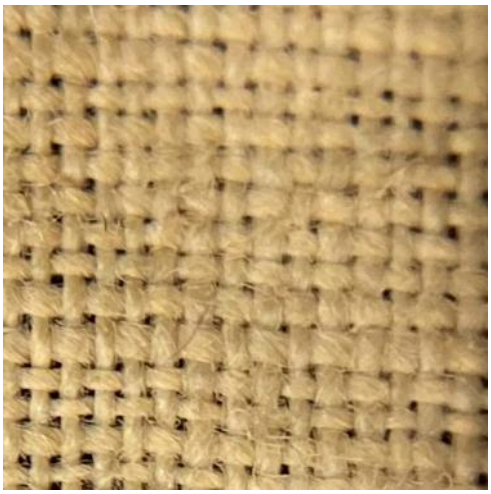

Figure 84. The lining fabric of the *uçetek entari 13.*

Figure 85. Herringbone embroidery detail.

The *uçetek entari* in Figure 86, is a daily outfit for women. This *entari* is made from silk fabric and features stripes in a combination of mauve and beige. The stripes are decorated with a recurring design of stylized flower bouquets and leaves, executed using metal-wrapped thread. The body of the robe is constructed from a single width of fabric; therefore, there are no stitches on the shoulders.

The *uçetek* dimensions are measured as follows: center front: 145 cm, center back: 145 cm, sleeve length: 63 cm, sleeve width: 17 cm, shoulder seam: 16 cm, collar height: 2 cm, cuff width: 3 cm, wrist: 9 cm, and slit length: 64 cm. The front and side openings and hem have been finished in a neat, scalloped design and narrow metallic-wrapped braid with herringbone embroidery. The robe has a small stand-up collar, a V-shaped neckline, and long straight sleeves set in at right angles. The sleeve of the *entari* is designed in a typical Ottoman style, with long sleeves that are slit from the elbow downwards and hang in a distinct shape. The fabric pattern on the sleeve is perpendicular to the fabric pattern found on the body of the garment. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave.

Figure 86. *Uçetek entari 14,* early 20th century, INV. 2381,

This *uçetek entari* in Figure 87 was made of a silk brocade, featuring green and red flowers arranged diagonally on a blue background. The *entari* was constructed with a traditional cut, an open front, and high slits with godets on each side. The robe is fully hand-stitched. The sleeve ends have an elaborate cut-out design, lined with a striking red facing. The robe follows the traditional Ottoman style, with a single piece of fabric folded over the shoulders. In this example, it is evident that the flower pattern on the fabric at the back is upside down.

The width of the fabric is approximately fifty centimeters. The *uçetek* dimensions were measured as follows: center front: 145 cm, center back: 145 cm, sleeve length: 63 cm, sleeve width: 18 cm, shoulder width: 17 cm, collar length: 2 cm, cuff slits: 20 cm, and slits at the side seams: 82 cm from the hem.

Figure 87. *Uçetek entari 15*, early 20th century, INV. 393, IEM.

The *uçetek* has a small stand-up collar and a V-shaped neckline (Figure 88). All the edges of the *entari* have been finished in a neat, scalloped design and trimmed with an complex knotted braid made of metallic-wrapped thread. The metallic threads were knitted and then tacked with stitches. The elaborate fabric of the *entari* was woven using blue silk warps and off-white cotton wefts (Figure 89). There are 52 yarns/cm silk warp yarns and 20 yarns/cm cotton weft yarns per centimeter square. The *uçetek* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 90). The warp count of the lining fabric is 27 yarns/cm, and the weft count is 25 yarns/cm. The width of the lining fabric is approximately fifty centimeters, as is the main fabric.

Figure 88. The flat front view of the *uçetek entari 15.*

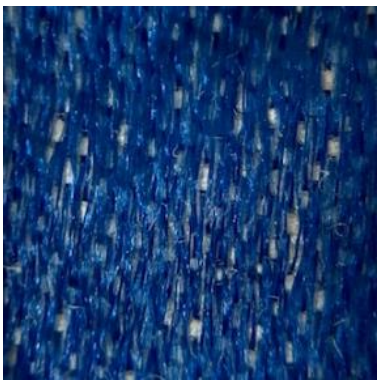

Figure 89. The main fabric of the *uçetek entari 15.*

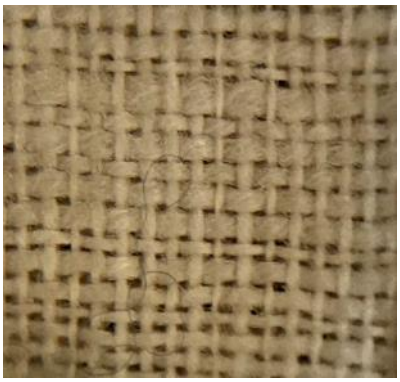

Figure 90. The lining fabric of the *uçetek entari 15*.

The bodice may have been closed by small knitted buttons and loops below the neck opening, which are now missing. The front opening, side slits, and skirt edges are all faced with a plain weave of light brown cotton. The warp count of the facing fabric is 22 yarns/cm, and the weft count is 18 yarns/cm.

The *uçetek entari* was made of soft and lustrous silk satin (Figure 91). Floral motifs in gold and blue are scattered on a vibrant fuchsia silk background. The *uçetek* was constructed with a traditional cut, an open front with a single panel at the back, and two slit side panels that fall from the waist. The robe has a small stand-up collar and a U-shaped neckline. One of the robe's distinctive features is a circular pocket situated on the right-side bodice. This pocket serves as a display for small pocket watches. The front, skirt, and sleeve edges are finished with a scalloped design, edged in a gold-colored braid that flourishes at the neckline and cuffs. Godets and gussets were sewn to each side to add width to the garment. The front and back of the *uçetek entari* were made from a single piece of fabric without a shoulder seam. Most likely, inside the front opening was a row of small buttons made of silk braid with corresponding loops on the right side. The robe was repaired, and three unoriginal buttons were sewn on. The width of the hand-woven fabric is approximately fifty centimeters.

Figure 91. *Uçetek entari 16*, late 19th and early 20th centuries, INV. 493, IEM.

The *uçetek* dimensions were measured as follows: center front: 122 cm, center back: 122 cm, sleeve length: 53 cm, sleeve width: 15 cm, shoulder width: 15 cm, collar height: 2 cm, cuff width: 2 cm, wrist: 9 cm, and slits at the side seams: 73 cm from the hem.

The cuff and neckline edges have been decorated with an elaborate trimming of metal thread that has been crocheted and stitched into curving figures. The trimming reveals the tacking stitches that hold the individual metal threads in place. Most likely, on the front opening was a row of small buttons made of silk braid with corresponding loops on the left side. The robe was repaired, and three yellow-colored, unoriginal buttons were sewn. There is one button and a loop at the cuff. The cuffs indicate that the *uçetek* was made at a transitional moment when European fashion was imitated. It is worth noting again that traditional Ottoman *uçetek entaris* typically do not have cuffs.

The main fabric of the *uçetek entari* is a silk brocade adorned with flower bouquets (Figure 92). The flowers that fill the surface of the fabric are arranged in a pattern that follows an S-shaped grid. The floral motifs have the appearance of embroidery. The weave of this fabric is a five-shaft warp-face satin. The pink silk warp count is 40 yarns/cm, and the off-white cotton weft count is 24 yarns/cm. The *uçetek entari* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 93). The warp count of the lining fabric is 21 yarns/cm, and the weft count is 21 yarns/cm. The lining fabric is balanced, plain weave. The width of the lining fabric is roughly fifty centimeters, as is the main fabric.

Figure 92. The main fabric of the *uçetek entari 16.*

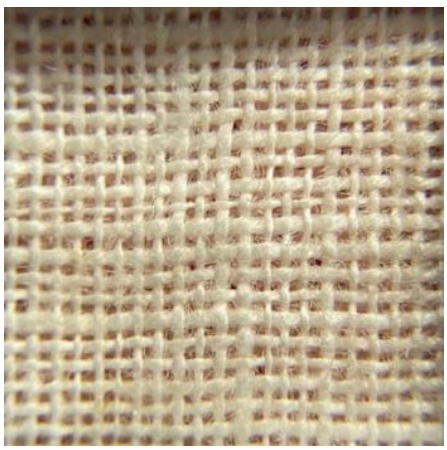

Figure 93. The lining fabric of the *uçetek entari 16.*

The *uçetek entari* in Figure 94 was a woman's special occasion robe made of red silk brocade woven with colored silk threads in shades of green, pink, purple, and white. The colored silk threads are arranged in the form of a repeating floral motif. The *uçetek* has a narrow stand-up collar and a V-shaped neckline. The collar, front, skirt, and sleeve edges are finished with a scalloped design and ornamented with two distinctive trims. The first trim comprises a plaited herringbone braid, and the second trim consists of a twisted black cord that creates a pleasing contrast against the colorful floral brocade. The side slits of the *uçetek* are up to the waist. The long sleeves are of the traditional, unfitted Ottoman type, made from a rectangular piece of fabric with small triangular gussets under the armhole. The sleeves that hang open at the lower arm reveal the facing fabric, crafted from yellow and pink striped silk satin that complements the red of the main fabric and further emphasizes the *entari*'s luxurious feel.

Figure 94. The *uçetek entari 17*, late 19th and early 20th centuries, INV. 638, IEM.

An S-shaped herringbone braid was applied to the front seams of the godets sewn to each side. The width of the hand-woven fabric is slightly wider than the other examples. It is approximately sixty centimeters. The *uçetek* dimensions were measured as follows: center front: 135 cm, center back: 135 cm, sleeve length: 62 cm, sleeve width: 17 cm, shoulder width: 15 cm, collar height: 2 cm, and slits at the side seams: 90 cm from the hem.

The main fabric, known as savai (sevayi), was a light type of cloth woven of silk warp and silk weft, and it was decorated with a pattern of tiny flowers arranged on a bias grid (Figure 95). Savai fabrics have been manufactured in Bursa and Istanbul (Tezcan, 1993a, p. 36). According to the Great Turkish Dictionary written by Hüseyin Kazım Kadri (1927- 1928), *sevayi* is the name of a deep-rooted silk fabric (Koçu, 2015, p. 208). Koçu affirms that savai was a preferred fabric for both men and women's *entaris* worn on special occasions (2015, p. 208). The main fabric weave is a five-shaft warp-face satin weave. The red silk warp count is 66 yarns/cm, and the white silk weft count is 24 yarns/cm. The *uçetek entari* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 96). The warp count of the lining fabric is 22 yarns/cm, and the weft count is 22 yarns/cm. The lining fabric is balanced, plain weave. The front of the robe has been decorated with an elaborate trimming of gold metal-wrapped thread that has been crocheted and stitched into curving figures. As seen in Figure 97, the trimming reveals the tacking stitches that hold the individual metal threads in place.

Figure 95. The main fabric of the *uçetek*

Figure 96. The lining fabric of the *uçetek*

Figure 97. Embroidery detail.

This *uçetek entari* in Figure 98 was made for wearing on special occasions. It was designed of red, plain silk fabric embroidered with metal-wrapped thread. Between the embroidered motifs are appliqued motifs of green fabric. It has a narrow stand-up collar and a V-shaped neckline. It is open down the front with very high slits at the sides and fastens at the bodice with plaited buttons and loops. The skirt reaches to the ankle. The collar, front, side slits, hem, and sleeve edges are all trimmed with herringbone gold-color braid. Godets are sewn to each side, and the front openings to increase the fullness of the skirt are wider than the other examples in this study. The width of the fabric is relatively narrow, about forty-three centimeters.

Figure 98. *Uçetek entari 18*, late 19th and early 20th centuries, INV. 255, IEM.

The *uçetek* dimensions were measured as follows: center front: 140 cm, center back: 140 cm, sleeve length: 57 cm, sleeve width: 17 cm, shoulder width: 16 cm, collar length: 3 cm, cuff slit: 13 cm, and slits at the side seams 95 cm from the hem.

A single width of fabric, split in front, forms the body of the *uçetek* with no shoulder seams. As seen in Figure 99, the sleeve was formed by four small pieces of rectangular fabric sewn together to make a whole sleeve. This suggests that the dress maker was

working with a limited amount of fabric. The slightly longer length of the robe and the godets of the skirt might have caused the tailor to run out of fabric. Under the armholes, elongated gussets extend to the waist. The sleeve seam slit is relatively short, almost thirteen centimeters, with the sleeve open from there. As shown in Figure 100, the *uçetek entari* was fastened with six black crocheted buttons, about 1.5 cm in size, and button loops attached to the inside of each side front bodice. It is knit in black silk yarn with a red glass bead on top. Beads, believed to be protected from evil eyes, have an important place among Turks. Beads were usually made of glass, porcelain, wood, mother of pearl, coral, amber, gold, and silver (Onuk, 2005, p. 8).

Figure 99. The flat front and back view of the *uçetek entari 18.*

The silk fabric was embroidered with waving vertical lines. The design is made up of floral bouquets joined by undulating stylized leaves fastened together by ribbons. Branch and flower leaf motifs gathered around curved branches point in different directions. Generally, these compositions were formed by orienting one curved branch towards the center and one curved branch towards the edge (Barışta, 1988, p. 62).

The naturalistic floral motifs that undulate parallel to each other and fill the surface by coming out from the right and left are based on the principle of infinity (Tezcan 1993b, 158). Between the gilt-embroidered motifs are appliqued motifs of green fabric (Figure 101). The technique of applique ornamentation has been widely used by Turks in Central Asia since ancient times to decorate the surface of the fabric. They would reproduce motifs by folding leather and cutting the design through all the layers

simultaneously (Sürür, 1976, p. 43). The circle that forms the frame of the flower was made by winding a group of four metal-wrapped yarns back and forth in parallel lines over the motif cut from card or stiff leather. This technique, called *dival*, was very widespread and was produced in Istanbul, Kütahya (in northwestern Türkiye), and especially Maraş (in the south-east). It is known that in the nineteenth century, the card and leather forms made for use in *dival* work could be obtained from certain shops in Istanbul's covered bazaar (Özel, 1999, p. 179-189-190). The circle-shaped *dival* work is attached to a satin-weave green fabric. The flower motif in the center was designed using metallic bullion rough purl embroidery, which is formed by twisting the metal wires like a spiral and attaching it to the surface of the fabric with a needle (Yıldız, 2013, p. 48). The flower in the motif is assumed to be a jasmine flower, which was fashionable in that era. Flowers were an embedded feature of Ottoman culture. Some of the symbolic garden flowers associated with the Ottomans were spread out to the west during early Turkic migrations from Central Asia (Denny and Krody, 2012, p. 19).

Figure 100. Six crochet buttons with beads.

Figure 101. An appliqued floral motif and metallic

In the nineteenth century, motifs were used more intensely in compositions with flowers, such as large and small flowers side by side or wrapped with branches and leaves. Besides the traditional flowers such as rose, carnation, tulip, hyacinth, and pomegranate, embroidery designers also took to incorporating jasmine, poppy, pelargonium, and sycamore leaf patterns (Sürür, 1976, p. 47).

As shown in Figure 102, the main fabric was woven in a plain weave from crimson silk warp and weft yarns. The silk warp yarn count is 54 yarns/cm, and the silk weft yarn count is 50 yarns/cm. Such fabrics were produced in Bursa, in northwestern Türkiye. Silk has been produced and woven in Bursa since before the Ottoman times; therefore, it was an important trade center from the very beginning of the empire. The most popular color was crimson (Tezcan, 2007, p. 52-53).

The robe is fully lined with undyed, plain weave cotton (Figure 103). The warp yarn count of the lining is 20 yarns/cm, and the weft yarn count is 15 yarns/cm. Only the sleeve cuffs were faced with dark red, plain weave fabric (Figure 104). The silk fabric of this *uçetek* was embroidered with alternating vertical rows of undulating stylized flower bouquets using a chain stitch (Figure 105), a basic stitch that is easy to use for lines and curves, and it gives a chain-like appearance when lined up one after the other. This pattern was first drawn on the ground fabric with black ink, the residue of which can be seen clearly in several places on the fabric. It was then most likely embroidered using a tambour hook, which holds the fabric tightly in a frame. This tool provided a quick method of covering the ground with a fine chain stitch and applying different embellishments. In this fabric, small, gold-colored metal sequins were also used. The completed length of the woven and embroidered silk was then cut into the appropriate pieces for the *uçetek entari*. The surface embroidery was executed with metal-wrapped thread. The sleeves, collar, front, and side openings are all edged with a double line of plaited herringbone braid trim made up of metal-wrapped thread and cotton thread (Figure 106).

The red silk warp yarn count for the facing is 54 yarns/cm, and the black cotton weft yarn count is 21 yarns/cm. In Figure 107, the white selvages of the hand-woven silk fabric can be seen on the front and back sleeve seams. The selvage is the edge of a fabric, which keeps it from unraveling and fraying. On handlooms, selvages were

formed by turning the weft at the end of each pick and were generally the same thickness as the rest of the fabric. The selvage is usually folded inwards; however, as it is seen in the detail, the selvage of this *uçetek entari* was sewn side by side without folding inwards. A shortage of fabric may have caused the need to assemble the parts using this method.

Figure 102. The main fabric of the *uçetek entari*

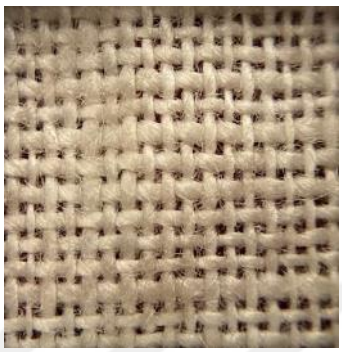

Figure 103. The lining fabric of the *uçetek entari*

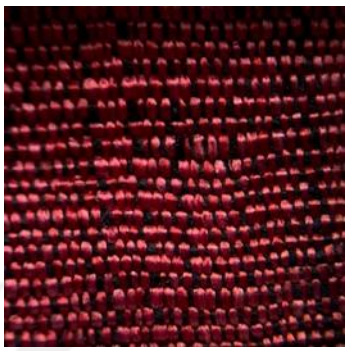

Figure 104. The facing fabric of the *uçetek entari*

Figure 105. Chain stitch detail.

Figure 106. Herringbone embroidery detail.

Figure 107. Selvage of the main fabric.

4.1.3. Zero-Waste Approach to Uçetek Entari

Traditional Turkish *uçetek entaris* incorporated a variety of forms, fabric types, and embroidery, but in terms of tailoring, they have the same characteristics. Although the dimensions of the pieces out of which a robe was constructed would change from garment to garment, the method of creating a pattern and cutting the fabric provided zero waste. Nancy Micklewright clarifies that all pieces were rectangular or cut along straight lines so that the entire width fabric was used with no scraps left over (Micklewright 1986, 188). The geometric cut requires fine mathematical intelligence and adopts the logic of using the fabric efficiently. The method of constructing *uçetek*

entaris was designed to prevent scraps and waste of fabric and to make it possible to reuse the valuable fabric if the garment needs to be unstitched. Fabrics were made into clothes for men and women, then cleaned, repaired, and recycled as clothes for children and later as cleaning rags, and ultimately thrown away (Quataert, 2000, p. 22). As Lale Görünür (2010, p. 35) points out, "Turkish women reused their garments to make clothes for children or household items like wrappers or coverlets." Particularly, cutting the fabric in basic geometric shapes without curved lines facilitated the reuse of the fabric without waste. Sabiha Tansuğ affirms that the measurement was made according to the width and length of the fabric. The clothes were constructed with minimal cuts and snips to the fabric. The dimensions were adjusted according to the fabric in hand (2022).

Figure 108a is the drawing created during the research that demonstrates the common form of cutting fabric out of an *uçetek entari* pattern. The front (1F-2F) and back body (1B) of the *uçetek entari* were a single width of a rectangular piece of fabric folded full crosswise so that the cut ends match and there is no seam at the shoulder. Then the front body was cut lengthwise in half until the neck, and an opening was cut for the neck (1F-2F). The sleeves were almost always cut on the crosswise grain of the fabric; therefore, the length of the sleeve was constructed from the width of the fabric (2-3). This is often done when attempting to fit as many pattern pieces as possible into a small fabric space. Since the length of the crosswise grain depends on the narrow width of the fabric, often an additional rectangular piece about sixteen centimeters wide is added to each side to elongate the length of the sleeve (4-5). In this way, approximately twenty percent less fabric is used when constructing the sleeve from two pieces cut on the crosswise grain, compared to cutting the fabric (one single piece) on the lengthwise grain. The fabric on which the godets would be made was divided into triangles, so there was nothing left over. They were added to the front opening and side slits to provide width to the hip, chest, and abdomen. Small triangular pieces of fabric were sewn under the arm or extended towards the side seam to give ease and to fit the wearer. All the pieces of the pattern were designed using mathematical calculations to avoid any wasted pieces. Gussets and godets, which were used to give freedom of movement and comfort, were seen in traditional Turkish *uçetek entaris*, which were produced until the westernization of clothing.

There are two versions of pattern construction shown in Figure 108a and 108b, both with slight variations. In Figure 108a, the pattern features wider front godets compared to the back and side godets. Additionally, this version does not include cuffs. The *uçetek entari* pattern is constructed from a fabric with a width of 50 cm and a length of 500 cm. In the pattern, the front and the back are one piece, which is folded at the shoulders to create the desired shape. These constructions allow for the creation of *uçetek entaris* using the provided fabric dimensions.

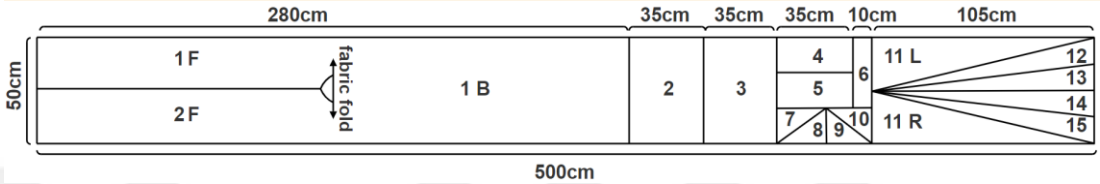

Figure 108a. The *uçetek entari* pattern with wider front godets.

The pieces involved in the pattern in Figure 108a are:

1F and 2F: These are the left and right front pieces.

1B: This is the back-piece measuring 140 cm by 50 cm.

2 and 3: These are the sleeves, each measuring 35 cm by 50 cm.

4 and 5: These pieces are additional sleeve pieces measuring 35 cm by 16 cm.

6: This piece is used for the collar and its facing measuring 32 cm by 10 cm.

7-8-9-10: These pieces are for the underarm gussets.

11L and 11R: These are the left and right front godets.

12-13-14-15: These four triangles are used as godets at the sides and back.

On the other hand, Figure 108b shows a pattern with godets that are all the same size. These godets are divided into equal triangular sections. Furthermore, this pattern includes cuffs as an additional detail.

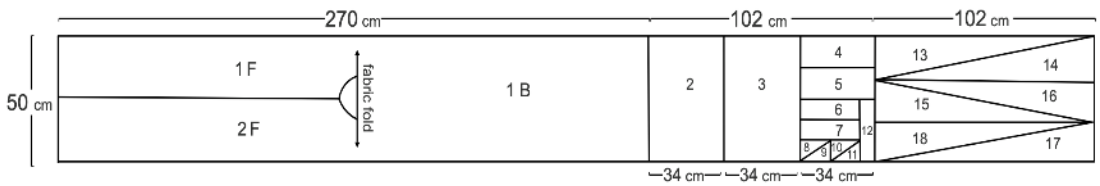

Figure 108b. The *uçetek entari* pattern with cuffs.

The *uçetek entari* pattern in Figure 108b is constructed from a fabric with a width of 50 cm and a length of 474 cm. In the pattern, the front and the back are one piece, which is folded at the shoulders.

The pieces involved in the pattern are:

1F and 2F:	These are the left and right front pieces.
1B:	This is the backpiece measuring 135 cm by 50 cm.
2 and 3:	These are the sleeves, each measuring 34 cm by 50 cm.
4 and 5:	These pieces are additional sleeve pieces measuring 34 cm by 15 cm.
6 and 7:	These pieces are for the cuffs and their facing.
8-9-10-11:	These pieces are for the underarm gussets.
12:	This piece is used for the collar and its facing.
13 to 18:	These six right triangles with legs measuring 102 cm and almost 16.5 cm constitute the godets used at the front, sides, and back.

Figures 108c and 108d depict the technical drawings of the *uçetek entari* demonstrating the *uçetek*'s construction and arrangement of the pattern pieces.

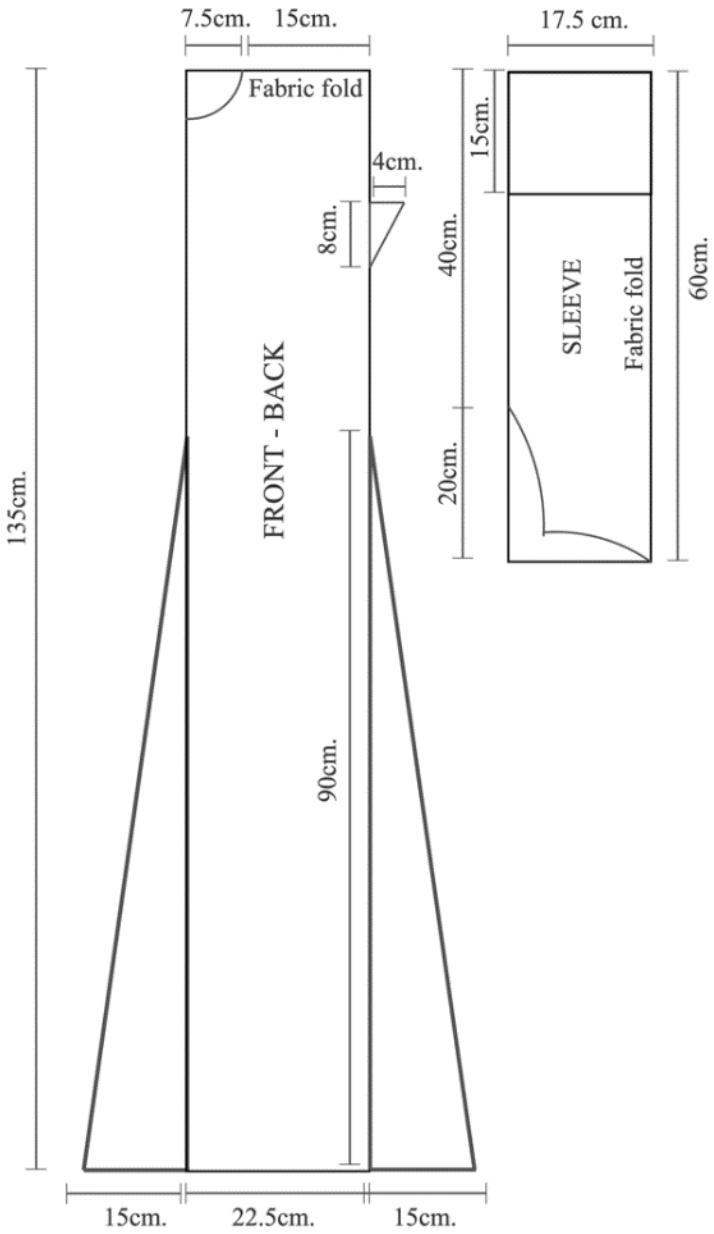

Figure 108c. Technical drawing of the *uçetek entari.*

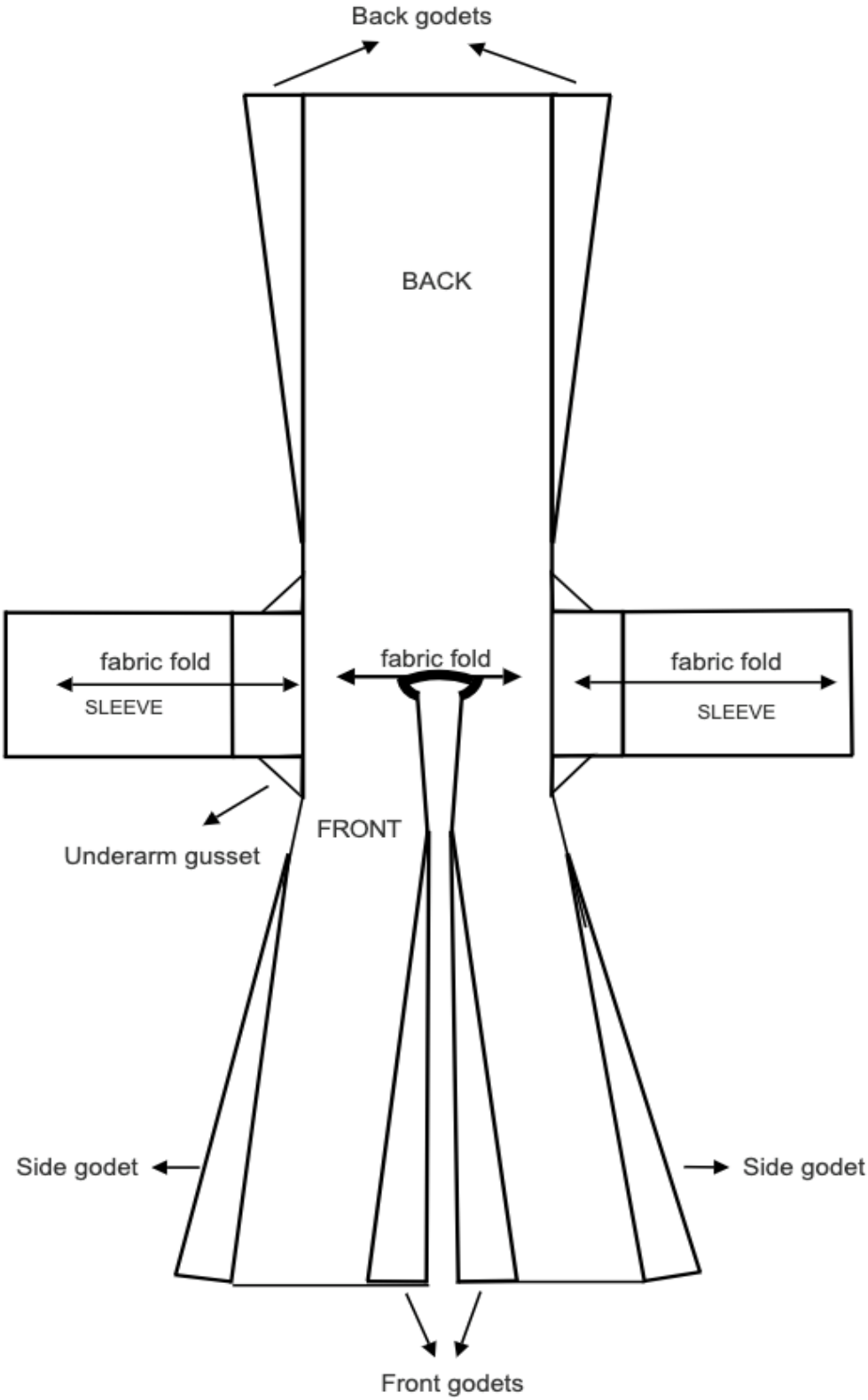

Figure 108d. Another variation of the technical drawing of the *uçetek entari*.

Figure 108e displays a sample of the *uçetek entari*. For the purposes of the study, the measurements and patterns were reduced by 1/10 scale. Using checkered paper, the pattern was carefully drawn and subsequently transferred onto red fabric. The individual pieces were then cut out and assembled to create the *entari*. The construction of the *uçetek entari* was executed with utmost precision, resulting in a remarkable zero-waste approach. The pattern utilized for this garment consisted of geometrical pieces that interconnected in straight lines, like a jigsaw puzzle. Every piece of fabric was carefully cut according to the pattern, ensuring that no scraps or remnants were left behind.

This pattern making and cutting technique not only maximized the utilization of the fabric but also emphasized a sustainable and environmentally friendly production process. The design of the *uçetek entari* exemplifies a thoughtful and conscious approach towards reducing waste, as evidenced by the absence of any leftover fabric after the cutting process. This innovative design shows the potential for combining style and sustainability, setting an inspiring example for future garment production.

Figure 108e. A miniature sample of the *uçetek entari* was created using the measurements and patterns derived from the study.

4.1.4. Multifunctionality of Uçetek Entari

The *uçetek entari* design features and performs multiple functions apart from their aesthetics and basic protection for the wearer. Turkish women from the palace, the city, and the village wore *uçetek entaris* on different occasions. It was used both on special occasions such as henna and weddings and as daily clothing, always worn together with a chemise and shalvar, held closed by a belt or sash (Figure 109).

The research revealed that the design of the *uçetek entari*, open at the front and with long slits on the sides, allowed it to be used for different purposes. The side slits of the long robe exposed the fabric and embroidery of the shalvar and chemise beneath. Sabiha Tansuğ explains that when a bride rode a horse, from the side slits of the *uçetek*, the shalvar looked like bunches of flowers. The sides of the legs of the shalvar were full of floral motifs carrying meanings such as the desire to bear children, have an ever-expanding family, and live in abundance (2019, p. 101). The design of the *uçetek entari* provided freedom of movement while walking, doing chores, riding a horse, sitting on a sofa cross-legged, or lying on a cushion (Görünür, 2005, p. 34 and Koç, Koca, 2012, p. 34). Nancy Miclewright affirms that even the most fashionably dressed Ottoman women continued to wear their old-style dress at home, only because it was more comfortable (p. 158). Inserting the front parts of the skirts into the belt or sash was a very common form of use (Figure 110). The skirts on the front and sides were lifted and tucked into the belt. The three pieces of the skirt provided ease of movement and mobility (Koçu, 2015, p. 239)

Ekrem Koçu adds that while odalisques (chamber maids) in the palace were serving, they could not leave the skirts open; they would always wear the front skirts inserted into the belt. Leyla Saz (1974) explains the customs in the palace that the exception was on official days, when skirts were released, and on the other days they were always tucked up. The slighter back skirt piece could also be tucked into the sash. Saz adds that an odalisque could raise one of the skirts and use it to cover her head (Saz, 1974, p. 216-217-82).

The back skirt was used as a shawl in cold weather. Since odalisques were forbidden to wear cardigans, those who could not stand the cold would cover their shoulders with

their back skirts (Koçu, 2015, p. 239). Consulting the book of Türkiye in Gravures VI, Garments and Portraits, there are many styles of inserting the skirts of the *uçetek entari* into the belt or sash (Sevim, 1997, p. 2-78-124).

Figure 109. *Uçetek entari* worn on various occasions (left to right): Osman Hamdi Bey, Girl Reading the Quran, 1880 (Source: Islamic Arts Museum Malaysia, 2024); Jean-Etienne Liotard, A Lady in Turkish Dress and Her Servant, 1750 (Source: The Nelson-Atkins Museum of Art, 2024); Ovide Curtovich, Peasant Woman with a Child, 1893 (Source: Maeso and Lesvigne, 2013, p. 168); Jean-Etienne Liotard, Lady in Turkish Dress holding a fan, 18th (Source: The Royal Lazienki Museum, 2024).

The design of the long, fully lined, narrow sleeves, open just below the elbow and edged with trimming, could also be used for multiple functions in various circumstances. The long sleeves of the *uçetek entaris* were rolled up or fastened with buttons at the wrist while doing housework or working in the field. The sleeves were left open while socializing with neighbors or welcoming guests. The embroidered long sleeves that fall loose down the fingers could hide the signs of hard work and rough hands (Tansuğ, 2022).

Figure 110. Various ways to tuck the skirts of the *uçetek entari* (left to right): A Turkish girl returning from school (Source: Sevim, 2002, p. 124), Woman from Turkey, 1876-1888, Wallach Division Picture Collection (Source: NYPL Digital Collections, 2024), *Uçetek entari* (Source: Görünür, 2010, p. 103).

During her visit to Izmir, Julia Pardoe had the opportunity to meet a Turkish family and their children. Pardoe gained an insight into the cultural traditions and practicalities of clothing in the region.

> *"Her antery of pale pink muslin was tucked up within the cachemire shawl that she wore about her waist; and her large trowsers of green chintz fell in ample plaits over the little naked feet, which, when she rose from the sofa, were*

scarcely covered at the extremities by the yellow slippers that lay beside her." (Pardoe, 1837, p. 261).

Julia Pardoe noticed the practice of tucking the skirts of the *entari*, which was a custom that served functional purposes. Additionally, the use of a shawl or sash tied around the waist functioned not only as a fashion statement but also as a means of securing the *entari* in place.

4.2. Cepken

The *cepkens* that have been examined can be categorized into two distinct groups based on their fabrics, embroidery techniques, and linings. In the first group (*cepken numbers* 1-2-3-4-5), they are crafted using silk, cotton, or silk and cotton fabrics. These *cepkens* are often designed to match with a *uçetek* and shalvar and typically feature elaborate embroidery on the sleeve ends, hem, and front opening. The *cepkens* are lined with unbleached cotton, similar to the lining of the accompanying *uçetek* and shalvar.

The second group of *cepkens* stands out as they are made from velvet. Velvet is a pile fabric in which an extra warp (lengthwise) thread forms a raised, uncut loop or cut tuft on the surface of the fabric (Steele, 2005, p. 394). The velvet *cepkens* are extensively ornamented using a technique called laid-cord couching or cord couching. This technique involves laying down cords on the fabric and then stitching them in place with decorative thread. Unlike the first group, these *cepkens* are often lined with vibrantly colored silk fabrics woven in a plain weave and twill weave, adding to their visual appeal.

The cord couching technique has been widely used in Turkish traditional clothing as a decorative element in both men's and women's garments (Koç and Koca, 2015, p. 249). Studies on the art of embroidery reveal that the origins of the cord couching technique can be traced back to the Turkish Huns, who resided in Central Asia. Excavations of burial sites such as Pazyryk and Noin-Ula have provided valuable insights into the history of this technique. These archaeological findings demonstrate that the cord couching technique was highly skilled and employed in the creation of saddle covers, curtains, and various covers crafted from colored felt fabrics (Harmankaya and Güzel,

2008, p. 672). A carpet from the Pazyryk burial site was crafted from woven wool and adorned with multicolor applique. The motifs on the carpet are outlined using cord couching (Golomshtok and Griaznov. 1933, p. 45). The tradition of utilizing this technique continues, as evidence of its presence can be observed in the clothing of the Great Turkic Empire, discovered in the Katanda kurgan (Can, 2021, p. 276). Additionally, depictions of figures adorned with cord couching can be seen in the Seljuk manuscripts (Barışta, 1999, p. 8).

Throughout the duration of the Ottoman Empire, a technique known as cord couching was commonly used in conjunction with various types of embroidery, such as applique and *dival* work, as highlighted by Örcün Barışta (1999, p. 5). The embroidery created by Turkish artisans during the sixteenth to eighteenth centuries held great esteem and was highly valued by Westerners. Turkish embroidery masters traveled throughout the Kingdom of Hungary, moving between different castles to cater to the embroidery needs of the nobility. This exemplifies the widespread recognition and demand for Turkish embroideries during that era (Barışta, 1999, p. 20). Furthermore, Barışta emphasizes that the Ottoman Empire, being a cultural and artistic powerhouse spanning three continents, made a significant global contribution to the art of embroidery (1999, p. 3). The empire's extensive cultural influence allowed for the spreading of their unique embroidery techniques and styles. This exchange of knowledge and skills helped elevate the art of embroidery internationally, as artisans from different regions incorporated and adapted the Ottoman embroidery techniques within their artistic traditions.

Cord couching is a technique that is used in both decorating the border lines of a motif and filling in the inside of the motifs (Barışta 1999, p. 217). This method allows for the efficient and economical use of metal thread by ensuring that it does not need to be taken through to the reverse side (The MET, T.773-1919, 2023). As a result, no expensive metal thread is wasted. In the Ottoman Empire during the nineteenth century, metal-wrapped threads were created by preparing copper threads and then gilding them. These threads were widely used in the embroidery of various garments and *cepkens*, which were available in small, medium, and large sizes. This indicates a well-developed clothing industry within the Ottoman bazaars during this period (Barışta 2015, p. 572- 574). The embroidery done with these metal-wrapped threads

added a touch of luxury to the *cepkens*, exposing the skill and craftsmanship of the artisans involved.

The traditional technique used here involves attaching a cord made by twisting multiple layers of metal-wrapped yarn onto the fabric. This is accomplished by following the pattern drawn on the fabric and using a yellow thread to firmly hold the cord in place. To aid in outlining the design, yellow tacking stitches are carefully sewn along the lines. These tacking stitches are often left intact even after the embroidery is finished. Embroidering on velvet poses a unique challenge due to its pile texture. It is difficult to directly draw a design onto the fabric for the embroiderer to follow. Therefore, only rough outlines of the desired pattern were provided. As a result, while the overall design on the left and right panels of the *cepken* may appear very similar, they are not identical.

4.2.1. Cepken and Its Historical and Archaeological Evidence

The *cepken*, also known as the *cebken*, is a type of short jacket that holds significant importance in traditional Turkish clothing. It has been an integral part of the clothing culture not only for the Turks but also for their ancestors, such as the Huns, Uyghurs and Seljuks. The design of the *cepken* features an open front and a cropped length, typically ending above or at the waistline. It is characterized by its small stand-up collar and long sleeves, which hang down to the palms. To add fullness, triangular pieces (gussets) are often added to the jacket. The *cepken* is typically worn on top of the *uçetek entari* and shalvar. Alphonse de Lamartine, who visited the Ottoman Empire and was also in Izmir, described Turkish clothing as follows:

> *"These garments consist of pantaloons with large folds of streaked satin, bound at the waist by a tissue of red silk, and closed round the ankle by a band of gold silver; a loose robe, worked in gold, open in front, and tied under the breast, which it leaves uncovered; the sleeves are tight from the shoulder, and hang loose from the elbow to the wrist; beneath is a chemise of silken gauze passing over the bosom. Above their robe they wear a vest of scarlet velvet lined with ermine or marten, embroidered with gold…, and the sleeves open"* (Lamartine, 1839, p. 37).

The sleeves of the *cepken* are designed to be long and close-fitting, while the length of the jacket itself is quite short, reaching the waist or slightly above it. The choice of fabric for *cepken*s often includes pastel-colored silk fabrics, cotton, and velvets adorned with gilt thread embroidery. Various decorative elements are added to enhance the aesthetic appeal of the *cepken*. These include ribbons, sequins, gold braid, and trim crocheted from silk (Micklewright, 1986, p. 144). The *cepken* was made from a broadcloth known as "çuha" and included luxurious velvet fabrics. To enhance its elegance, it was adorned with intricate embroidery made with gilt metal-wrapped thread (Şenocak, 2008, p. 213). Reşad Ekrem Koçu explains that the *cepken* was typically worn with shalvar underneath. The level of embroidery on the collar, sleeves, and hem varied according to the wearer's economic status, with silk and metal-wrapped thread commonly used for embellishment. Furthermore, the color of the *cepken* fabric varied depending on the age group. Black and brown fabrics were chosen for the elderly, while younger individuals wore *cepkens* in vibrant shades of red, blue, and various other colors (2015, p. 57). Various decorative elements are added to enhance the aesthetic appeal of the *cepken*. These include ribbons, sequins, gold braid, and trim crocheted from silk (Micklewright, 1986, p. 144). The *cepken* was made from a broadcloth known as "çuha" and included luxurious velvet fabrics. To enhance its elegance, it was adorned with intricate embroidery made with gilt metal-wrapped thread (Şenocak, 2008, p. 213).

Reşad Ekrem Koçu explains that the *cepken* was typically worn with shalvar underneath. The level of embroidery on the collar, sleeves, and hem varied according to the wearer's economic status, with silk and metal-wrapped thread commonly used for embellishment. Furthermore, the color of the *cepken* fabric varied depending on the age group. Black and brown fabrics were chosen for the elderly, while younger individuals wore *cepkens* in vibrant shades of red, blue, and various other colors (2015, 57). Although the general shape of the *cepken* has remained consistent over time, the fabric choices and decorative elements have evolved to reflect the prevailing tastes and fashion trends of the era.

The word "*cepken*" has an interesting history as its meaning has evolved over time. Its first appearance can be traced back to the Uyghur dictionary written by Prof. Dr. Ahmet Caferoğlu, where it was initially defined as *çäkräk (çekrek):* worn from the

bottom, short clothing (1968, p. 60). Later on, the word *çekrek kapa* found its way into the first comprehensive dictionary of Turkic languages (*Divanü Lügat-it-Türk*) written by Kaşgarlı Mahmut in 1072-1074. The *cepken* was described as a pocketless caftan made of wool, commonly worn by slaves (Kaşkarlı Mahmut 2021, p. 140). According to Özden Süslü, during the time of the Seljuks, the clothing worn by individuals engaged in horseback warfare consisted of shalvar and a jacket known as "çekrek" or "cenk-su." In the eleventh century, the Arabs referred to the Turkish garment as "kurtak," which is equivalent to the *cepken* (Süslü, 2007, p. 164).

The presence of the word then resurfaces in the Turkish dictionary *"Lehçe-i Osmânî*", compiled by Ahmed Vefik Pasha in 1891. Vefik Pasha referred to it as "cebken," a short jacket with a cropped waistline and long sleeves that was worn over a chemise (Ögel, 1978, p. 8). Subsequently, the word "cebken" is found in the Ottoman Historic Idioms and Terms Dictionary, written by Zeki Pakalın in 1946. He states that the word *cebken* refers to ancient clothing with long sleeves and cropped waistlines worn over a chemise (1993, p. 266). Pakalın points out that it was also worn by the janissaries during the Ottoman period, and these short jackets came in various sizes (p. 266), indicating their popularity and adaptability to different individuals. According to Charles White's account of the outfit worn by the janissaries, he referred to the *cepken* as a "quilted coatee." White clarified that,

> "*They commonly wear two or more waistcoats, and often a quilted coatee, with wide drawers, thick waist-girdles, and various other portions of ordinary attire, under the jacket and trowsers* (White, 1845, p. 166).

In addition to the previous explanations, Sabahattin Türkoğlu links the term "*cepken*" to the word "çekrek." Türkoğlu notes that lined kaftans were referred to as "kapama," while woolen versions were called "çekrek kapa." Interestingly, tops resembling short jackets were also called "çekrek." This indicates a potential connection between the term "*cepken*" and these similar garments (2002, p. 150). According to Reşat Ekrem Koçu's Dictionary of Turkish Clothing and Adornment (2015, p. 57), the term "cebken" refers to an old-style top worn by soldiers, tradesmen, and farmers. Similar to modern-day jackets, the *cebken* was typically made from broadcloth and worn over

a shirt. Depending on factors such as age, profession, and social status, individuals had various options for accompanying trousers.

Koçu explains that the *cebken* featured two different sleeve styles. One version involved attaching the sleeves to the body, like contemporary tops. The second variation, however, involved sewing the sleeves only at the shoulders, resulting in a pocket-like armhole. This design left the armpit area open, resembling a vest. The lower arm opening extended to the inside of the elbow, with the sleeve seam starting from that point and running to the cuff. As a result, the fabric of the shirt sleeve would be visible between the open area of the armpit and the inside of the elbow. According to Atila Ergür's definition in textile terminology, *cepken* refers to an old type of embroidered upper garment above the waist with a straight or crossed front, a shaped collar, long sleeves, and slits (Ergür, 2002, p. 39).

Furthermore, while "*cepken*" serves as a general term for Turkish short jackets, there were also specific terms used depending on the style and cut of the garment. These variations included "salta" and "sarka." The *salta*, as described in Günay's book, is a type of short jacket that lacks a collar or buttons. It features slit arms, straight shoulders, and elaborate embroidery around the collar and cuffs. Typically made from luxurious materials such as velvet or silk (1986, p. 13). Leyla Saz explains that a variant of the *cepken* known as the *salta* was given to government officials and the imperial consorts during their appearances before the sultan or official events within the Ottoman court. *Salta* was skillfully embroidered on velvet or silk fabric and adorned with metallic thread (Saz 1974, p. 42). According to Reşad Ekrem Koçu, the *salta* is a type of *cepken* that was commonly worn by sailors and shipyard workers in the past. Its name is believed to have been derived from the protector of Venice, known as Santo Marco. This particular jacket was sometimes referred to as *salta-marka*, further emphasizing its connection to Saint Marc. Typically, the *salta* was made from a fabric called *çuha*. One notable distinction between the *salta* and the *cepken* is that the *salta* features sleeves that resemble those of a jacket. Over time, the *salta* transitioned from practical workwear to a favored piece of public attire (2015, p. 205). Charles White further explains *salta* and *Santo Marco* stating,

> *"Among kazasslar and iprikjee (silk braid and twist dealers), are shops of saltajee, whose wares cannot fail to attract notice. They deal in women's and children's dolmans and jackets, called saltamarca, an evident cor-ruption of Santo Marco, and a relic of the old juste-au-corps, worn by the Venetians when they disputed pos-session of Galata with the Genoese. These jackets are of light cloth, velvet, or merino, of bright colours, richly embroidered in gold and coloured silks, without bottom, and with abort half sleeves. They are worn over the entary in winter, and form a picturesque addition to tin rich and original costume of the fair sex. They are, however, more in vogue in the provinces than in the capital. Ladies of fashion look upon them as gaudy and in bad taste. The latter, however, purchase them for thei* lovely children and female slaves, upon whoee attire they lavish the richest resources of the toilet. This custom is what is termed the grand genre by the French; it being common for ladies of the greatest wealth and highest estate to limit themselves to printed cottons or figured muslins, while their children and slaves are dressed in rich silks, velvets, and brocades."* (White, 1845, p. 189-190).

The *sarka* is a variety of *cepken* characterized by its long sleeves, unbuttoned front, and open design. It is distinguished by its embroidery which features glitter, beads, tassels made of metallic-wrapped thread, and sequins. Typically crafted from rich velvet in shades of crimson, burgundy, purple, or dark blue. The *sarka* is named according to its motifs and the place it was made such as the *Izmir sarkası* belonging to the Izmir region. The embroidered *shalvar* worn under the *sarka* is called *pesent*. *Sarka-pesent* is one of the most valuable outfits among the wardrobe staples for Ottoman women of different classes and ethnicities. The embroidery style and the construction features reflected the wealth, social status, occupation, and economic status of the wearer (Sökmen, 2016, p. 379). Interestingly, it was noted that at times, the same jacket referred to as *cepken* would also be called *salta* or *sarka*. While there may have been minor discrepancies in their designs, it is evident that these jackets shared common characteristics and were considered similar.

Turkish women embraced the *cepken* as a staple garment in their daily lives and on significant occasions, such as henna nights and weddings. This traditional short jacket was often paired with a matching shalvar and/or *uçetek*, both crafted from luxurious

and heavy fabrics like velvet and satin (Görgünay, 2008, p. 214). Moreover, *cepkens* were tailored using a variety of fabrics that differed according to the season. In the past, *cepkens* made from lambskin were also prevalent. The origins of *cepkens* can be traced back to Central Asia (Oğuz, 2004, p. 530). When the Turks migrated from Central Asia to Anatolia, they brought along their customs and attire. Research indicates that during the Ottoman period, the clothing worn by the Turks bore resemblances to the garments traditionally worn in Central Asia (Ceranoğlu and Güler, 2018, p. 882). Although archaeological, pictorial, and literary evidence regarding *cepkens* is scarce, certain methods of cut, construction, and unique shapes found in Ottoman Turkish attire can be attributed to their Central Asian roots. This suggests a historical connection that has been preserved throughout the evolution of Turkish garments. Fikri Salman highlights that during the Hun period (244 BC- 216 AD), caftans were created in both short and long lengths. Additionally, in colder weather, a shorter kaftan similar to a *cepken* was worn (Salman, 2013, p. 134). He further notes that the style of these shorter-cut Hun caftans continued to be seen in the Köktürk, Uyghur, and Seljuk periods, with an increase in length over time (p. 364).

As Sabahattin Türkoğlu points out, valuable evidence of the clothing practices during the Seljuk period has been uncovered through archaeological excavations. Notably, a discovery shown in Figure 111 includes Seljuk pottery depicting a female figurine adorned in a *cepken* (Türkoğlu, 2002, p. 150-151). These figurines were intricately sculpted, portraying seated female figures wearing beautifully designed *cepkens* with decorative foliate details, embellished with luster over an opacified glaze. According to Sotheby's (lot 212, 2023) statuettes represented a major part of manufacturing at Kashan in the late Seljuk period. Stylized figures of men and women, including *musicians playing instruments,* and a *mother with a child* were depicted on potteries, that are in private collections and museums worldwide. The *cepkens* depicted in Figures 111 and 112 represent women from the Seljuk era, while Figure 113 represents a photograph taken in Manisa (a city located near Izmir) during the late Ottoman era. Remarkably, these images display striking similarities in terms of women's attire, clothing, and headwear. Despite the nearly six hundred years that separate the production dates of these images, it is evident that Turkish garments have maintained a consistent tradition with minimal alterations. This suggests that Turkish women have continued to wear *cepken* for centuries.

Figure 111. Seljuk pottery, female figure wearing *cepken*, 12th century (Source: Türkoğlu, 2002, p. 150).

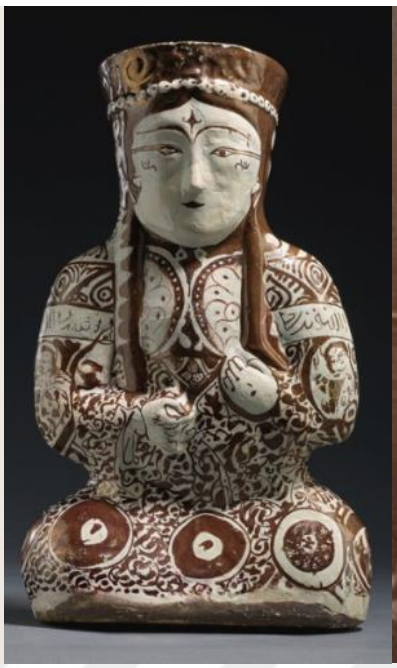

Figure 112. Seljuk pottery, female ruler wearing *cepken*, 12th-13th centuries (Source: Sotheby's, 2023).

Figure 113. Turkish woman, 19th century (Source: Osman Hamdi and Delaunay, 1990, p. 222).

The habit of wearing a *cepken* during the Ottoman era could be traced back to primary sources- the *cepken* themselves as well as literary and pictorial sources. The painting in Figure 114, drawn by the chief court painter Levni, displays a dancer wearing an embroidered *cepken* with long sleeves covering her hands, a dress slightly above the knees, and a long yellow gown underneath. Remarkably, Nurettin Sevin highlights the connection between this figure's attire and traditional Turkish clothing from Central Asia, specifically noting the influence of the Uyghur tradition with the double ribbon bow in the drawing. This artistic inspiration is likely derived from the "Conqueror's Albums" (*Mecma-ul Acaip*) of the 15th century, which contain similar miniatures created by Nakkaş Şeyhi, also known as 'Baba Nakkaş' (Sevin, 1990, p. 27-21).

In Figure 115, an Iznik figurative pottery dish depicts a central figure wearing a green *cepken* and a patterned, grey-blue shalvar holding a Swiss flag. According to Bonhams (2023), the rare Iznik dishes portraying human figures possibly began to be produced in the early seventeenth century, inspired by the album of Ahmed I composed by

Kalender Pasa for Ahmed I (1603-1617) as a collection of calligraphy, paper filigree, and paintings representing the Ottoman court and local figures.

The features of the *cepken* as well as the shalvar and *uçetek* are demonstrated in the paintings of Turkish and European artists during the Ottoman period until the early 20th century.

Figure 114. Abdülcelil Levni, The Dancer, 18th century (Source: Sevin, 1990, p. 27).

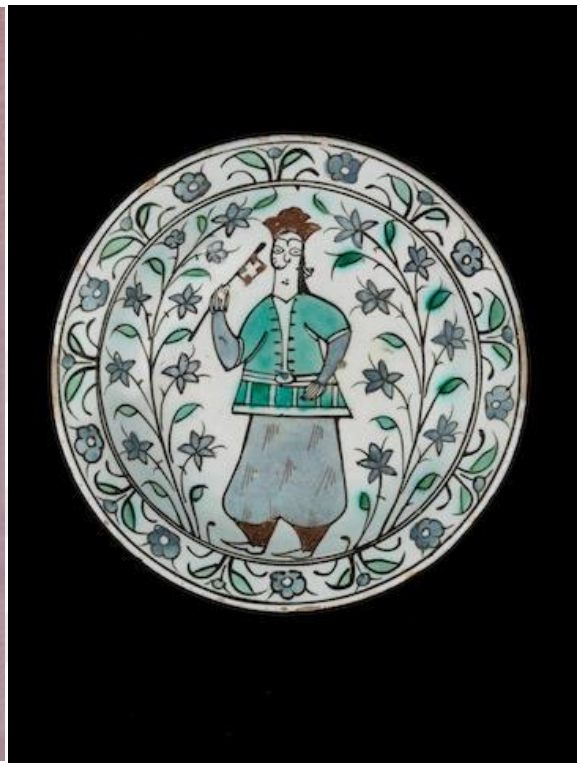

Figure 115. Iznik figurative pottery dish, A girl holding a Swiss flag, 17th century (Source: Bonhams Auctions, lot 267, 2024).

The *cepken* of the seated woman in traditional clothing from Izmir in Figure 116, is probably made of velvet, has long sleeves from which the loose sleeves of the *uçetek entari* can be seen, and is decorated with extensive embroidery carried out in gold-colored metal-wrapped thread using cord couching technique. The doctor and writer Julius Millingen, who visited Izmir in 1826 and settled in 1827, in Istanbul defines the clothing of the girls in the villages near Istanbul and uses the term *zouave* to mean *cepken*, stating,

> *"The dress of the girls differs very much according to the locality where they reside. That of the villages near Constantinople consists of a loose, bright-*

coloured bodice, worn over a blouse open at the neck, and a coloured kerchief twisted round the head, from under the folds of which the hair hangs down the back in rich plaited tresses. The trousers are loose, baggy, and voluminous, and are fastened with a cord round the waist. Over the bodice a bright zouave is worn, richly embroidered in gold or silver, and strings of gold or silver coins hang round the head, or as a necklace round the throat, while on the wrists are heavy bracelets." (Millingen, 1911, p. 40-41).

In Figure 117, the Ottoman princess Darrüşehvar Sultan, who is the daughter of the last caliph, the Ottoman prince and painter Abdülmecid Efendi, wears a short velvet *cepken* fastening above the bust. The front opening, hem, and sleeves are all edged with a thick gold braid.

Figure 116. Charles Gleyre, a Turkish woman from Izmir, 1840 (Source: Alamy Stock Photo, 2024).

Figure 117. Abdülmecit Efendi, Darrüşehvar Sultane, c. 1920 (Source: Görgünay, 2008, p. 162).

It is seen that by the 1920s, shalvar, chemise, and *cepken* continued to be worn in the Ottoman palace despite the penetration of European fashions. Photographs taken at the end of the nineteenth century accurately record the costumes of Turkish women.

Moreover, I would like to share a personal anecdote related to the significance of the *cepken* in my family history. My great-grandmother, who lived in the Eskişehir region, was known to have worn a *cepken* on her wedding day around 1920. This occasion was captured in Figure 118, where she elegantly combined the *cepken* with a Western-style dress and hairstyle. This precious garment, passed down from generation to generation, has been preserved in the family chest. It serves as a tangible link to our heritage and traditions. With great pleasure, the *cepken* itself has been entrusted to my care, becoming a valuable addition to my collection.

Figure 118. Lütfiye Hanım's wedding day and her *cepken*, c. 1920 (Source: Füsun Gündüz Ege).

Turkish embroideries, such as those adorning the *cepken*, often revolve around key moments in life, spanning birth, marriage, and even death. Additionally, they are associated with events like circumcision, pilgrimage, and participation in war expeditions (Barışta 1999, 2). The embellishments not only enhance the visual allure of the *cepken* but also serve as a testament to the rich cultural legacy woven into Turkish clothing.

4.2.2. Analysis of Cepken Collection

The *cepken* in Figure 119 dates to the late nineteenth and early twentieth centuries, from the Ottoman period. Intended to be worn on special occasions, this matching *cepken* and shalvar are made of cream-colored silk with pink stripes. The front opening and the sleeves are edged with gold braid embroidery made of metal-wrapped thread. The metallic-wrapped threads were twisted, and the yellow tacking stitches held the individual metal threads in place. The *cepken* has long sleeves with underarm gussets and a short, stand-up collar. The hanging sleeves of this *cepken* are only seamed from the underarm to the elbow, which allows for the lining of the same fabric to show through. The sleeves end in split-palmette-shaped cuffs with scalloped edges.

The *cepken* dimensions were measured as follows: center front: 40 cm, sleeve length: 54 cm, sleeve width: 17 cm, hem: 44 cm, shoulder width: 17 cm, and collar height: 3 cm. The *cepken* was hand-sewn and fully lined with off-white, plain weave cotton that could be seen under the fine, lightweight silk fabric. Because it was unnecessary to cut the fabric, the back and front body of the *cepken* could be formed from one piece folded in half. The fold of the fabric forms the shoulders of the *cepken*; therefore, it has no shoulder seams. The front part of the fabric was then cut in half from the lengthwise grain, and the neck hole was opened. The *cepken* has a V-shaped neckline and a length that ends just above the waist.

Figure 119. *Cepken 1*, late 19th and early 20th centuries, INV. 766, IEM.

The main fabric of the *cepken* is a fine, silk fabric with repeating pink and off-white vertical stripes (Figure 120). Alternating pink stripes of plain weave with scrolling floral and zig-zag motifs were executed by adding extra warp silk yarns during the weaving process. The warp count of the main fabric is 21 yarns/cm, and the weft count is 21 yarns/cm, which makes it a balanced plain weave.

The *cepken* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 121). The warp count of the lining fabric is 30 yarns/cm, and the weft count is 26 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric. As shown in Figure 122, the *cepken* is fastened with four gold-colored crocheted buttons and button loops attached to the inside of each side front bodice for closing. The buttons are approximately one centimeter.

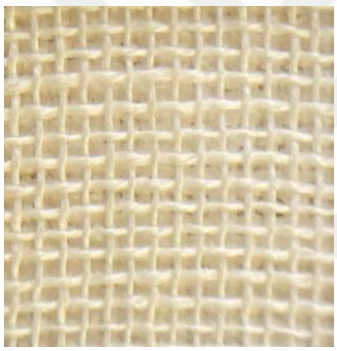

Figure 120. The main fabric of the *cepken 1.*

Figure 121. The lining fabric of the *cepken 1.*

Figure 122. Crocheted ball buttons.

The *cepken* in Figure 123 was a woman's special occasion *cepken* made of flannel fabric woven in red and grey vertical stripes with a rose-like flower design. The front opening and the sleeves are decorated with a triple line of black and silver-colored, plaited herringbone braid and metal sequins. The sleeves are further ornamented with white cotton rick rack trim and black felt applique. The *cepken* has long sleeves with underarm gussets and a short, stand-up collar. The cuffs of the hanging, long sleeves of this *cepken* are left open, which allows for the lining of the complementary fabric to be seen. The sleeves with deep slits and curvilinear edges that terminate in decorative cuffs add to its elegance and sophistication.

The *cepken* dimensions were measured as follows: center front: 45 cm, sleeve length: 60 cm, sleeve width: 18 cm, hem: 46 cm, shoulder width: 12 cm, and collar height: 2 cm. The *cepken* is hand-sewn and fully lined with off-white, plain-weave cotton. The sleeves were cut on the crosswise grain, and three different fabrics, all plain-woven cotton, were used for the lining of the sleeves.

Unlike other examples, there is a seam at the shoulders that joins the front and back pieces to form the bodice of the *cepken*. The fabric patterns of both the front and back bodices are upside down.

Figure 123. *Cepken 2*, early 20th century, INV. 3135, IEM.

Although the fabrics of the bodice and sleeves are different, there is a close correspondence in color palette and fabric type between the two fabrics. The main fabric (Figure 124) of this *cepken* is a plain weave, printed cotton flannel napped on one side to create a soft texture. There are 26 yarns/cm cotton warp yarns and 24 yarns/cm cotton weft yarns per centimeter square. The *cepken* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 125). The warp count of the lining fabric is 26 yarns/cm, and the weft count is 21 yarns/cm. The *cepken* is fastened with one black button and a button loop attached to the inside of each side of the front bodice. Burgundy-colored felt fabric is placed under the scalloped front opening from the collar until the buttons.

The remarkable embroidery on the sleeve edges of the *cepken* has many connotations other than ornamentation (Figure 126). The recurring zig-zag motif, often used as a border pattern in Anatolia, represents water, one of the basic needs of life, and is associated with renewal, fertility, and the continuity of life. The flowers rising from a triangular motif in the middle of the sleeve cuff, embellished with sequins, could be a depiction of a tree of life, which is a symbol of abundance and fertility (Taylan, 2020, p. 430-432). The ancient Turks regarded trees as powerful symbols of vibrant and dynamic life. They recognized the longevity of trees and their remarkable ability to continuously regenerate and renew life (Gündüzöz, 2015, p. 61).

Figure 124. The main fabric of the *cepken 2*.

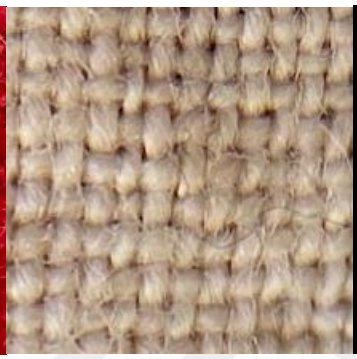

Figure 125. The lining fabric of the *cepken 2*.

Figure 126. The decorative cuff and sequin embroidery.

Triangle and repeated rhombus motifs embroidered with sequins are stylized eye motifs believed to protect from evil eyes (Kuru and Kırkıncıoğlu, 2016, p. 141). The triangle motif connotes the mother, the father, and the child (Tansuğ, 2021). Sabiha Tansuğ classified this *cepken* in Figure 127 as a special occasion costume in an interview with the author on January 8, 2022. The short-cropped jacket has a small stand-up collar, a deep U- shaped neckline, and a circular watch pocket on the right-side bodice. The *cepken* may have been closed by small, knitted buttons below the neck opening, which are now missing; only the black braided loop cords are present. The cuffs of the sleeves on the *cepken* feature elaborate embroidery, which cascades down towards the fingers. These embroideries were specifically designed to enhance the overall aesthetic appeal of the hand, creating a picturesque look (Tansuğ, 2022). The front, cuffs, and watch pocket are decorated with a black cotton cord trim executed in the laid cord technique.

The *cepken* dimensions were measured as follows: center front: 38 cm, sleeve length: 58 cm, sleeve width: 17 cm, hem: 40 cm, shoulder width: 14 cm, and collar height: 2 cm. The front and back body of the *cepken* is a single width of a rectangular piece of fabric folded full crosswise so that the cut ends match and there is no seam at the shoulder. Then the front body is cut lengthwise in half until the neck, and an opening is cut for the neck. The sleeves are cut on the crosswise grain of the fabric; therefore, the length of the sleeve was constructed from the width of the fabric. Triangular underarm gussets were sewn on each side.

Figure 127. *Cepken 3*, late 19th century, INV. 2875,

The main fabric of this *cepken* is a cotton fabric with a repeating green stripe of a stylized leaf design, separated by alternating white and yellow stripes, executed with extra warp threads on a plain-woven yellow ground. The leaves are enlivened by embroidered centers of stylized pink flower design consisting of rectangles, with one set of small rectangles for every set of big rectangles. The embroidery would have been added as the fabric was woven. There are 32 yarns/cm cotton warp yarns and 24 yarns/cm cotton weft yarns per centimeter square (Figure 128).

The *cepken* is fully lined with an unbleached, cream-colored, cotton fabric woven in a balanced plain weave (Figure 129). The warp count of the lining fabric is 18 yarns/cm, and the weft count is 18 yarns/cm. The circular pocket has a facing of a florally printed

dark blue cotton fabric, less elaborate than the main fabric but creating a colorful contrast with the yellow of the main fabric (Figure 130). Most likely, the facing fabric of the circular watch pocket was left over from another garment.

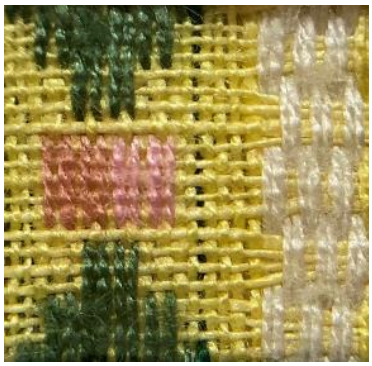

Figure 128. The main fabric of the *cepken 3.*

Figure 129. The lining fabric of the *cepken 3.*

Figure 130. The watch pocket detail.

The *cepken* in Figure 131 is made from *meydaniye kutnu*, a traditional fabric woven in colorful and vertical stripes. This *cepken* dates to the late nineteenth century and was worn by women of the middle class on special occasions. It is constructed with a traditional cut, a small stand-up collar, and a V-shaped neckline. The front opening has been finished in a neat, scalloped design and trimmed with an intricate knotted braid made of metallic-wrapped thread. The long sleeves with elaborately decorated curvilinear edges that end in decorative cuffs add sophistication to the *cepken*. The metallic-wrapped threads are crocheted, and the yellow tacking stitches hold the crochets in place. The width of the hand-woven fabric is approximately fifty centimeters.

The *cepken* dimensions are measured as follows: center front: 41 cm, sleeve length: 58 cm, sleeve width: 16 cm, hem: 44 cm, shoulder width: 17 cm, and collar height: 2.5 cm. The *cepken* is constructed from a single width of fabric folded full crosswise, and there are no seams at the shoulders. Gussets are sewn under the arm to give ease.

The main fabric, *meydaniye kutnu* is a traditional fabric that was woven in a plain weave. The warp yarns are silk, and they have blue, red, dark blue, white, and fuchsia stripes, whereas the cotton weft yarns are off-white. There are 68 yarns/cm silk warp yarns and 21 yarns/cm cotton weft yarns per centimeter square (Figure 132). The

cepken is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 133). The warp count of the lining fabric is 23 yarns/cm, and the weft count is 20 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric. One button and a loop at the bodice would have closed the *cepken*.

Figure 131. *Cepken 4*, late 19th century, INV. 397, IEM.

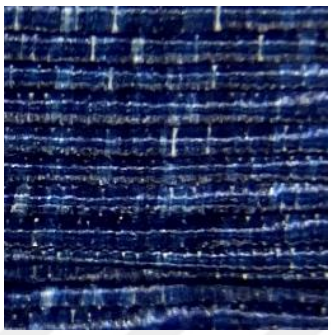

Figure 132. The main fabric of the *cepken 4*.

Figure 133. The lining fabric of the *cepken* 3.

The *cepken* in Figure 134, dating back to the nineteenth century was intended to be worn in daily life. Both sides of the front opening and the sleeves ending in split-palmette-shaped cuffs have been finished in a neat, scalloped design. The sleeves, the collar, and the front opening are decorated with a narrow metallic-wrapped braid with herringbone embroidery. The metallic-wrapped threads were twisted, and the beige tacking stitches held the individual metal threads in place. The *cepken* has long sleeves set at right angles with small triangular underarm gussets, a V-shaped neckline, and a short stand-up collar. Additional pieces were added to each of the sleeves to elongate their length. The *cepken* dimensions were measured as follows: center front: 38 cm, sleeve length: 58 cm, sleeve width: 16 cm, hem: 46 cm, shoulder width: 17 cm, and collar height: 2 cm. There are no stitches on the shoulders, and the back is one piece. The width of the hand-woven, plain-weave fabric is approximately fifty centimeters. The *cepken* was made from *meydaniye kutnu* woven in red and yellow vertical stripes (Figure 135). The warp yarns are silk, and they have red and yellow stripes, whereas the cotton weft yarns are scarlet. There are 34 yarns/cm silk warp yarns and 16 yarns/cm cotton weft yarns per centimeter square.

Figure 134. *Cepken 5*, 19th century, INV. 1106(128-3), EUEM.

The *cepken* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 136). The warp count of the lining fabric is 20 yarns/cm, and the weft count is 18 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric.

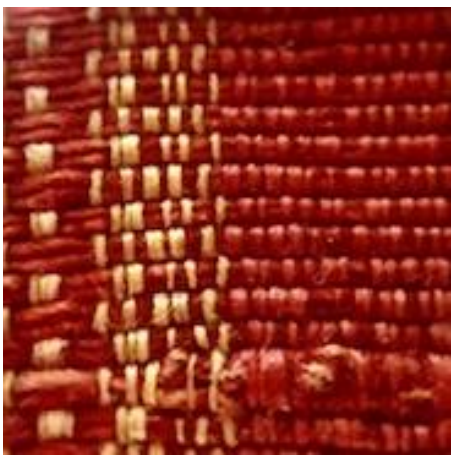

Figure 135. The main fabric of the *cepken 5*.

Figure 136. The lining fabric of the *cepken 5*.

The *cepken* in Figure 137 is a traditional, special occasion jacket designed for women. It is crafted from luxurious fuchsia silk and features a sophisticated gold-brocaded design. The *cepken* has a small stand-up collar, a V-shaped neckline, long straight sleeves, and elongated gussets that extend to the waist. All the edges of the *cepken* have been finished in a neat, scalloped design and trimmed with an intricate knotted braid made of metallic gold thread. The yellow tacking stitches hold the elaborate knotted braid in place.

The *cepken* dimensions are measured as follows: center front: 45 cm, sleeve length: 44 cm, sleeve width: 17.5 cm, hem: 50 cm, shoulder width: 15 cm, and collar height: 2.5 cm. The width of the hand-woven fabric is roughly fifty centimeters. The construction of this *cepken* involves a front and back body that is one rectangular piece, with the shoulders placed on the fold of the fabric. To create the sides of the jacket, the original selvage of the fabric is used as the seam finish. In many examples of the *cepken*, the selvage is never cut off but instead used as the seam allowance. This was probably done to save on fabric and reduce waste in the garment production process. Using the selvage as the seam allowance eliminates the need to add an extra allowance for seam finishing. Additionally, using the selvage as the seam allowance prevents the fabric from fraying and adds stability to the seams of the *cepken*. It is an effective and efficient technique that has been used in traditional Turkish garment construction.

Figure 137. *Cepken 6*, late 19th and early centuries, INV. 398, IEM.

The main fabric in Figure 138 is a five-shaft warp-face satin weave, woven with metallic weft thread. The warp thread goes over four weft yarns and goes under one yarn. Two yellow weft yarns are wrapped with a fine metallic yarn and become a single thread. The warp count is 62 yarns/cm, and the weft count is 23 yarns/cm. The *cepken* is hand-sewn and fully lined with an unbleached off-white plain weave cotton (Figure 139). The warp count of the lining fabric is 23 yarns/cm, and the weft count is 20 yarns/cm. The width of the lining fabric is roughly fifty centimeters, as is the main fabric.

The surface design of the fabric is made up of floral garlands intertwined with undulating ribbons of flowers and bows. The fabric pattern in Turkish rococo style is executed with weft metal-wrapped cotton threads, which gives the impression of gold (Figure 140).

Figure 138. The main fabric of the *cepken* 6.

Figure 139. The lining fabric of the *cepken 6.*

Figure 140. The reverse side of the main fabric.

The *cepken* in Figure 141 is made from savai, a silk brocade with vertical green, off-white, purple, and pink bands with a floral pattern running between undulating lines and motifs in a metal-wrapped thread. This *cepken* dates to the nineteenth century, and it was worn by women on special occasions. It is constructed with a traditional cut, a small stand-up collar, a V-shaped neckline, and gussets added for fullness. There are no stitches on the shoulders, and the back is one piece. The front opening has been finished in a neat, scalloped design. The front and cuffs are trimmed with a complicated knotted braid made of metallic-wrapped thread.

The long sleeves with decorated curvilinear edges that end in well-designed cuffs add elegance to the *cepken*. The *cepken* is fully lined with an off-white cotton woven in a plain weave. The width of the hand-woven fabric is approximately fifty centimeters.

The *cepken* dimensions are measured as follows: center front: 40 cm, sleeve length: 61 cm, sleeve width: 17 cm, hem: 49 cm, shoulder width: 10 cm, and collar height: 3 cm. The *cepken* is constructed from a single fabric width folded fully crosswise, and there are no seams at the shoulders. Triangular gussets are sewn under the arm to provide comfort.

Figure 141. *Cepken 7,* 19th century, INV. 2525(357-2), EUEM.

Intended to be worn on special occasions, the *cepken* in Figure 142 is made of purple velvet and decorated with extensive embroidery. The *cepken* has long, full sleeves, a small round opening for the neck, and a short stand-up collar. There are no fastenings. Assoc. Prof. Sultan Sökmen affirms in an e-mail to the author on February 10, 2023, that the overall impact of the motif design of this *cepken* resembles a Rumi motif, and an oil lamp motif in Rumi style is placed on the center back. Rumi is one of the foremost motifs of the traditional Turkish decorative arts. Important historical evidence of the Rumi motif is found in the ornamental frescoes made in the ninth and tenth centuries by the Uyghur Turks (Keskiner, 2007, p. 10).

Figure 142. *Cepken 8*, 19th century, INV. 773, IEM.

The main fabric in Figure 143 is a purple-colored velvet woven in a pile weave from silk warp and cotton weft yarns. The silk warp count is 52 yarns/cm, and the cotton weft count is 24 yarns/cm. The *cepken* is fully lined with a silk-and-cotton fabric woven in a plain weave (Figure 144). The warp count of the lining fabric is 26 yarns/cm, and the weft count is 24 yarns/cm. The front, side openings, and hem have been finished in a neat, scalloped design and narrow gold-wrapped braid with a herringbone design. The stand-up collar, sleeves, and seams are all decorated with a

gold-colored braid. The decoration is formed by a couched gold-colored metal cord (Figure 145). In this technique, an elaborate metallic cord is laid on the velvet fabric in a specific pattern and then stitched down using silk threads. This creates a textured and decorative effect. The motifs placed almost symmetrically on the left and right front panels of the *cepken* are embroidered in a triangular design that rises from the hem to the collar. The pattern is formed by the leaves, flowers, curved branches, paisley, and tulip motifs. The *cepken* dimensions are measured as follows: center front: 40 cm, sleeve length: 49 cm, sleeve width: 18 cm, hem: 62 cm, shoulder width: 9 cm, and collar height: 4 cm.

Figure 143. The main fabric of the *cepken 8.*

Figure 144. The lining fabric of the *cepken 8.*

Figure 145. Embroidery detail.

This woman's long-sleeved *cepken*, made of purple velvet was worn on special occasions (Figure 146). The *cepken* features long straight sleeves, a rounded neck with a small stand-up collar, and a straight front opening. It does not have any fastenings. Elaborate embroidery adorns various parts of the bodice. The shoulders, collar, cuffs, front, and waistline are embellished using the laid-cord couching technique. The seams and edges are further decorated with a braided golden metallic trim.

The back of the *cepken* has couched metalwork decoration in the center with a large, two-headed snake design, which represents opposing forces like life, death, and immortality (Ölmez, 2010, p. 5-6). The motif is formed by tulip, foliage, and amulet motifs, which were used for protection against evil eyes (Oyman, 2016, p. 48-49). The dimensions of the *cepken* are measured as follows: center front: 43 cm, sleeve length: 43 cm, sleeve width: 16 cm, hem: 50 cm, shoulder width: 9 cm, and collar height: 3 cm.

Figure 146. *Cepken 9,* 19th century, INV. 531, IEM.

The main fabric in Figure 147 is a purple-colored velvet woven in a pile weave from silk warp and cotton weft yarns. The silk warp count is 60 yarns/cm, and the cotton weft count is 24 yarns/cm. The *cepken* is lined with a beige-colored cotton fabric woven in a twill weave (Figure 148). The warp count of the lining fabric is 35 yarns/cm, and the weft count is 30 yarns/cm. There are stains and damage on both the cloth and the lining. As seen in Figure 149, the metal-wrapped threads are couched on the fabric with yellow silk threads.

Figure 147. The main fabric of the *cepken 9*.

Figure 148. The lining fabric of the *cepken 9.*

Figure 149. Cord couching embroidery detail.

The *cepken* example in Figure 150 is made of purple velvet and intensely decorated with a complex design executed in the laid cord technique. The stand-up collar, front opening, hem, and sleeves are all edged with a thick gold braid. All the edges of the *cepken* have been finished in a neat, scalloped design. The surface of the velvet is embroidered on S and C-shaped grids. The overall impact of the decoration recalls baroque-style embroidery consisting of intertwined curved branches and flowers (Sökmen, 2023). The seams are further embroidered with gold braid. The *cepken* is almost fully covered with couched metal thread. C-shaped motifs are surrounded by swirls of foliage. The decoration is almost symmetrical about the vertical line on the center back panel. Ground velvet cloth is visible under the sleeves.

The dimensions of the *cepken* are measured as follows: center front: 39 cm, sleeve length: 50 cm, sleeve width: 16 cm, hem: 48 cm, shoulder width: 13 cm, and collar height: 2 cm.

The main fabric in Figure 151 is a purple-colored cotton velvet woven in a pile weave. The silk warp count is 50 yarns/cm, and the cotton weft count is 24 yarns/cm. The *cepken* is fully lined with pink fabric (Figure 152). The warp count of the lining fabric is 40 yarns/cm, and the weft count is 34 yarns/cm. There are some stains and damage both on the main fabric and the lining. The metal-wrapped threads are couched on the fabric with a silk thread (Figure 153).

Figure 150. *Cepken 10*, 19th century, INV. 2874, IEM.

Figure 151. The main fabric of the *cepken 10.*

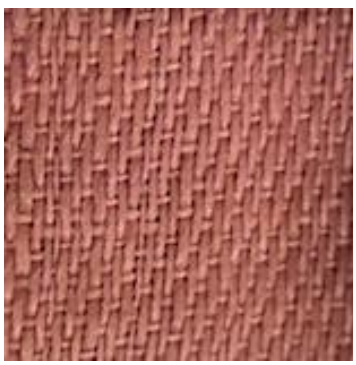

Figure 152. The lining fabric of the *cepken 10.*

Figure 153. Tulip embroidery detail.

The woman's *cepken* in Figure 154 is made from maroon cotton velvet. It has long, straight sleeves and a small stand-up collar. Extensive couched embroidery covers the center front edge, hemline, outer sleeves, and the entire back.

Figure 154. *Cepken 11*, 19th century, INV. 695, IEM.

The back includes large C-shaped motifs made up of swirls and circles, giving the appearance of foliage. The outer sleeves are decorated with a *boteh*, *buta* or paisley motif resembling an abstract leaf or a teardrop-shaped motif with a curved upper end.

Boteh motif is a symbol of the cypress tree, and represent long life and fertility (Karaçay, 2020, p.140-141).

The *cepken* dimensions are measured as follows: center front: 40 cm, sleeve length: 47 cm, sleeve width: 17 cm, hem: 46 cm, shoulder width: 17 cm, and collar height: 3 cm. The main fabric in Figure 155 is a burgundy-colored cotton velvet woven in a pile weave. The warp count is 52 yarns/cm, and the weft count is 24 yarns/cm. The *cepken* is fully lined with a green cotton fabric woven in a plain weave (Figure 156). The warp count of the lining fabric is 42 yarns/cm, and the weft count is 18 yarns/cm. The intricately looped and twisted metal-wrapped threads were secured to the velvet by cream-colored silk stitches (Figure 157).

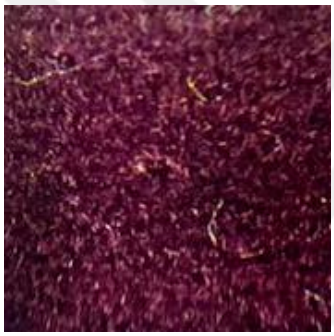

Figure 155. The main fabric of the *cepken 11*.

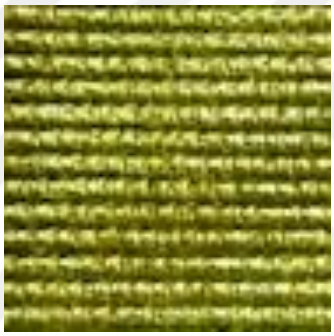

Figure 156. The lining fabric of the *cepken 11*.

Figure 157. Twisted metal-wrapped thread.

This *cepken* (Figure 158), which is made of wine-colored velvet, is typical of this group of *cepkens* in its shape, construction, and stunningly executed gold-colored laid-cord embroidery. The round neck with a small stand-up collar and full straight sleeves are typical of *cepkens*. This example has extensive gold embroidery almost completely covering the jacket fabric, with blossoms, tulips, and curved branches.

The S-design at the back is made up of tulips joined by undulating bands of leaves. There are three buttons and loops on each side of the sleeves. The dimensions of the *cepken* are measured as follows: center front: 39 cm, sleeve length: 52 cm, sleeve width: 17 cm, hem: 46 cm, shoulder width: 15 cm, and collar height: 3 cm.

The main fabric in Figure 159 is a cherry-colored cotton velvet woven in a pile weave. The warp count is 50 yarns/cm, and the weft count is 25 yarns/cm. The *cepken* is fully lined with a light pink cotton fabric woven in a plain weave (Figure 160). The warp count of the lining fabric is 40 yarns/cm, and the weft count is 34 yarns/cm. There are some stains and damage on the main fabric. The metal-wrapped threads are couched on the fabric with a cream-colored silk thread (Figure 161).

Figure 158. *Cepken 12*, 19th century, INV. 693, IEM.

Figure 159. The main fabric of the *cepken 12.*

Figure 160. The lining fabric of the *cepken 12.*

Figure 161. Tulip embroidery detail.

The *cepken* in Figure 162, has a military influence using gold embroidery, like that on military and diplomatic uniforms, and the stiff collar covered with gold metal-wrapped thread, which continues in the front of the jacket. This *cepken* is made of black wool and is decorated with an elegant design executed in the laid-cord technique. The stand-up collar, front opening, hem, and sleeves are all edged with a thick gold braid.

The approximate dimensions of the *cepken* are measured as follows: center front: 44 cm, sleeve length: 44 cm, sleeve width: 17 cm, hem: 46 cm, shoulder width: 19 cm, and collar height: 3 cm. The *cepken* is fully lined with red cotton fabric.

The symbol of the wheel of fortune is placed at the front and back of the *cepken*, which symbolizes the movement of the world and the universe, destiny, eternity, and immortality (Altın, 2021, p. 29). Alper Altın points out that the wheel of fortune is one of the oldest symbols in Anatolia. The most basic type of wheel is a four-armed wheel named swastika, which can be traced back to the Sumerians more than 6,000 years ago (2021, p.30). The motif is applied with gilt metal thread embroidery in couching technique.

Figure 162. *Cepken 13*, 19th century, INV. 1832, ÖYKAM.

Intended to be worn on special occasions, this *cepken* in Figure 163 is made of crimson-colored velvet and decorated with *dival* embroidery. The embroidery, carried out in metal-wrapped thread, with sequins, consists of floral designs of varying sizes scattered across the fabric. Gold embroidery adorns the front and back of the *cepken*. The front opening and neck are marked with a scalloped motif. Additional motifs adorn the sleeves, and floral garlands surround the *cepken's* hem.

The *cepken* has long, full sleeves, a short, stand-up collar, and a round-shaped neckline. There is one button and a loop at the waist. The dimensions of the *cepken* are measured as follows: Body length: 47 cm, sleeve length: 54 cm, sleeve width: 21 cm, hem: 48 cm, shoulder width: 19 cm, and collar height: 1 cm.

The main fabric in Figure 164 is a crimson-colored cotton velvet woven in a pile weave. The warp count is 48 yarns/cm, and the weft count is 22 yarns/cm. The *cepken* is interlined with beige fabric. The front and hem edges are all faced with plain weave beige cotton fabric (Figure 165). The warp count of the facing fabric is 20 yarns/cm, and the weft count is 18 yarns/cm. In Figure 166, the *dival* embroidery, in which a stiff card is couched with metal-wrapped thread, can be seen.

Figure 163. *Cepken* 14, late 19th and early 20th centuries, INV. 2724, IEM.

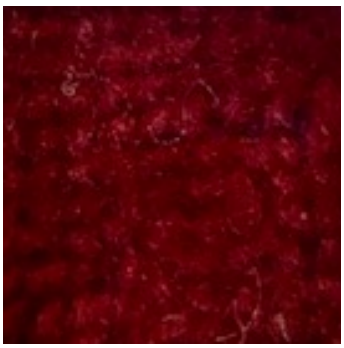

Figure 164. The main fabric of the *cepken 14*.

Figure 165. The lining fabric of the *cepken 14.*

Figure 166. *Dival* embroidery detail.

The *cepken* (Figure 167), which dates to the late nineteenth century, is made of violet velvet fabric, embroidered in gold-braided trim. The details of the *cepken* present similarities with those of the Balkan traditional women's clothing (Tümer, 2022). Passementerie trim bands made with metal thread are applied to mark the edges, the cuffs, and the back of the *cepken*. The neckline is round shaped without a collar. The dimensions of the *cepken* are measured as follows: center front: 31 cm, sleeve length: 57 cm, sleeve width: 15 cm, hem: 40 cm, and shoulder width: 8 cm.

Figure 167. *Cepken 15*, late 19th century, INV. 734, IEM.

The main fabric in Figure 168 is a violet-colored cotton velvet woven in a pile weave. There are 80 yarns/cm silk warp yarns and 26 yarns/cm cotton weft yarns per centimeter square. The *cepken* is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 169). The warp count of the lining fabric is 27 yarns/cm, and the weft count is 25 yarns/cm. The woven trims (galloons) were sewn on the velvet fabric using the cord couching technique, in which the cords are held in place by the small tacking stitches (Figure 170). There is some staining and damage on the main fabric, the lining, and the trimmings.

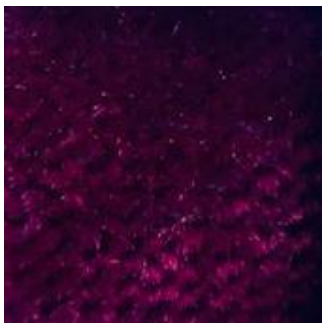

Figure 168. The main fabric of the *cepken 15.*

Figure 169. The lining fabric of the *cepken 15*.

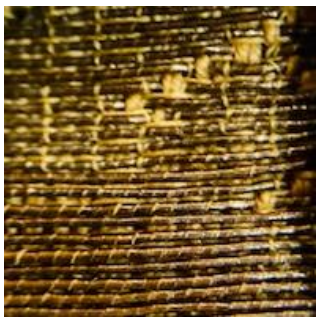

Figure 170. Metal-wrapped thread trim detail.

As shown in Figure 171, the *cepken* is made of black velvet embroidered with floral motifs worked in the *dival* technique using gold-gilt thread and sequins. The main fabric in Figure 172 is a black-colored cotton velvet woven in a pile weave. The warp count is 48 yarns/cm, and the weft count is 22 yarns/cm. The *cepken* is fully lined with an orange-colored fabric. The *cepken* has a small stand-up collar, a V-shaped neckline, and long straight sleeves set in at right angles. Triangular and rectangular pieces are added to both sides. All the edges of the *cepken* have been edged with colorful braid trim made up of cotton and silk thread. The *cepken* dimensions are measured as follows: Body length: 44 cm, sleeve length: 45 cm, sleeve width: 20 cm, hem: 46 cm, shoulder width: 15 cm, and collar height: 3 cm.

Figure 171. *Cepken 16*, late 19th century, INV. 3036, IEM.

At the center back, a vase with curved leaf motifs is placed. Between the embroidered motifs are applied pieces of silk cloth decorated with metallic bullion rough-purl embroidery (Figure 173). On the jacket, the front, sleeves, and back are appliqued motifs of small orange hills, green cypress trees, and flowers (Figure 174).

Figure 172. The main fabric of the *cepken 16.*

Figure 173. Rough-purl embroidery detail.

Figure 174. Appliques, sequins, and *dival* work.

4.2.3. Zero-Waste Approach to Cepken

The traditional Turkish *cepken* follows a zero-waste approach in its design and construction. When examining the zero-waste design approach in *cepkens*, it is seen that the fabric is cut and combined most efficiently by using mathematical intelligence. The dimensions of the patterns were linked to the width of the fabric. The designs were crafted in a way that maximized the utilization of the available fabric and minimized waste. Rectangular and triangular-patterned pieces were cut along straight lines so that every inch of fabric was used efficiently. Folding a single piece of fabric in half for the front and back eliminates the need for a shoulder seam. The underarm gussets are placed to provide ease of movement without adding excess fabric to the body. The use of elongated sleeves cut on the crosswise grain of the fabric further maximizes the use of the fabric. The selvage is never cut off but instead used as the seam allowance. This is done to save on fabric and reduce waste in the garment production process. Using the selvage as the seam allowance eliminates the need to add an extra allowance for seam finishing or hemming. Additionally, using the selvage as the seam allowance prevents the fabric from fraying and adds stability to the seams of the *cepken*. It is an effective and efficient technique that has been used in traditional Turkish garment construction. The result is a timeless and sustainable piece of clothing that has remained constant in its design for centuries. Two common types of *cepken* patterns and their corresponding technical drawings and samples are described.

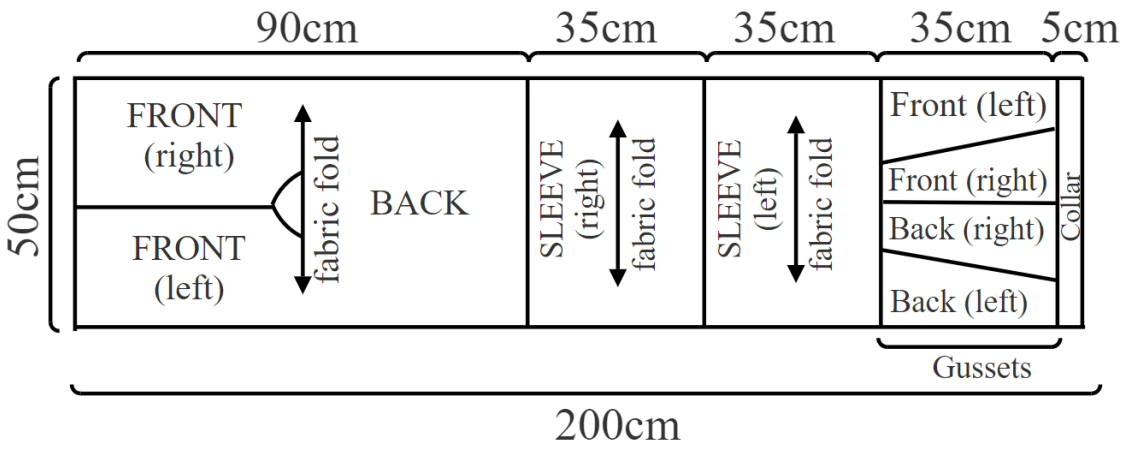

Figure 175a. Women's *cepken* pattern with long gussets.

The first type shows extended gussets that run from the armhole all the way down to the waist. These gussets are longer and wider and provide extra flexibility. Additionally, the sleeve is constructed from a single piece of fabric in this design.

Figure 175a shows the pattern of this first type of *cepken* pattern that has been designed to be created using approximately 50 cm in width and 200 cm in length using fabric. The drawing demonstrates the common practice of cutting fabric in a *cepken* pattern. The pattern consists of eight pieces, including the front and the back body, which are made from a single rectangular piece of fabric folded fully crosswise without any seam at the shoulder. The front body was cut lengthwise in half until the neck, and an opening was tailored for the neck. For the sleeves, the fabric was cut along the crosswise grain.

This is an effective way of using at least twenty percent less fabric than cutting a single piece on the lengthwise grain. The front and back quadrilateral gussets were sewn to the sides to add width to the bust and waist areas. Figure 175b displays the technical drawing of the *cepken* pattern. This drawing shows the placement of individual pieces that come together to construct the *cepken*.

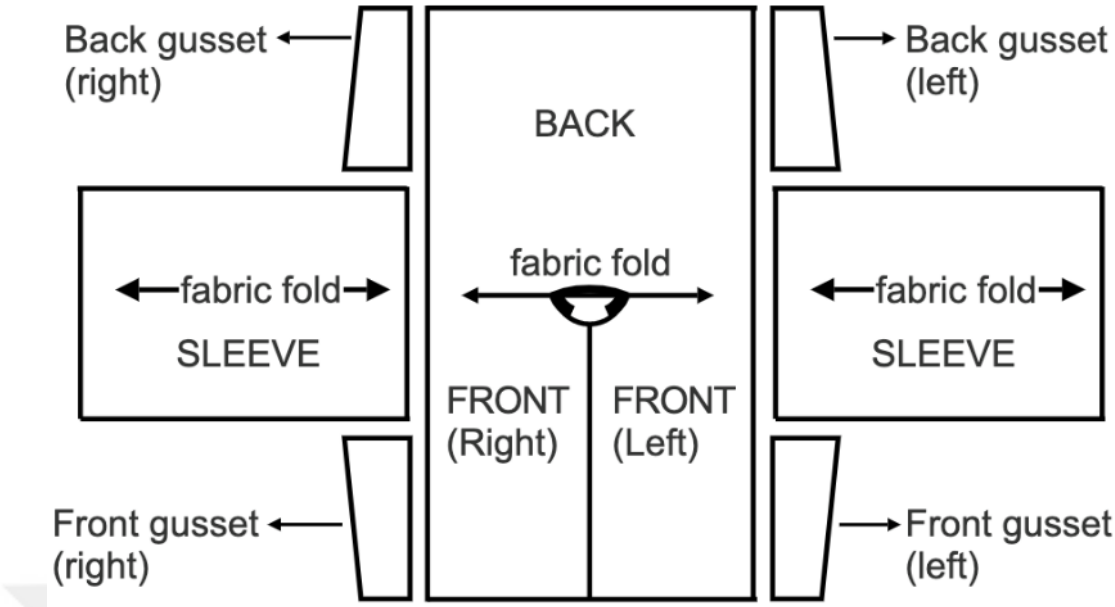

Figure 175b. Women's *cepken* technical drawing with long gussets.

The miniature versions of the *cepkens* with long gussets in Figure 175c offer an insight into the construction and realization of the garment. Once the pattern of the *cepken* was drafted, a corresponding piece of fabric with identical dimensions was cut out. Subsequently, the remaining measurements, as indicated by the pattern, were carefully cut to shape. By assembling these individual pieces, it becomes possible to assess the effectiveness of the pattern and confirm its accuracy.

Figure 175c. A miniature sample of the *cepken* with long gussets.

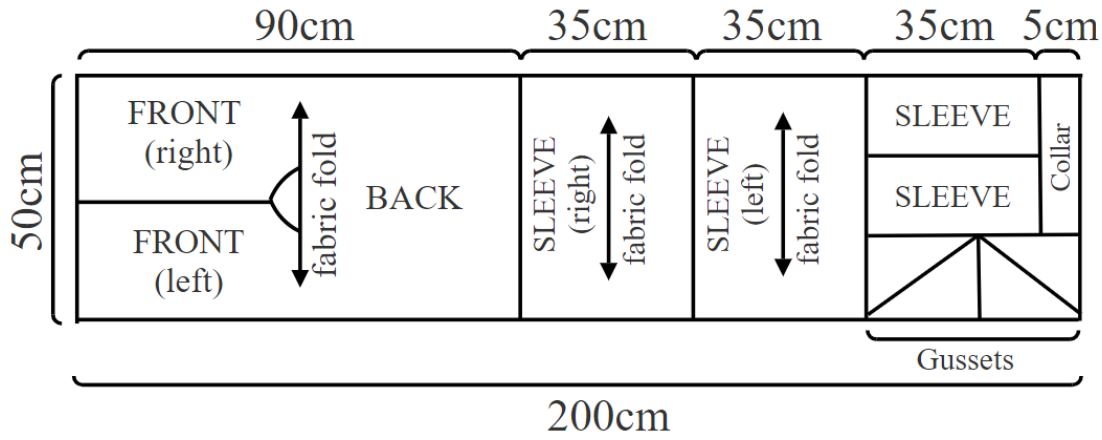

Figure 176a. *Cepken* pattern with small triangular gussets.

Figure 176a demonstrates the pattern of the second type of *cepken* that has been designed to be created using approximately 50 cm in width and 200 cm in length using fabric. The second type features smaller triangular gussets positioned just below the armhole. These gussets, unlike the first design, do not extend all the way to the waist. Additionally, the sleeves exhibit an extra section of fabric between the shoulder and the main part of the sleeve, presumably added to elongate the length of the sleeves.

As seen in the technical drawing of the *cepken* in Figure 176b, small triangular gussets were sewn under the arm and towards the side seam to provide a comfortable fit with ease of movement. The pattern was designed to ensure that no fabric was wasted.

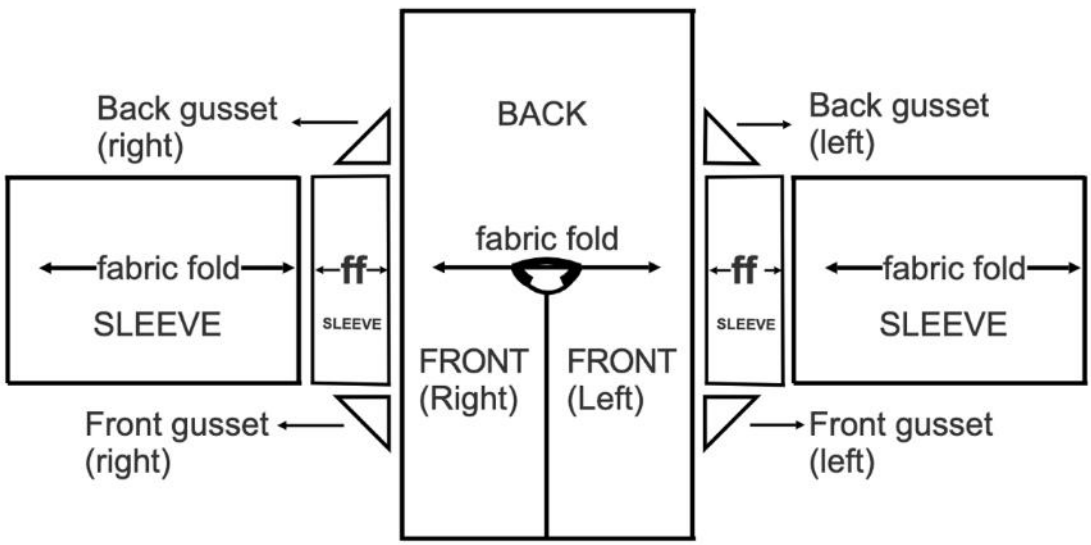

Figure 176b. *Cepken* technical drawing with small triangular gussets.

Figure 176c. A miniature sample of the *cepken* with small triangular gussets.

A scaled-down sample of the *cepken* in Figure 176c was created to provide a visual representation of how the *cepken* would appear in three dimensions. Although the use of gussets and godets was once commonly used in traditional Turkish clothing such as *uçetek entaris*, it is now extinct due to the westernization of clothing.

The knowledge and techniques used in traditional clothing can serve as inspiration for contemporary fashion designers seeking to incorporate more sustainable practices into their work. Moreover, the emergence of the term zero-waste in modern fashion shows the importance of this approach, which has been part of Turkish traditional culture for centuries. By using the fabric at its full width and minimizing cutting, these clothing items reflect a rational and sustainable approach to fashion design that is even more relevant today. Overall, it is determined that the *cepken* design effectively uses a small piece of fabric leaving no leftovers.

4.2.4. Multifunctionality of Cepken

Cepken is a traditional Turkish garment that is like a jacket or a waistcoat and has multiple functions. It has been worn both by men and women and has been a part of Turkish clothing culture for centuries. It provides warmth by covering the arms and the bust, making it a practical alternative to heavy jackets. It also allows for modest dressing during formal or ceremonial events. The versatility of the *cepken* is demonstrated in its ability to instantly transform a casual outfit into a dressy ensemble. Additionally, the design of the sleeves can vary, providing a range of options for customization and personal style and allowing the fabric of the clothing to be seen

underneath. In addition, the *cepken* can make a person appear taller, giving it a flattering aspect for wearers of any height (Koçu, 2015, p. 57). Overall, the *cepken* is a multi-functional garment that can be worn for a variety of occasions and purposes. It provides comfort, warmth, and style to any outfit, making it a versatile addition to any wardrobe. Whether used for practical or aesthetic purposes, the *cepken* has transcended various cultures and social classes, proving its importance in Ottoman fashion. It is a piece that can be dressed up or down, and its simple design makes it perfect for layering.

Above all these features of *cepken*, "purple *cepken*" has a special significance in Turkish culture. The "purple *cepken*" was a symbol of divorce in the nomadic culture of Central Asian Turkic tribes. Women who wanted to end their unhappy marriages and seek independence from their husbands used to wear the "*purple cepken*." The garment was made of a distinctive purple color, which was considered sacred and powerful in the nomadic culture. According to the customs of the Turkic nomadic culture, a woman who wanted to divorce her husband had to follow specific steps before she could be granted a divorce. Firstly, she had to inform her husband of her intention to divorce him. If the husband did not agree to the divorce, the woman had to seek the help of her family or a third-party mediator to negotiate the terms of the divorce. If these efforts failed, the woman could resort to wearing the "*purple cepken*" and sitting in a public place, like the central square of her village. When the woman wore the "*purple cepken*", she was sending a clear message to her husband, family, and community that she was serious about ending her marriage. Purple was believed to have magical powers that could protect the woman from harm and ensure her success in obtaining a divorce. It also served as a warning to other men that the woman was not available for marriage, as she was already in the process of getting divorced (Öztürk, 2020). The act of wearing the *purple cepken* was a courageous and bold step for women in the nomadic culture. It signaled a break from the traditional roles of women as wives and mothers and a desire for independence and autonomy. Today, the use of the "*purple cepken*" has mostly disappeared as the nomadic culture has changed and evolved. However, the garment remains a symbol of the strength and determination of women who fought for their rights and freedom in a patriarchal society.

4.3. Shalvar

The *şalvar*, shalvar (shalwar), or baggy trousers, are the most significant piece of traditional Turkish clothing used from the past to the present. Shalvar, which are loose-fitting trousers with a drawstring waist, often extending to the ankle, has been part of traditional clothing since ancient times in Anatolia have a remarkable place in the history of world clothing. The typical features of the shalvar are the wide waist and the dropped-crotch formed by adding extra fabric between the leg pieces.

The shalvar is the most widely worn and major article of traditional Turkish clothing passed down from its Eurasian roots. Shalvar is loose and dropped crotch trousers tied to the waist by a string (*uçkur*) to hold the trousers leg up (Ergür, 2002, p. 251). According to the Ottoman Historic Idioms and Terms Dictionary, shalvar, used both for women and men, is wide and shirred; the legs are separate like drawers and worn on top of an underwear (Pakalın, 1993, p. 307). In *Kamus-i Türki*, written in 1901, shalvar was explained as a kind of trousers that have many folds on the top and tighten on the way down to the leg (Sami, 2008, p. 1332). Many types of fabrics, such as wool, silk, cotton, and serge, were used to produce shalvar (Günay, 1986, p. 13). Shalvars were often made of woolen cloth for men and silk fabric for women (Koçu, 2013, p. 218).

During the Ottoman era, there existed a notable similarity between male and female attire, which endured for centuries. The main garment worn by both genders was the shalvar (Ghitulescu, 2011, p. 156). Shalvar was worn by almost all the citizens, both in rural areas and in court during the Ottoman Empire. They varied regarding the quality of the fabric, embroidery, and adornments as jewelry (Tansuğ, 2021, p. 4). M. D'Ohsson emphasizes in his book about Turkish manners and customs of the eighteenth century that almost all Turkish men and women wear shalvar without exception, and women make shalvar from all kinds of fabric that create harmony with the whole outfit (1980, p. 101). Charles Fellows went to a Turkish market near Aydın and affirms that,

> *"I have in England been at fairs and races, and have witnessed the commemoration days in Paris, and the masquerades and carnivals in Catania*

and Naples; but all fall short, in gay variety and general beauty of costume, of this Turkish market. The foliage of the plants and trees growing in the streets formed a pleasant relief to the dazzling whiteness of the veils, and the splendid colours of the embroidered trowsers, of the multitudes of women attending the market; light blue worked with silver was very commonly seen in the dresses of the peasants, and every turban had its bunch of roses or other flowers." (Fellows, 1838, p. 277).

Caroline Paine adds that boys and girls wear the same dresses consisting of two long loose jackets and baggy trousers confined by a large shawl wound around the waist (1859, p. 22) (Figure 177a). It is observed by Lucy Garnett that the children also wear shalvar as nightwear, stating,

"*The little ones then come in, uncombed and unwashed, in their night gear—wide trousers and jacket of coloured cotton—to kiss the hand of their father, and be caressed by both parents*." (1890, p. 454).

Figure 177a. Frederic Auguste Antoine Goupil, The Children of Soliman Pasha, 1843. (Source: NYLP Digital Collections, 2024).

Emelia Bthyna Hornby, who came to Istanbul with her husband in 1855, points out about the clothing of Turkish babies that,

"*They hardly seem like babies at all, generally having an old look, with very white faces and very black eyes. They are to us also an unnatural sort of babies, dressed in jacket and trowsers*." (Hornby, 1858, p. 69).

Julia Pardoe, author of the book "The City of the Sultan; and Domestic Manners of the Turks in 1836," visited Istanbul with her father and observed that,

"There is no distinction of dress between the child of two years old and the woman of twenty; the same jewels, the same fashion, the same material, compose the one and the other; they differ only in quantity; the diamonds, except upon great occasions, are lavished on the children." (Pardoe, 1837, p. 262).

Shalvars were produced in a wide range of colors and fabrics according to the usage area, with long or short crotch, tight-fitting legs or wide, straight cuts, above knee-length to below ankle-length, etc. These types vary according to their cut, style, and the region from which they come (Umay, 1986, p. 13). Around ninety different types of shalvar have been determined (Eroğlu, 2009, p. 171).

Although shalvar is a general term for Turkish baggy pants, according to their style and cut, the names *potur* and *çakşır* were also widely used for men's shalvars. *Potur* is the name of trousers with long, straight, slim legs (Figure 177b). The term "pot" comes from the shirred and creased hips of the trousers (Pakalın, 1993, p. 780). It is a type of shalvar with a baggy upper side up to the kneecap and a draped back (Ergün, 2002, p. 215). *Çakşır* (Figure 177c) was a type of shalvar with narrow legs like leggings below the knee (Pakalın, 1993, p. 323). *Çakşır* was preferred to be worn as a battle suit by the cavalry (Süslü, 2007, p. 149). Skinny leather shoes would be sewn to the leg opening of the *çakşır*, covering the leg up to the foot like stockings. As Castellan observed,

"*Slippers of very thin leather over which they wear mestahs, or leathern socks, sewed to the tchakchyr (çakşır), extremely wide red pantaloons*" (1821, p. 14). *"When traveling, the Turks relinguish the tchakchyr for the chalvar, wide pantaloons without mestahs, and the janissaries and some others put the skirts of the terlyc into the chalvar."* (1821, p. 17).

Figure 177b. *Potur* design.

Figure 177c. *Çakşır* design.

There were two versions of *çakşır*, long and short up to the knee, called "*diz çakşırı*". It can be said that they were the short trousers of the ancestors of the Turks (Koçu, 2015, p. 65-66). Charles White affirms that,

> "*Tchasgur are better fitted for dressing gown trousers, then the short shalvar"* (White, 1846, p. 190-191).

Shalvars were tied at the waist with a thin belt called a *uçkur* (Koçu, 2015, p. 239). Charles White defines *uçkur* as,

> "*Outchkoor, waist griddle passed through the hem of shalvar"* (1846, p. 191).

The *uçkurs* of the women were adorned with embroidery (Pakalın, 1993, p. 323). If the edges of the hems and the pockets were embroidered with metal-wrapped thread and silk, they were called "*kadı şalvarıı*" (Pakalın, 1993, p. 367). The author of *Three Years in Constantinople; or, Domestic Manners of the Turks in 1844*, Charles White, defines the construction of shalvar stating,

> *"Shalvars are loose trowsers, nearly three yards wide at the waist, and diminishing to about eighteen inches at the extremity of the leg. They are drawn*

together and supported by an outchkoor, run through a broad hem, and richly embroidered at the ends. The extremities are fastened by loops below knees, whence they fall in large folds over the ancles. Shalwars are made of various materials according to seasons, tastes, and fortunes." (1846, p. 193).

Shalvars share common characteristics such as the dropped-crotch structure and *uçkur*- or waist drawstring closure to gather and tighten the shirred waist and hold it on the body. At both waist and leg hems, either fabric is turned to the inside to make plackets (*uçkurluk*) for the drawstrings, or extra fabric, usually, plain cotton, was added at the waist and bottom of each leg. Small slits in the center front and center back of the waist placket help to place and hide the drawstring inside the garment, and to ensure that the shalvar is placed precisely on the body in order to wear the shalvar properly (Kılınç and Yıldıran, 2008, p. 21). The leg hems of the shalvar are tied just below the knee so the fabric is falling in flowing folds over the ankles (Micklewright, 1986, p. 190-188 and Scarce, 2002, p. 73).

Many variations are seen in the style of the shalvar, with diverse construction features in the crotch, side seams, center front and back, cuffs, and drawstring plackets (Kılınç and Yıldıran, 2008, p. 24). Helmuth von Moltke defines shalvar which has extremely dropped-crotched without leg hems as the shalvar is gathered at the waist, has two holes in the lower hems, and looks like a bag made out of a nine-cubit (around six meters) fabric. Out of these holes, the feet, in embroidered socks come out (Moltke, 1960, p. 241). Jennifer Scarce mentions heavier, more tight-fitting shalvar types which were made of turquoise brocade patterned with repeating oval foliage medallions (Scarce, 2003, p. 55). The shalvar is composed of geometrical (rectangle, trapezoid, triangle, square, or diamond) shaped pieces cut along straight lines so that the entire width of the fabric is used. In general, shalvar is lined with an extra layer of fabric, to cover up all the rough stitching on the inside.

As explained by the Turkish-Armenian linguist Sevan Nishanyan, the term shalvar, derives from the original Persian term "šalvâr," meaning trousers. *Šalvâr* is a compound word formed by combining "šal" meaning "leg" and "vâr" meaning "cover, shelter." The Middle Persian word has evolved from the Indo-European term "wer" signifying "to cover, protect" (Nişanyan, 2022). The term "wer" according to the

American Heritage Dictionary of Indo-European roots, means “to cover.” The old English version of the term is “weir” (Watkins, 2000, p. 100). “*Weir*” is derived from the Indo-European base “*wer*” meaning “cover, shut.” (Ayto, 2001, p. 570). In the book English Etymology written in 1898, the word “wear” was used in Middle English as “*were*”, and Old High German as “*werian*” referring “to cloth” (Klude and Lutz, 1898, p. 223). Hensleigh Wedgwood, cousin of Charles Darwin and the author of the Dictionary of English Etymology points out that to “wear” clothes is to “cover” oneself with clothes, and he gives an example from Anglo-Saxon “*he moste wapen werian”* translated as “*he must wear weapons”* (Wedgwood, 1872, p. 720). Friedrich Klude and Lutz Fredrick point out that the word has evolved as “wes” in the Aryan root, “was-ti” in Gothic, and “vestis” in the Latin language as “garment” (Klude and Lutz (1898, p. 223).

Some versions of the word “Šalvâr” are used both in Anatolia and Central Asia. Kazakhs and Tatars call it “çalbar” (Türkoğlu, 2002, p. 153). This word does not exist in the first comprehensive dictionary of Turkic languages (*Divanü Lügat-it-Türk*) written by Kaşgarlı Mahmud, but the words “üm” (trousers) and “ümlüğ” (with trousers) were mentioned (Kaşgarlı Mahmut, 1985, p. 38). It seems that the word "üm" meant both underwear and the shalvar and trousers worn over it (Köymen, 1974, p. 66). For some reason, this word was out of use after the Turks had settled in Anatolia; instead, the term shalvar was adopted (Türkoğlu, 2002, p. 153).

The use of the word shalvar by the Turks in Anatolia can be observed in Turkish and European written sources. In the thirteenth-century book of Dede Korkut, which is the most famous of the epic stories of the Oghuz Turks, the Persian term shalvar has been used (Çitgez, 2018, p. 257) and also mentioned that it was given as a gift (Deveci, Belet, and Türe, 2013, p. 304). As Nishanyan affirms, one of the oldest Turkish sources of the term ‘shalvar’ is *Kitābu’l Idrāk Li-Lisāni’l Etrāk*, which is a Turkic grammar and dictionary book written in the fourteenth century to teach the Turkish language to Arabic people (Nişanyan, 2022). The use of the word shalvar is also found in European sources. One of the earliest examples is the travel book of Nicolas de Nicolay who came to Istanbul in 1551. He wrote that *“larghe calze da Turchi chiamate Saluare*” meaning “the Turkish large hose is called shalvar” (Nicolay, 1580, p. 137). Franciscus à Mesgnien Meninski’s Turkish to Latin dictionary and grammar of Turkish language

book (Thesaurus Linguarum Orientalium) published in 1680 translated the word "caligæ" as calse (Latin), ciaksir, salwar and cintijan (Meninski, 1687, p. 136). Meninski (p. 126) adds that "*Calse, brache: Ciaksir, tuman ciaksiri: braccæ laxiores quibus equies utuntur in itinere, silwar, vel ufit salwar."* Translated as: "Pants: *çakşır*, *tuman çakşır*ı: loose pants which horsemen use when traveling, silwar or salwar." Shalvar has taken different names such as *çakşır*, *tuman*, *çintiden*, *kareden*, etc. regarding the region and style (Balcı, 2018, p. 58).

It was common for the shalvar to be made from the same fabric and color as the *entari*, and/or the *cepken* (Umay, 1986, p. 13). Underneath the *uçetek* robe, usually the atlas shalvar was being worn. In some regions, the shalvar is made from the same fabric as the *uçetek* (Figure 178). This combination is referred to as "*holta*" (Çaylı and Ölmez, 2017, p. 234). Charles White (1845, p. 193-194) observes that,

> "*Entarys (gowns) are made of the same materials as shalvars and are lined with calico or silk and trimmed with arf*."

Figure 178. *Holta* examples (from left to right): Osman Hamdi, Coffee Stove, 1879 (Source: Istanbulsanatevi, 2023), Woman from Bursa, 1876-1888 (Source: NYPL Digital Collections, 2024), Rabia Çapa Collection, Silk *Kutnu Holta*, 19th century (Source: Tezcan, 2007, p. 68).

Holta was also a wedding attire in Turkish clothing culture. Caroline Plain attended a Turkish wedding and wrote about the bride's clothing:

> "*Her dress was of scarlet cashmere, heavily and tastefully wrought with gold, the antari and trousers being of the same material*" (Paine, 1859, p. 62).

In 1771, Lady Mary Montagu, who was the wife of the British ambassador in the Ottoman Empire, wrote a description of the traditional Turkish clothing prepared for her. She wore a *holta*, a pair of ankle-length shalvar, and a fitted caftan made from the same fabric.

> "*The first piece of my dress is a pair of drawers, very full, that reach to my shoes, and conceal the legs more modestly than your petticoats. They are of a thin rose coloured damask, brocaded with silver flowers… My caftan, of the same stuff with my drawers, is a robe exactly fitted to my shape and reaching to my feet, with very long strait falling sleeves*." (Montagu, 2013, p. 113)

Lucy Garnett remarked on the use of identical fabric for both garments and trousers and observed that,

> "*The every-day dress of women and children of the middle and lower classes generally is of common printed cotton, made up in winter into quilted jackets and other garments, which are worn over trousers of the same material."* (Garnett, 1890, p. 431).

Garnett also identified the traditional Turkish woman's attire, which was composed of many pieces worn in layers, and stated that,

> *"The ancient indoor costume of an Osmanli lady, which may still occasionally be seen in the remoter districts, is extremely handsome. It consists of a loose gauze shirt with sleeves, edged with oya lace, and a shalvar, or full trousers, of red silk, over which is worn the yelek, a kind of jacket tight-fitting about the waist, and buttoned from the bosom to below the girdle, but open at each side from the hip downwards, and trailing a few inches on the floor. The girdle is*

worn over this, and for full dress another, but wider and looser, jacket is worn, also open at the sides and trailing a little." (Garnett, 1890, p. 430).

The author of Women's Costumes of the Near and Middle East, Jennifer Scarce, explains that,

"*Garments were gracefully combined and accessorized, beginning with a long-sleeved chemise of white, finely-pleated silk gauze or linen edged with a fine-knotted lace. Over this, voluminous trousers, long neatly-fitting robes with trailing divided skirts and sometimes a short tight jacket were worn*" (Scarce, 1996, p. 84).

Nancy Micklewright points out that,

"*The body was well hidden by layers of fabric, and garments were often interchangeable*" (2003, p. 206).

These pieces of the ensemble were worn in such a way that the bottom layers were also visible. Castellan affirms that, over the essential pieces, which were shirt and shalvar, Turks wore a robe and over that a caftan. The caftan was tucked up in the waist by a girdle for the convenience of walking more freely and, at the same time, to exhibit the dress and shalvar underneath (1821, p. 14-15). Helmuth von Moltke, author of the *Letters on Conditions and Events in Turkey in the Years 1835-1839*, pointed out that wearing layers protects from the heat as well as cold and gives a splendid appearance. Moltke added that every minute a person comes across him, he wants to draw his painting. He said that it is easy to understand why the Turks were considered the most beautiful people in the world before they were dressed in European attire (Moltke, 1960, p. 240- 241).

Although the habit of dressing in layers and wearing shalvar continues in some villages today in Türkiye, it is referred to as "village dress" in contrast to the older ensembles, which are called "traditional dress" (Breu, 1999, p. 44).

4.3.1. Shalvar and Its Historical and Archaeological Evidence

Archaeological finds, sculptures, miniatures, engravings, pictures on tiles and ceramics, metal objects, travel books, and all kinds of visual and literary materials are used in research on the history of shalvar. Although such documents do not give all the details of the garments, they constitute an important source for typological distinction, and remains such as mosaics, miniatures, and frescoes are decisive in terms of color (Türkoğlu, 2002).

Actual remains for the study of shalvar across the ages are rare. The oldest known trousers in history were revealed in the burials of Yanghai, close to the city of Turfan in East Turkistan, dated to the thirteenth to the eleventh century B.C., belonging to the Scythians (Figure 179). Concerning the outfit of the Scythians, Herodotus said:

> "*The Sacae, a Scythian tribe, have sharp pointed caps on their heads, sticking up, made of felt; they wear breeches"* (Rudenko, 1953, p. 87).

Authentic tamgas and ornaments on the Yanghai trousers correspond to the Turks (Aksoy and Biancat 2018, p. 97). The trousers were constructed from three separately woven pieces of fabric sewn together; two rectangular pieces cover the legs, and a wide crotch piece combines them. The dressmaking process did not include cutting the fabric. The pieces were designed on the narrow loom and were shaped in order to fit the wearer (Beck et al., 2014, p. 224-225). The use of narrow-width fabric is also observed in Ottoman Turkish clothing designs (Scarce, 2003, p. 33). With their narrow legs and wide crotch, these trousers resemble the *potur* (a kind of shalvar) worn during Ottoman times.

Many figures wearing shalvar-like trousers were found in the fourth-century B.C. kurgans (Kul'-Oba and Chertomlyk) in the northern Black Sea region belonging to the Scythians. On top of the artifacts, the figures are seen riding, hunting, doing horse management, and wearing trousers (Figure 180). The archeologist Barry Cunliffe confirms that,

"*The raiders shown on the gold neck ring from Kul'-Oba are dressed like the warriors on the beaker, as are the horse trainers depicted around the top of the Chertomlyk amphora, but in both of these cases the trousers were baggy*" (Cunliffe 2019, p. 202).

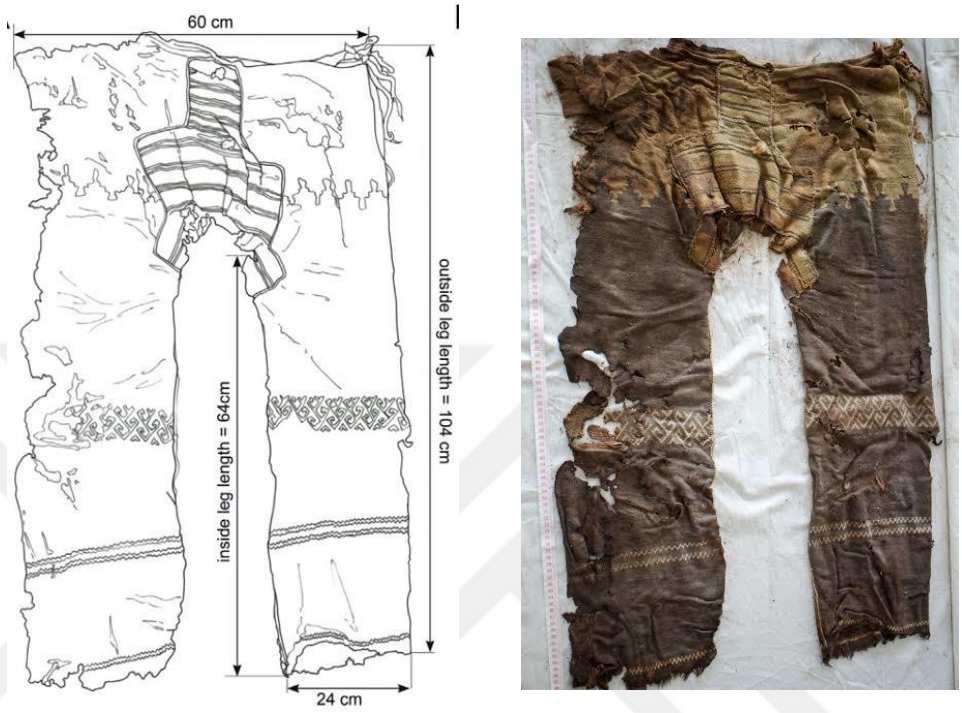

Figure 179. The oldest known trousers in history, 13th-11th century BC, Yanghai Site (Source: Beck, et al., 2014, p. 227).

Figure 180. Chertomlyk amphora detail, early Iron Age, 4th century BC (Source: The Hermitage Museum, 2024).

As seen in Figures 181a and 182a, further evidence of the shalvar was uncovered in the burials of Hiung-nu (Noin Ula), who were, in fact, the Huns, who later appeared as the Hunni in Europe, but already in 92 CE, at least half of them had been driven west by the Chinese and the Tunguses (Parker and Bury, 1896, p. 431). The Noin Ula

burial is located in Northern Mongolia, and dates to the second and first centuries BC. Jennifer Scarce pointed out to the shalvar found in this burial that,

> "*a pair of voluminous trousers of purple wool gathered at the ankles are comparable with the shalvar of Turkish women*" (2008, p. 33).

Prof. Dr. Fikri Salman identifies that the type of shalvar found in the Noin Ula burials had been worn during the Ottoman Empire and continues to be worn in Anatolia (Salman, 2013, p. 113). Figures 181b and 182b demonstrate the shalvar drawings with

Figure 181a. Silk shalvar, Noin Ula Burials, Northern Mongolia, 1st century BC (Source: The Hermitage Museum, 2023).

Figure 182a. Wool Shalvar, Noin Ula Burials, 2nd century BC (Source: Salman, 2013, p. 115).

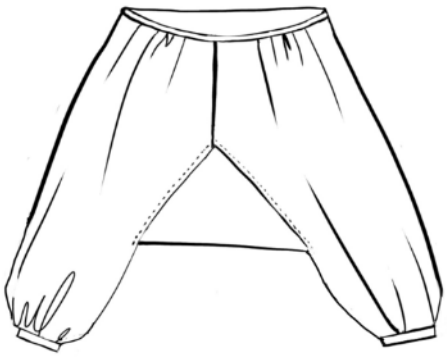

Figure 181b. Silk shalvar (Noin Ula Burials) drawing.

Figure 182b. Wool shalvar (Noin Ula Burials) drawing.

their legs spread apart, revealing the crotch area. In the same burial, other remains of a shalvar include a silk piece of a shalvar leg sewn to a felt boot dated to the second century BC (Figure 183). According to Reşad Ekrem Koçu (2015, p. 65), during the Ottoman period, a stocking or a boot was sewn to the leg of the shalvar, so that when a shalvar was worn, the boot was also worn on the foot (Figure 184).

Figure 183. Shalvar leg (Source: The Hermitage Museum, 2023).

Figure 184. Shalvars with leather boots, The Topkapı Palace Museum (Source: Özdemir and Çelik, 2013, p.

The early Turkish attire was comfortable for warriors and hunters and was borrowed by their neighbors (Yatsenko, 2009). According to Chinese written sources, Emperor Wu-ling (325-298 BC) was influenced by the clothing style of the Huns, and as a result, he made reforms in the military. He stated that the foremost important principles of reforming are wearing jackets and cavalry trousers like the Huns instead of long dresses and leather cavalry boots instead of Chinese shoes. The Chinese continued to use these clothes in daily life after the war (Diyarbekirli, 1972, p. 11-12). A Chinese emissary who came to serve the Hun ruler in 169 BC stated that the strength of the Huns lies in the fact that their food and clothing is different from that of the Chinese. The Chinese should have clothes made of cloth or leather, such as pants and jackets, and food such as yogurt, milk, *ayran*, and *kımız* (Tezcan, 2002, p. 1117).

The political might of the Early Turks and the vast territory in the period of the Great Turkic Empire (Köktürks, 552-745AD) spread from the Black Sea to Korea. Sogd was one of the most important regions included in the Great and Western Turkic Kaghanate. Yatsenko points out that the costume of the Sogd was influenced by the

costume of early Turks and he adds that the process of Turkization of the Sogdian costume was more distinctive with Iranian-speaking peoples (Yatsenko, 2003). The Sogdian paintings of Panjikent and Samarkant range in date from the fifth to the eighth century A.D. and depict women in ankle-length shalwar trousers and long-sleeved robes with oblique wrap over fronts *(*Scarce, 2012, p. 34). The depictions on the mortuary bed of the Sogdian official An-Qie in X'ian are of special interest for the early Turkic costumes due to the richness of the figures, the detailing, and the variety of coloring (Figure 185). The Turks portrayed on the funerary bed were wearing caftans and shalvar tucked in their boots (Yatsenko, 2009). The characteristics of the clothes on the An-Qie funerary bed can be seen in Uyghur artifacts. The Subashi reliquary, a Buddhist relic box of the sixth to seventh century, was discovered near Kutcha oasis in the Xinjiang Uyghur Autonomous Region of China (Figure 186).

Figure 185. A noble Turk, An-Qie's funerary bed detail, AD 579 (Source: Yatsenko, 2009).

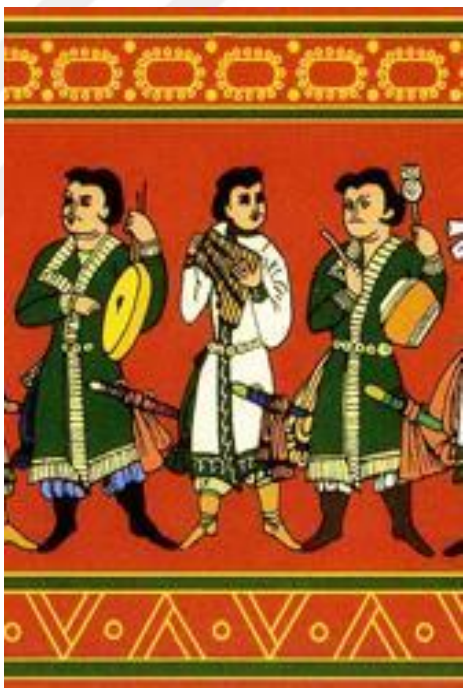

Figure 186. The Subashi reliquary detail, 6th-7th centuries (Source: Huo, 2006, p. 171).

The paintings on the reliquary provide valuable details about the Turkish clothes of that era. A slightly different early example of knee shalvar, loose to the knees and shalvar with long, narrow legs were also seen among Uyghurs (Süslü, 2007, p. 149). Nilay Ertürk affirms that Uyghur Turks who adopted Buddhism were wearing caftans,

long dresses, and riding-type shalvar similar to the clothes of the Great Turkic Empire, Köktürks (Özkan Kuş, 2021, p. 362). The evidence of shalvar is also provided by the wall paintings in Samarra, belonging to the Turkic commanders of the ninth century (Figure 187). This wall painting located in the *Cavsak-i Hakani* palace displays a man wearing a long-sleeved caftan, fastened by a belt with dangling straps and an ankle-length, loose shalvar trousers shirred from the ankle (Türkoğu 2002, p. 142-143). This type of shalvar is still seen in the Anatolian villages (Figure 188).

Figure 187. Man carrying a sheep, 9th century, Samarra (Source: Türkoğlu, 2002, p. 142).

Figure 188. Woman from Balıkesir, 20th century (Source: Erden, 1998, p. 104).

The Seljuks originated from the Oghuz Turkic tribes who were living under Great Turkic Empire, invaded southwestern Asia, Mesopotamia, Iran, North Africa, part of Russia and Anatolia (Salman, 2013, p. 255-256). Under the influence of the early Turkic tribes, the shalvar, caftan and long boots were known and used in Anatolia long before the Seljuk invasion (Türkoğlu, 2002, p. 134). During the battle of Malazgirt (Manzikert) between East Roman Empire and the Seljuk Empire, the Turkic tribes serving in the Eastern Roman army understood that they had clashed with a tribe of Turkic descent like themselves from their caftans and trousers as well as from their

language therefore they crossed over to the Seljuk side in masses (Köymen, 1971, p. 53). Even though Seljuk Turks converted to Islam at the end of the tenth century, the Turkic clothing traditions continued to be used during the Seljuk period (Salman, 2013, p. 255-256). Varieties of shalvar (such as patterned, plain, checkered, less shirred, high shirred, short, reaching above the ankle, tight fitted or loose) tied by an *uçkur* at the waist which were used as casual wear, formal wear and military uniform were determined from the Seljuk artifacts including miniatures, pottery, metal work and stone carvings (Süslü, 2007, p. 148-149-150).

Among the Seljuk miniatures, a love story of *Varqa* and *Gulshah* from the thirteenth century in Figure 189 is very significant in terms of providing detailed visual information about different types, fabrics patterns, and colors of clothing (Süslü, 2007, p. 148). The young man (Varqa) and the young woman (Gulshah) figures were depicted so similar that their gender could not be distinguished if the names were not written above their heads. Contrary to the usual association of pink with women and blue with men, in this case, it is reversed. Varqa is wearing a pink *entari* with his shalvar tucked into his boots, while Gulshah is wearing a slightly longer blue dress with a loose shalvar underneath. There is no clear distinction between Seljuk men's and women's clothes and the characteristics of these clothes are closely associated with the ancient Turkic traditions (Atasoy, 1971, p. 150-151).

Figure 189. *Varqa* and *Gulshah*, Topkapı Palace Library, 13th century (Source: Tumblr, History on the Orient Express, 2024).

The clothing of a young sultan in Figure 190, seated cross-legged in a niche, carved out of stone found in The Konya Castle comprises an *entari* (dress) with long sleeves, a closed neckline, a thin border down to the waist and a loose shalvar narrows at the ankle (Süslü, 2007, p. 103-104). Charles Fellow states that sitting cross-legged is a Turkish people's custom (1838, p. 26). Figure 191 presents a depiction of Layla and Majnun seated cross-legged behind a pool. All of them are wearing short shalvars, while Layla and her companions are dressed in caftans with *tiraz* bands on their sleeves. The caftan of the companion on the left resembles a *uçetek entari*. The fabric pattern of Layla's caftan is identical to Majnun's shalvar pattern.

Figure 190. Young sultan seated in a niche, Konya Castle, early 13th century (Source: Süslü, 2007, p. 338).

Figure 191. Layla and Majnun, c. 1220 AD (Source: Sotheby's L13223/Lot 118, 2023).

The figures sitting cross-legged or riding a horse wearing shalvar were to become widespread with variations in Seljuk artifacts made of various materials also being observed in some international museums (Figure 192). The actual garments and fabrics belonging to the Seljuk period are exhibited in the Topkapı Palace Museum (Karagöz, 2017, p. 131).

Figure 192. Seljuk artifacts depicting figures wearing shalvar, 12th and early 13th centuries (left to right): The dish (Source: The Louvre Museum, 2023), the jug (Source: The National Museum of Asian Art, Smithsonian, 2023), and the turquoise bowl with lute player (Source: The MET, 2023).

The Ottomans belonged to the Oghuz tribe, as had the Seljuks, expanded rapidly starting from the fourteenth century and soon became the most powerful Turkish emirate in Anatolia until the beginning of the twentieth century (Atıl, 1973, p. 8). Atıl emphasizes that "under the patronage of the Ottomans, certain indigenous and characteristic features evolved which can only be identified with Ottoman art" (1973, p. 9). As the empire evolved costumes also developed in range and sophistication. The costume of the Ottoman Turks may be traced from primary sources, the garments themselves, illustrative sources, and written accounts (Scarce, 2003, p. 38-39).

It is an old Turkish tradition to keep the personal belongings of deceased sultans, royal family members, important statesmen, and religious leaders. The clothes of sultans were stored in the Garment Treasury of the palace after the royal wearer's death therefore the Topkapı Palace Museum offers the most comprehensive and richest collection of shalvar containing around one hundred shalvars in its inventory (Tümöz, 2002, p. 112-113) (Figures 193 and 194). Other shalvar samples also can be found in museums worldwide (Figures 195 and 196). Shalvar samples belonging to the last centuries of the Ottoman era from both villages and, even more so, urban classes can be traced from Ethnography Museums in Türkiye.

Figure 193. Shalvar, 16th century (Source: Kartal, 2019).

Figure 194. Shalvar, 16th century (Source: Kartal, 2019).

Figure 195. Shalvar, late 19th century (Source: The MET, 2024)

Figure 196. Purple silk cotton velvet shalvar with skirt-like structure, early 20th century (Source: The British Museum, 2023).

Turkish pictorial sources that depict women figures wearing shalvar consist of miniatures, folk paintings, clothing albums, gravures, ceramics, and tiles. The initial sources that reflect clothing styles of the Ottoman Turks are the miniatures. The art of the miniature has developed especially after the foundation of *nakkaşhane* (art and design institution) during the reign of the Conqueror Mehmet Sultan Khan (1451-1481) that mainly illustrate detailed histories of the sultans' reigns and important events which allows us to observe in detail the long robes and shalvars worn over the figurines. When examining the figures closely, many different shalvar types can be observed.

In Figure 197, the girl wears a plain slim shalvar resembling modern-day styles. This shalvar is made from red brocade with gold-colored patterns, likely created using metal-wrapped thread. On the other hand, the woman in Figure 198 wears a skirt-like shalvar made from soft and flowing material probably silk.

Figure 197. A girl wearing a caftan and red shalvar, c. 1620 (Source: The British Museum, 2023)

Figure 198. Turkish woman at the hammam, c. 1790, Diez Album (Source: The British Museum, 2024).

The clothes of the figures on the tiles and ceramics are other visual sources that shed light on the clothing culture of the Ottoman period after the sixteenth century. Iznik and Kütahya were two important centers that sustained Turkish tile and ceramic art in Anatolia after the Seljuks. One of the pieces of clothing often represented in these ceramics and tiles were the shalvar which was prepared from different colors, fabric patterns, cuts, shapes, and fabrics (Çobanlı and Kanışkan, 2013, p. 96-106).

The finest examples of Ottoman tiles and ceramics and their development can be observed in the Suna and Inan Kıraç Foundation Pera Museum. The female figure from Kütahya Tile and Ceramics Collection wears a caftan, dress, and shalvar with a matching headdress. The female figure resembles the gravure of a Turkish woman belonging to a similar period (Figure 199-200). Both female figures are dressed in striped pattern shalvar, long dresses, and caftan-like jackets. The shalvar is visible beneath the dresses. The headdresses worn by both women share similar styles.

Figure 199. Comte de Choiseul-Gouffier, Turkish woman, Western Anatolia, 1782-1822 (Source: Sevim, 1997, p. 98).

Figure 200. Female figure, Kütahya Ceramics, late 18th century (Source: The Pera Museum, 2024).

The representations of the Ottoman garments were supplemented by European origin sources consisting of writings, paintings, drawings, and gravures. Traditional garments are important data in recognizing the lifestyles and cultures of civilizations and have

attracted the attention of European politicians, artists, and researchers. In the works of many foreign artists, the curiosity and interest in Turkish culture are seen to increase from the era of Fatih Sultan Mehmet after the conquest of Istanbul. Among these works, clothing albums have a significant place (Koca and Koç, 2014, p. 373).

From the sixteenth century onwards costume studies began as European trade and diplomatic duties to the Ottoman Empire (Scarce, 2003, p. 40). One of the most important travel books written by Nicolas de Nicolay in the 16th century is *Le Nauigationi et Viaggi fatti nella Turchia*. Clothing terms were written, and Turkish costumes were depicted by him in the book. This book had a great impact on Europe, and other foreign travelers also devoted a chapter in their books to Turkish costume (Reyhanlı Gandjei, 1989, p. 574). The album entitled "Türkiye in Gravures VI" consists of source materials resulting from travels to Istanbul and Anatolia starting in the sixteenth century and going through the nineteenth century (Figure 199). The gravures were collected from more than twenty famous European artists making paintings and drawings of clothing from different professions, ages, genders, classes, and regions. In the Ottoman costume gravures, diverse shalvar types (long, short; narrow, very wide, tucked into the boots, draped over the shoes) with various fabrics and fabric patterns were depicted (Sevim, 1997). These features of shalvar also determined the social status of the person (Koca and Baran, 2014).

The Ottoman exposure and imitation of European clothing significantly increased during the nineteenth century, which primarily reflected on men's clothing. In 1827, based on the fashionable lines of European counterparts, military uniforms with straight trousers were accepted instead of shalvar (Sevin, 1990, p. 115). The transformation of traditional clothing into Western forms and adaptation of Western fashion originated from the Ottoman palace and the affluent urban class in Istanbul then spread to the public (Koç and Koca, 2009, p. 2175).

During the first part of the nineteenth century, women's fashions continued to change, becoming exaggerated in form. The basic pieces of the costume remained similar, but the silhouettes and the proportions changed and the lengths of the clothes were amplified (Micklewright, 1986, p. 144-161). The changes in fashion had also been noted in shalvar styles. Nancy Micklewright (1986) points out that the sleeves

extended beyond the fingertips, the *entaris* trailed on the ground, and the shalvar fell over the feet. Leyla Saz emphasizes that the skirts of the dresses got longer and the hems of the shalvar were draped over the feet (Saz, 1974, p. 216). Caroline Paine affirms that,

> "*The trousers of Turkish women are from two and a half to three yards long, very full, fastened at the ankle, falling over the foot so as to entirely conceal it* (1859, p. 61).

Women wore shalvar but of a more voluminous cut falling in loose folds over the feet giving more the effect of a fluffy skirt. Shalvar which had already become voluminous garments in the eighteenth century continued this development to even greater levels of extravagance in the nineteenth century (Scarce, 2003, p. 35-73). Emelia Bthyna Hornby emphasizes that,

> *"The picturesque Oriental costume is more and more giving way to ugly straight-collared coats and broad-strapped trousers, the best specimens of which would disgrace even the shops of the Temple at Paris."* (Hornby, 1858, p. 344).

Interest in adopting European fashion became even more popular after the visit of Empress Eugenie to Istanbul in 1869. Fashion magazines for women spread in the court and trendy clothes were either ordered from Europe or custom-made by the tailors (Roberts, 2007, p.117). Art historian Mary Roberts points out that,

> "*In this transitional period, elements of Western dress were selectively adopted and combined with elements of traditional dress…The bodice was structured in the style of a European evening gown and was accompanied by the traditional Ottoman entari and salvar (baggy trousers).*" (2007, p. 112).

Until the last period of the Ottoman Empire, the shalvar continued to be widely worn by all classes and at all seasons by day and night (White, 1846, p. 165).

After the establishment of the Turkish Republic in 1923, wearing European-style clothes was encouraged by the garment reforms made by Mustafa Kemal Ataturk. By the beginning of the twentieth century, only older women and women from the provincial areas continued to wear traditional clothing (Micklewright, 1986, p. 215-157-161). Although shalvar was no longer part of daily or special wear in the cities of Turkish society, it is still not out of use like some other traditional garments. Shalvar is still used by people engaged in agriculture and animal husbandry in Anatolian villages.

While Turkish clothing was Westernized, the influence of Turkish fashions spread in Europe reshaping Western fashion (Özkavruk Adanır and Ileri, 2021, p. 216-223). The mid-nineteenth and the beginning of the twentieth century brought a new era in Western women's attire that was important in the spread of shalvar in the world. Trousers were relatively new garments for women in Europe and America and the widespread adoption of shalvar was one of the most radical changes in women's fashion (Figure 201). Shalvar was called *bloomers* after the name of Amelia Jenks Bloomer who ran a women's paper, the Lily, and wrote articles on social reform and women's rights. It should also be noticed that in the mid-1800s, American and European women were wearing floor-length dresses and corsets.

Figure 201. A woman wearing shalvar is stopped by a policeman from entering a lady's public toilet as she is wearing bloomers, which were considered unsuitable for a lady in 1913 (Source: Mary Evans Picture Library, 2024).

Linda and Rodger Flavell point out that,

> "*In 1850 she wrote in support of a group of women who turned up in her hometown of Seneca Falls, New York State, wearing practical knee-length skirts over baggy trousers that were gathered at the ankle. This costume was favoured by members of the Women's Rights Movement, who argued that the fashionable crinoline, which skimmed the ground, was both cumbersome and unhygienic*." (2000, p. 39).

Amelia Bloomer made a dress reform by adopting a new style of dress consisting of Turkish pantaloons (as she called it) and a skirt reaching a little below the knee (Figure 202). Bloomers demonstrated a withdrawal from the accepted dress for women and also came to represent activists in the women's rights movement in the USA (Boissoneault 2018). Shalvar also called harem pants were introduced to European fashion by Paul Poiret in 1911. The loose, baggy pants provided freedom for European women (Dieffenbacher, 2018, p. 8). The term harem pants and bloomers became popular in the West as a generic term for shalvar that suggests Turkish-style trousers.

Figure 202. Spread of shalvar for women in Europe and the USA. (left to right): Amelia Bloomer, c. 1855 (Source: Britannica, 2024); Paul Poiret, 1913 (Source: FIDM Museum, 2024); The New Costume, 1850 (Source: V&A Museum, 2024).

4.3.2. Analysis of Shalvar Collection

The woman's *holta* or the matching shalvar and *cepken* (short jacket) were intended to be worn on special occasions. Apart from daily wear, Turkish women wore shalvars together with *cepkens* on special occasions such as weddings and engagements (Kılınç and Yıldıran 2008, p. 22). The shalvar in Figure 203 dates to the late nineteenth and early twentieth century from the Ottoman period. They were made of off-white and pink striped silk fabric, embroidered only around the waist. The full shalvar is gathered at the waist and the ankle. The dimensions of the shalvar are length: 125 cm, waist: 110 cm, leg opening circumference: 33 cm, and fabric width: 50 cm.

Figure 203. Shalvar 1, late 19th and early 20th centuries, INV. 762, IEM.

This semi-open crotch shalvar has separate leg pieces and on the sides, a single width of fabric was placed to provide width to the shalvar. The fabric is turned to the inside

to make plackets for the drawstring on the waist. The wide band along the waist with slits opening in the center front and center back through fastening is passed. Metallic gold braid trims around the waist level and slits opening at the front and back. The metallic-wrapped threads were twisted, and the yellow tacking stitches held the individual metal threads in place.

The shalvar was sewn straight and flat, in an "A" shape design. The fabric around the waist was narrowed from the center front and center back and the full length is longer than the waistline. It was constructed from six separate pieces: left and right front, back, and side panels. The front width of the shalvar was made from three full widths of narrow fabric (50 cm) just like the back. Two widths of fabric were used to construct the front and the back-crotch parts. Instead of having side seam stitches, a single fabric width was folded at the sides making up the legs. The shalvar were hand-sewn, fully lined with off-white, plain weave cotton that could be seen under the fine, lightweight silk fabric.

As seen in Figure 204, the legs are finished with a series of cord loops around the hem, instead of having a drawstring channel which are the original cords used to gather the bottom of each leg. The decorative loops spaced equally, were created by rotating the cord and stitching between the lining and the outer fabric at the edge of the leg hems. The drawstring made of the same material, passes through these loops and gather shalvar just below the knee to allow the shalvar legs to billow elegantly around the ankles, moreover the loops and drawstrings would not be visible while the shalvar were worn. A horizontal wavy line of gold-color embroidery in the waistline was worked using metal-wrapped thread. Another feature of this shalvar is the original *uçkur*- or waist drawstring made of cream silk fabric woven in alternating ton-sur-ton stripes of plain weave, whose ends were embroidered with metal-wrapped threads and were crocheted silver-colored scalloped trimming revealed through the *entari* (robe) and *cepken* (the short jacket) worn on top.

The main fabric of the shalvar is a fine, silk fabric with repeating pink and off-white vertical stripes (Figure 205). Alternating pink stripes of plain weave with scrolling floral and zig-zag motifs were executed in extra warp silk thread in matching shades. The pink stripes of the main fabric and tone-sur-ton, zigzag, and floral patterns on the

pink stripes were executed by adding extra warp yarns during the weaving process. The warp count of the fine, main fabric is 21 yarns/cm, and the weft count is 21 yarns/cm which makes it a balanced, plain weave.

The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 206). The warp count of the lining fabric is 24 yarns/cm, and the weft count is 20 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric.

Figure 204. Details of the shalvar 1.

Figure 205. The main fabric of the shalvar 1.

Figure 206. The lining fabric of the shalvar 1.

The pattern of broad off-white stripes, separated by narrower lines of natural colors such as white, pink, lavender, and shades of yellow woven in plain weave and in which silk warp and silk weft are used is associated with silk workshops in the Izmir province of Ödemiş and Tire (Figure 207).

Similar fabrics used for the shalvar and the belt could also be observed in the embroidered handiworks in the ethnography hall of Tire Museum (Arslan 2011, 12). Unfortunately, the production of these fabrics does not continue.

The shalvar was made from traditional silk and cotton fabric woven in colorful, vertical stripes and with a lustrous surface. This woman's *holta* or shalvar and the *uçetek* made from the same fabric, were intended to be worn on special occasions. An outfit very similar to the *holta* examined in the study is found in the book Historical Costumes of Turkish Women by folklore researcher Prof. Dr. Umay Günay (Figure 208). She states that baggy trousers with a long robe and *cepken* (short jacket) were worn by newlywed brides and young girls' wedding dresses in Western Anatolia (1986, p. 45-46).

Figure 207. Aegean region traditional fabrics, Fabric Atlas of Türkiye Exhibition, 2022 (Source: Elvan Özkavruk Adanır, 2022).

Figure 208. A wedding dress from Izmir (Source: Günay, 1986, p. 90).

The shalvar dates to the late nineteenth and early twentieth centuries from the Ottoman period (Figure 209). The shalvar 2 (Figure 209) and shalvar 3 (Figure 214) are of a different but visually related *meydaniye kutnu* fabric of colorful vertical stripes. The semi-open crotch shalvar is gathered at the waist and the ankle. They were constructed with tapered legs and lower calf-length. The dimensions of the shalvar are length: 112 cm, waist: 100 cm, leg opening circumference: 22,5 cm, and fabric width: 45 cm. The

shalvar were sewn dresses and flat, in an “A” shape design narrow toward the ankle. The measurement of the full length (without the waistband) and the waist is equivalent. It was constructed from six separate pieces: left and right front, back, and side panels.

The main fabric in Figure 210, *kutnu* is a traditional, semi-silk fabric whose warps yarns are silk and weft yarns are cotton was produced in Gaziantep. In this shalvar, the kind of *kutnu* is called *meydaniye* and the type of *meydaniye* is *horşidiye* fabric. It was woven in plain weave. The warp yarns are silk and they are blue, orange, white and have a triple line of purple stripes, whereas the cotton weft yarns are off-white. There are 68 yarns/cm silk warp yarns and 21 yarns/cm cotton weft yarns per centimeter square. The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 211). The warp count of the lining fabric is 24 yarns/cm and the weft count is 20 yarns/cm. The width of the fabric is about forty-five centimeters, as is the main fabric. A cotton-silk fabric is used at the waist (Figure 212).

Figure 209. Shalvar 2, 19th century, INV. 396, IEM.

The fabric is folded to form plackets for the drawstring and to gather the excess width. Slits openings in the center front and center back were placed on the waistband (Figure 213). The orange warp count of the waistband is 28 yarns/cm, and the weft count is 15 yarns/cm. Metallic gold braid trims around the waist level and slits opening at the front and back. The metallic-wrapped threads were twisted, and the yellow tacking stitches held the individual metal threads in place.

Figure 210. The main fabric of the shalvar 2

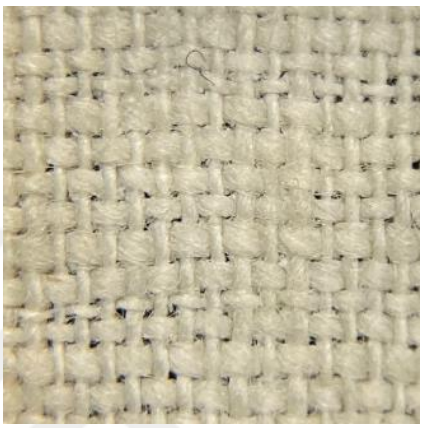

Figure 211. The lining fabric of the shalvar 2.

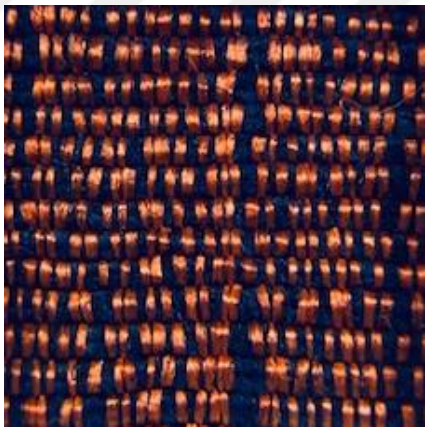

Figure 212. The waistband fabric of the shalvar 2.

Figure 213. The waist details.

As seen in Figure 214, the shalvar was sewn straight and flat, in an “A” shape design narrow toward the ankle. It was constructed from six separate pieces: left and right front, back and side panels. The shalvar was hand-sewn. A crimson cotton-silk fabric was used at the waist to make a placket for the drawstring. The semi-open crotch shalvar is gathered at the waist and at the ankle tie to gather the excess width.

Figure 214. Shalvar 3, 19th century, INV. 227, IEM.

It was constructed with tapered legs and lower calf-length. The dimensions of the shalvar are, length: 110 cm, waist: 100 cm, leg opening circumference: 25 cm and fabric width: 45 cm.

The main fabric is called *meydaniye* a type of *kutnu* fabric. As seen in Figure 215, it was woven in plain weave. The warp yarns are silk, and they are green, orange, white, crimson fuchsia and violet stripes, whereas the cotton weft yarns are off-white. There are 68 yarns/cm silk warp yarns and 21 yarns/cm cotton weft yarns per centimeter square. The shalvar is fully lined with an off-white cotton fabric woven in a plain weave (Figure 216). The warp count of the lining fabric is 23 yarns/cm, and the weft count is 20 yarns/cm. The width of the fabric is about forty-five centimeters, as is the main fabric.

The fabric is folded to form a placket on the bottom of each leg with ties to gather. Slits openings in the center front and center back were placed on the waistband which measures 10cm height. Metallic gold braid trims around the waist level and slits opening at the front and back. The metallic-wrapped threads were twisted and tacked with yellow stitches.

Figure 215. The main fabric of the shalvar 3.

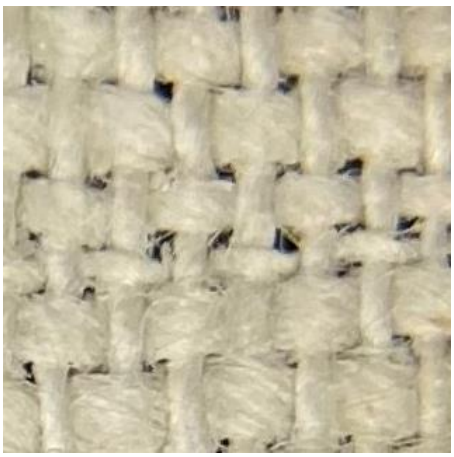

Figure 216. The lining fabric of the shalvar 3.

The shalvar was made from traditional silk and cotton fabric woven in purple and off-white vertical stripes and with a lustrous surface (Figure 217). The striped design is executed using extra warps of silk. The shalvar were sewn straight and flat, in an "A" shape design narrow toward the ankle. It was constructed from twelve main pieces and small gussets around the crotch. The shalvar is hand-sewn. The semi-open crotch shalvar is gathered at the waist and at the ankle. They were constructed with tapered legs and lower calf-length. The dimensions of the shalvar are, length: 98 cm, waist: 95 cm, leg opening circumference: 25,5 cm and fabric width is about 50 cm.

The main fabric in Figure 218 is identified as purple *meydaniye kutnu* fabric which was woven in a plain weave. The warp yarns are silk, and they are off-white and purple stripes, while the cotton weft yarns are off-white. There are 68 yarns/cm silk warp yarns and 21 yarns/cm cotton weft yarns per centimeter square.

The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 219). The warp count of the lining fabric is 21 yarns/cm, and the weft count is 19 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric. The fabric is folded to form plackets for the drawstring which gathers the excess width to fit the wearer. Slits openings in the center front and center back were placed on the waistband.

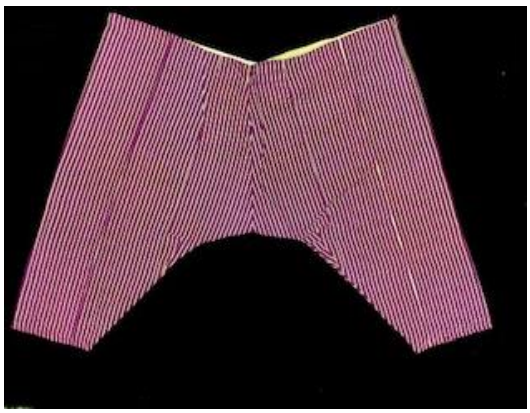

Figure 217. Shalvar 4,

19th century, INV. 2282, IEM.

Figure 218. The main fabric of the shalvar 4.

Figure 219. The lining fabric of the shalvar 4.

The shalvar in Figure 220 was a woman's ceremonial outfit made from hand-woven silk and cotton fabric with purple and white warp stripes. The semi-open crotch shalvar was sewn straight and narrows toward the ankle. A gusset has been inserted into the center section between the legs. The outer side of each leg consists of a single width seamed to the center front and back section which are also cut from a single width of fabric. A drawstring is threaded through the hem at the waist and the ankle. A cotton muslin fabric was used at the bottom of each leg, with ties to gather the excess width. Each leg, center front and center back are decorated with a panel of embroidery consisting of spirals and stylized flowers worked in black braided cord and gilt twist gold cords.

The dimensions of the shalvar are length: 115 cm, waist: 85 cm, leg opening circumference: 25 cm and fabric width is about 45 cm. The main fabric in Figure 221 is called *meydaniye* a type of *kutnu* fabric woven in plain weave. There are approximately 68 yarns/cm silk warp yarns and 20 yarns/cm cotton weft yarns per centimeter square. The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 222). The warp count of the balanced weave lining fabric is 22 yarns/cm, and the weft count is 22 yarns/cm. The width of the fabric is about forty-five centimeters, as is the main fabric.

Figure 220. Shalvar 5, 19th century, INV. 769 (212-1), EUEM.

Figure 221. The main fabric of the shalvar 5.

Figure 222. The lining fabric of the shalvar 5.

The shalvar in Figure 223 was a woman's daily clothing made from *meydaniye kutnu* fabric woven in red and white vertical stripes. A wide, cotton fabric was used at the waist to make a placket for the drawstring and to tie the semi-open crotch shalvar which was constructed with an "A" shape design, tapered leg, and lower calf-length. The dimensions of the shalvar are length: 80cm, waist: 84cm, leg opening circumference: 24cm, front rise: 20cm, and fabric width: 45cm.

The main fabric *meydaniye* was woven in plain weave (Figure 224). The warp yarns are silk, and they are red and white, whereas the cotton weft yarns are white. There are 62 yarns/cm silk warp yarns and 20 yarns/cm cotton weft yarns per centimeter square. The fabric is folded to form a placket on the bottom of each leg with ties to gather.

The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave which is also used at the waist (Figure 225). The warp count of the lining fabric is 26 yarns/cm, and the weft count is 24 yarns/cm. The width of the fabric is about forty-five centimeters, as is the main fabric. Slit openings in the center front and center back were placed on the waistband.

Figure 223. Shalvar 6, 19th century, INV 2406 (39-10), EUEM.

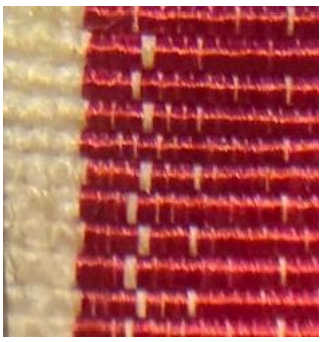

Figure 224. The main fabric of the shalvar 6.

Figure 225. The lining fabric of the shalvar 6.

The shalvar of fuchsia, silk brocade with a design of alternating vertical bands comprised of floral elements executed in weft metal-wrapped thread is oversized (Figure 226). In this example, extra fabric, a plain off-white cotton was added at the bottom of each leg, perhaps because the silk used was too delicate for gathering. This fabric at the bottom of each leg would not have been visible because the shalvar were tied just below the knee so the fabric would fall in flowing folds on the ground. The main fabric is turned to the inside to make plackets for the drawstring on the waist with slits opening in the center front and center back. The dimensions of the shalvar are, length: 126 cm, waist: 95 cm, leg opening circumference: 18 cm and fabric width is around 50 cm. This semi-open crotch shalvar has separate leg pieces and on the sides a single width of fabric was placed to provide width to the shalvar.

The main fabric (Figure 227) of this shalvar is called *şib* or *şip*, a kind of silk satin fabric embroidered with a very fine silver filament thread (Pakalın, 1993, p. 357). It is

a lustrous, fuchsia-colored silk satin weave fabric, with a silver brocaded design of flowers and leaves. The shalvar do not have a full lining so that the reverse side of the fabric which the weft made of metal-wrapped thread is dominant on the surface, the selvage and the running stitches can clearly be seen. On the front of the fabric, the fuchsia warp yarns float out more, the fabric is compact and lustrous. On the contrary, the metallic-wrapped weft yarns float out more on the reverse side. The main fabric weave is a five- shaft warp-face satin weave. The warp count of the fabric is 40 yarns/cm, and the weft count is 17 yarns/cm. Off-white lining fabric (Figure 228) was used at the bottom of the legs with ties to gather below the knee which constructs the shalvar sensible and comfortable to wear. The lining would not be visible while the shalvar were worn. The warp count of the lining fabric is 27 yarns/cm, and the weft count is 27 yarns/cm which makes it a balanced plain weave. The fabric was woven with metallic-wrapped threads.

Figure 226. Shalvar 7, late 19th century, INV. 2767, IEM.

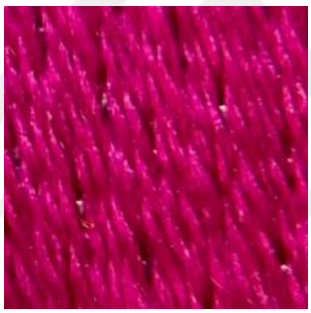

Figure 227. The main fabric of the shalvar 7.

Figure 228. The lining fabric of the shalvar 7.

The shalvar in Figure 229 dates to the nineteenth century and is made of an elaborately woven silk known as savai, a silk brocade with alternating vertical bands of floral motifs composed of extra gilt silver thread. The shalvar is gathered and tied at the waist and the ankle. The fabric is turned to the inside to make plackets for the drawstring on the waist. The shalvar is fully lined with an off-white cotton fabric which is also used at the bottom of each leg. The dimensions of the shalvar are, length: 114 cm, waist: 121 cm, leg opening circumference: 25 cm. The shalvar was sewn straight and flat, in an “A” shape design. The waist is longer than the length of the semi-crotch shalvar.

Figure 229. Shalvar 8, 19th century, INV. 2523(357), EUEM.

The cut and construction of the shalvar 9 (Figure 230) and shalvar 10 (Figure 234) are similar with each other. The European influence could be observed on their trimmings and embroideries. The blouses are European in their styling like the utilization of ready-made laces, collar, and cuffs, on the other hand they are constructed using a very traditional fabric like *meydaniye*. This transition period from traditional to European took place during the nineteenth century (Micklewright, 1986, p. 192-193).

The semi-open crotch shalvar is gathered at the waist and at the ankle. They were constructed with tapered legs and lower calf-length. The off-white selvage of the fabric was used as decorative feature. The dimensions of the shalvar are, length: 95 cm, waist: 85 cm, leg opening circumference: 22 cm and the fabric width is about 50 cm. The shalvar were sewn straight and flat, in an "A" shape design narrow toward the ankle. It was constructed from five separate pieces: front, back, side panels and crotch piece. The shalvar were partially hand-sewn and machine sewn.

The two- piece clothing, shalvar and the blouse belong to late nineteenth century are made from silk and cotton fabric (Figure 230). The striped design is executed using extra warps of silk. In the book Studies in the history of textiles in Turkey, Halil Inalcık identified a similar fabric as Morello- cherry *meydaniye kutnu* (2011, p. 98-99). The main fabric, *meydaniye kutnu* was woven in plain weave (Figure 231). The warp yarns are silk, and they are off-white and morello-cherry color whereas the cotton weft yarns are off-white. There are 68 yarns/cm silk warp yarns and 21 yarns/cm cotton weft yarns per centimeter square. The shalvar is fully lined with an unbleached, off-white cotton

fabric woven in a plain weave (Figure 232). The warp count of the lining fabric is 22 yarns/cm and the weft count is 22 yarns/cm which makes it a balanced weave. The width of the lining is about fifty centimeters, as is the main fabric. Ready-made cotton braid trims the hip level pocket openings on each side (Figure 233).

Figure 230. Shalvar 9, late 19th and early 20th centuries, INV. 1219,

Figure 231. The main fabric of the shalvar 9.

Figure 232. The lining fabric of the shalvar 9.

Figure 233. Pocket trimming detail.

The two- piece outfit consists of shalvar and a blouse made of silk *çitari* with a pattern of white stripes on a purple ground (Figure 234). Gathering on the princess line, machine-made lace trimmings and peter pan collar with lace edging demonstrate the influence on European fashions. Jennifer Scarce points out that in the nineteenth century European influenced details were added to Turkish women clothing, such as the addition of deep, ruffled collars and ready-made, imported laces (Scarce, 2003, p. 182). An outfit very similar to Figure 234 is found in the book Historical Costumes of Turkish Women by folklore researcher Prof. Dr. Umay Günay. She states that silk and cotton brocade with purple stripes and a silver belt was worn as a bride's henna dress (1986, p. 85).

Figure 234. Shalvar 10, late 19th and early 20th centuries, INV. 2855, IEM.

This semi-open crotch shalvar is gathered at the waist and at the ankle. The main fabric is turned to the inside to make plackets for the drawstring on the waist. Extra fabric, a plain off-white cotton, was added at the bottom of each leg. This fabric with a drawstring at the bottom of each leg would not have been visible because it was tied just below the knee, so the main fabric would fall over the feet.

The dimensions of the shalvar are, length: 113 cm, waist: 83 cm, leg opening circumference: 19 cm and the fabric width is about 50 cm. The shalvar were sewn straight and flat, in an “A” shape design narrow toward the ankle. It was constructed from five separate pieces: front, back, side panels and crotch piece. The shalvar was machine sewn.

In the main fabric *çitari*, the stripes have grounds of cotton and are generally in two colors (Tezcan 1993a, p. 28). It is a traditional, semi-silk fabric which was produced in Gaziantep. As seen in Figure 235, it was woven in plain weave. The warp yarns are silk, and they are white and purple, whereas the cotton weft yarns are off-white. There are 68 yarns/cm silk warp yarns and 21 yarns/cm cotton weft yarns per centimeter square. The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 236). The warp count of the lining fabric is 24 yarns/cm, and the weft count is 20 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric. The ready-made braid trimming of the hip level pocket openings on each side can be considered as European influence (Figure 237).

Figure 235. The main fabric of the shalvar 10.

Figure 236. The lining fabric of the shalvar 10.

Figure 237. Pocket trimming detail.

The shalvar and the *cepken* which date to the late nineteenth century were made of violet velvet, and heavily embroidered in gold-braided trim (Figure 238). Şükran Tümer (2022) suggests that the details of the shalvar and the *cepken* present similarities with those of the nineteenth century Balkan traditional women’s clothing. Extensive use of the passementerie trim bands made with metal thread is applied to mark the sections of the shalvar, the hip level pocket openings on each side, the edge of the leg holes and the center front and the center back openings on the waist.

Figure 238. Shalvar 11, late 19th century, INV. 734.1, IEM.

The shalvar is gathered at the waist, having two holes in the lower hems without leg parts and a very low crotch looks like a bag or a skirt with very large measurements. The dimensions of the shalvar are, length: 115 cm, waist: 134 cm, leg opening circumference: 15 cm and fabric width: 50 cm. The waistline is larger than the full length. The velvet fabric is turned inside out and stitched to the lining fabric to make plackets without using a waistband for the drawstring on the waist. It should be noted that the center front and center back of the plackets have slits, both for fastening to pass and for the shalvar to be placed precisely on the body. The crotch hem is placed on the fold and two widths of fabric were used to construct the front and the back-crotch parts. Furthermore, instead of having side seam stitches, a single width of fabric was placed on the fold. In total four full-weaving widths (50 cm); left crotch, right crotch and side panels were used to construct the shalvar. The shalvar were hand-sewn, fully lined with off-white, plain weave cotton. Velvet was used to make dresses, shalvars and *cepkens* on weddings, engagements, and special occasions. Purple, red and burgundy were the most preferred colors. The velvet was woven with a warp and

weft of silk and with a short pile because of the inclusion of an extra warp in the weaving process (Tezcan, 1993a, p. 30). There were many types of velvet according to manufacturing techniques and patterns. In this case (Figure 239), the warp-cut fabric is plain velvet which was called “sade kadife” in Turkish. There are 80 yarns/cm silk warp yarns and 26 yarns/cm cotton weft yarns per centimeter square.

The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 240). The warp count of the lining fabric is 27 yarns/cm, and the weft count is 25 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric. The in-seam pockets were faced with a plain weave, cotton fabric that the warp count is 32 yarns/cm, and the weft count is 15 yarns/cm. The vertical woven trims (galloons) and patterns made of metallic-wrapped cord and braid, patterned with floral and geometrical motifs were sewn on the velvet fabric using cord couching technique which the cords are held in place by tacking stitches (Figure 241). A further line of embroidery using the same materials along the shalvar legs, was finished with crocheted gold-colored scalloped trimming.

Figure 239. The main fabric of the shalvar 11.

Figure 240. The lining fabric of the shalvar 11.

Figure 241. Pocket trimming detail.

The shalvar and matching jacket are made of ruby-colored velvet embroidered with floral motifs in the *dival* technique using gold-gilt thread (Figure 242). By the nineteenth century, the fashions of Turkish women comprised heavy velvets of crimson and purple couched in golden thread with floral garlands and bouquets (Scarce, 2003, p. 182). Jennifer Scarce explains the *dival* technique as a method of couching flat gold strip thread back and forth over a stiff card template, resulting in a finished satin-like effect (2003, p. 58).

Figure 242. Shalvar 11, late 19th and early 20th century, INV. 2723, IEM.

Variations of *dival* work, which is a ready-made embroidery sold in the bazaars were also produced in Izmir. They were prepared for henna and wedding nights and offered three sizes: small, medium, and large (Barışta, 1999, p. 166). Prof. Dr. Örcün Barışta points out that among the women's and men's clothes decorated with *dival* work, there are men's clothes, including the sultan and the grand vizier, as well as women's clothes, which were later called *bindallı*. *Dival* work is used in *bindallı* dresses, shalvars, skirts and jackets. The fabrics were mostly velvet and satin. The *bindallı* was also used for home-decoration such as divan covers, pillows, bridal bed sets and prayer rugs (Barışta, 1999, p. 87-142-200). By the eighteenth century onwards embroidery compositions transformed from traditional to European-influenced ones consisting of garlands and floral motifs (Görünür, 2005, p. 351). In addition, fitted, long sleeved dresses and jackets that extend to the hips have begun to be preferred instead of *cepken* and *uçetek*. Leyla Saz (1976, p. 216) points out that by the nineteenth century middle class people preferred *bindallı* dresses. Jennifer Scarce adds that *dival* work was economical and practical as it avoided the wastage of metallic thread and the distortion of the fabric (Scarce, 2003, p. 58). The two pieces would have been worn together with

a *göynek*, or undershirt, tucked into the shalvar and a matching decorative belt. Intended to be worn on special occasions, the very full baggy shalvar is gathered at the waist and has stylized pomegranate and floral motifs that decorate the sides. The embroidery carried out in metal-wrapped thread, with sequins, consists of floral designs of varying sizes carefully scattered across the fabric.

This skirt-like shalvar is gathered at the waist and the ankle. They have an extra special wide cut around the waist. The waistline is larger than the full length of the shalvar. The main fabric (Figure 243), ruby-colored velvet, is turned to the inside to make plackets for the drawstring on the waist. The dimensions of the shalvar are length: 100 cm, waist: 114 cm, leg opening circumference: 16 cm and fabric width is about 50 cm. The shalvar was hand-sewn and interlining was used to reinforce the heavy embroidery. The shalvar was constructed from four separate pieces; two side panels and two fabrics were combined to form the front and back (the crotch is on the fabric fold, so does not have stitching).

The main fabric, velvet, is a warp-cut pile fabric woven in pile weave. The warp yarns are silk, and the weft yarns are cotton. There are 46 yarns/cm silk warp yarns and 22 yarns/cm cotton weft yarns per centimeter square. The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a balanced plain weave (Figure 244). The warp count of the lining fabric is 20 yarns/cm, and the weft count is 20 yarns/cm. The width of the fabric is about fifty centimeters, as is the main fabric. The *dival* work (Figure 245) on the shalvar is held in place by the small tacking stitches.

Figure 243. The main fabric of the shalvar 12.

Figure 244. The lining fabric of the shalvar 12.

Figure 245. *Dival* embroidery detail.

The skirt-like shalvar in Figure 246 has extremely dropped-crotched and short leg hems. There is a drawstring on the waist to gather the extra fabric. The main fabric is turned to the inside to make plackets for the drawstring. The dimensions of the shalvar are length: 110 cm, waist: 115 cm, leg opening circumference: 16 cm and the fabric width is about 50 cm. The shalvar is both hand and machine sewn. It was constructed from four separate pieces; The front left and right pieces were sewn along the center front. The back left and right pieces were sewn along the center back. The sides and the crotch have seams.

The shalvar, dates to the early twentieth century, is made of striped silk fabric called *kutnu*. The kind of *kutnu* is called *kırmızılı fırş* which was woven in a satin weave (Figure 247). The warp yarns are silk, and they are red, green, yellow, and black stripes, whereas the cotton weft yarns are off-white. There are 30 yarns/cm silk warp yarns and 28 yarns/cm cotton weft yarns per centimeter square.

The shalvar is fully lined with an unbleached, off-white cotton fabric woven in a plain weave (Figure 248). The warp count of the lining fabric is 23 yarns/cm, and the weft count is 20 yarns/cm. The width of the fabric is about forty-five centimeters, as is the main fabric. The trim band made with metal-wrapped thread is applied on the bottom of each leg. The tacking stitches hold the individual trim bands place.

Figure 246. Shalvar 13, early 20th century, INV. 195, IEM.

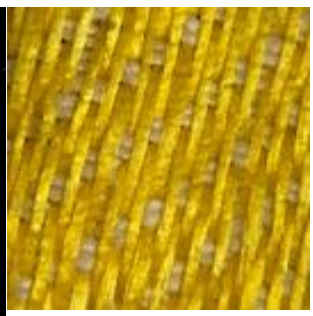

Figure 247. The main fabric of the shalvar 13.

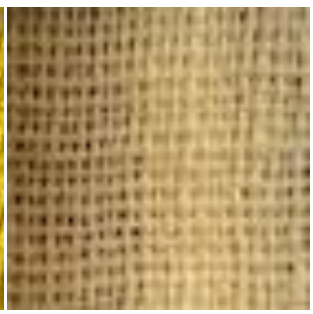

Figure 248. The lining fabric of the shalvar 13.

4.3.3. Zero-Waste Approach to Shalvar

Traditional Turkish shalvar comprises many diverse construction methods, sizes, shapes, fabric types and embroideries. Even though the measurements and proportions of the pieces used to make a shalvar varied, the method and the logic of cutting the fabric with zero-waste approach has been applied to all ranges. By utilizing the knowledge and intelligence of geometry and mathematics, the fabrics were cut and assembled in the most efficient way. The construction process of the shalvar has been designed to avoid wastage of fabric and prevent scraps. The fabrics were cut in a straight line, without using scissors many times and not with curved lines as it is practiced today which cause excessive fabric waste. In addition, the traditional shalvars were designed in such a way that the pieces that construct the shalvar were cut according to the entire width of the fabric so that generate no scraps left over. All of the pieces were cut out of one continuous piece of fabric.

Nancy Micklewright points out that the visual effect relied on the generous but not wasteful use of fabrics and other materials. Even though the tailoring of the garments seems simple, they were carefully constructed, and great attention has been paid to details (1986, p. 188). The measurements, fabric widths and shalvars themselves were analyzed carefully, the technical drawings and patterns were drawn and small shalvar samples were sewn to understand how the shalvars were designed with minimum cuts and snips to the fabric without producing waste. The shalvars could be divided into three groups in terms of cut and construction features: Plain shalvar, shalvar with crotch gussets and shalvar with skirt like structure.

The plain shalvar is generally constructed from two leg pieces on the sides and four crotch pieces extending to the waist that connect the leg pieces. The number of crotch pieces may increase when the crotch is formed by sewing fabric pieces vertically to each other following the straight line of the fabric. There are always seams in the center front and the center back however there are no seams or stitching on the sides as they are placed on the fabric fold. The sides remain in a flat, rectangular shape without being cut. In some examples the fabric is turned inside to make plackets for the drawstrings at the waist and the bottom of each leg while in other examples extra fabric is added. To narrow the waist, a triangular piece is cut from the center front and back.

Often this piece is turned upside down (180 degrees) and added to the crotch. Thus, while the waist narrows, the crotch expands.

Figure 249a is the drawing created during the study that demonstrates the common form of cutting fabric out of a plain shalvar pattern based on approximate fabric dimensions of 50 cm width and 514 cm length. Initially, two lengths and a single width of a rectangular piece of fabric is cut for the sides. Then the full-length measurement is marked on the remaining fabric then folded ninety degrees and cut from the fold diagonally creating four identical pieces in trapezoid shape. The fabric patterns on the two pieces are facing up whereas the other two pieces are facing down. This is an indication that the fabric that constructs the front and back pieces has been folded half with selvages together and cut symmetrically. A triangular piece is cut from the waist, rotated 180 degrees, and added to the crotch part.

Figure 249b is a technical drawing of a plain shalvar that can be sewn with the same amount of fabric and measurements in Figure 249a. Gussets which were used to give freedom of movement and comfort were made of excess fabric pieces coming out of the waist. The piece is utilized to widen the crotch and not wasted.

Using the same measurements and patterns, a miniature sample was created (Figure 249c). The purpose of these small samples is to verify if the measurements are correct and ensure that the construction of the shalvar follows the traditional style. By examining and evaluating these samples, it is possible to confirm the accuracy of the pattern and ensure that the final garment reflects the desired traditional aesthetic.

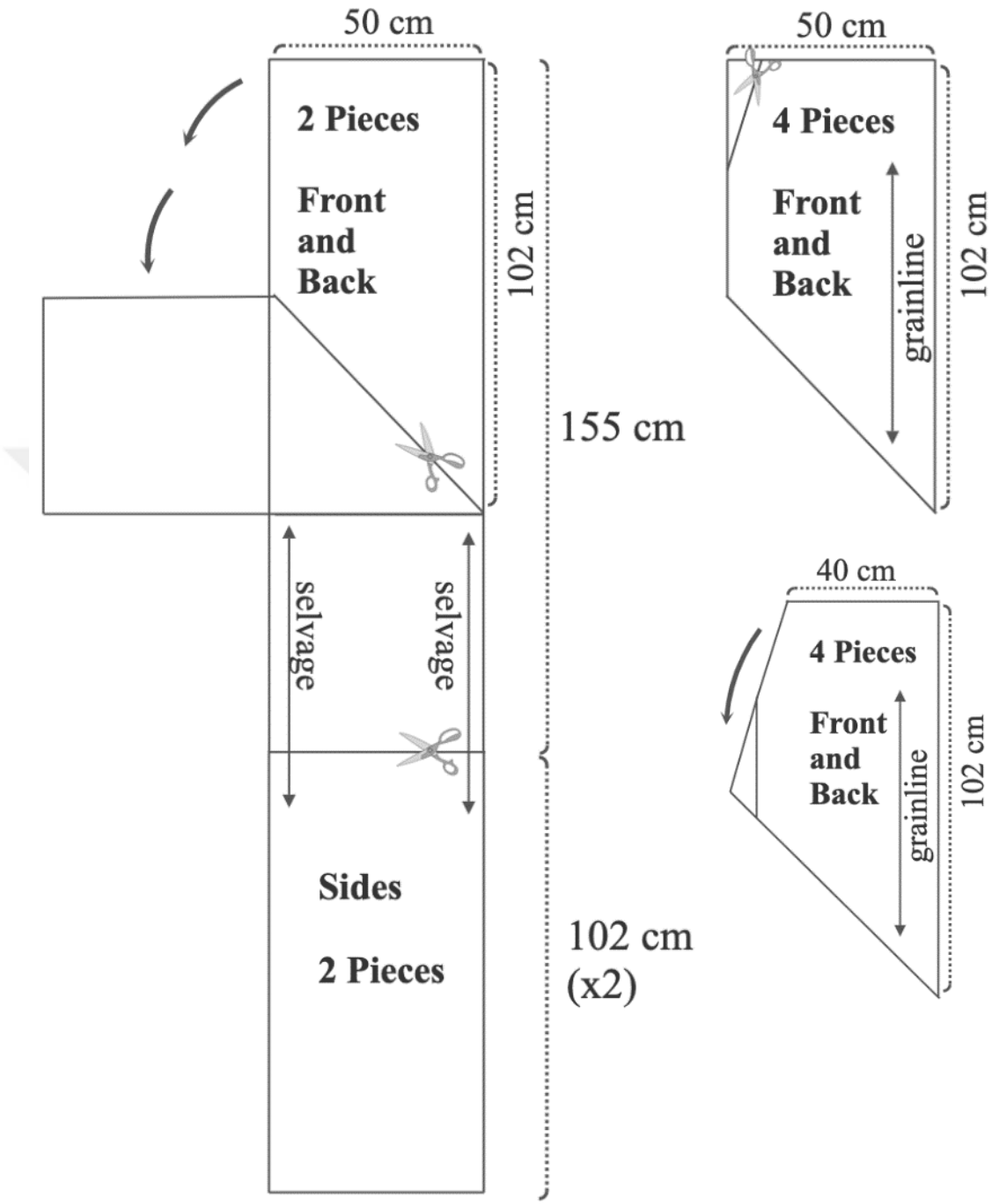

Figure 249a. Plain shalvar fabric pattern.

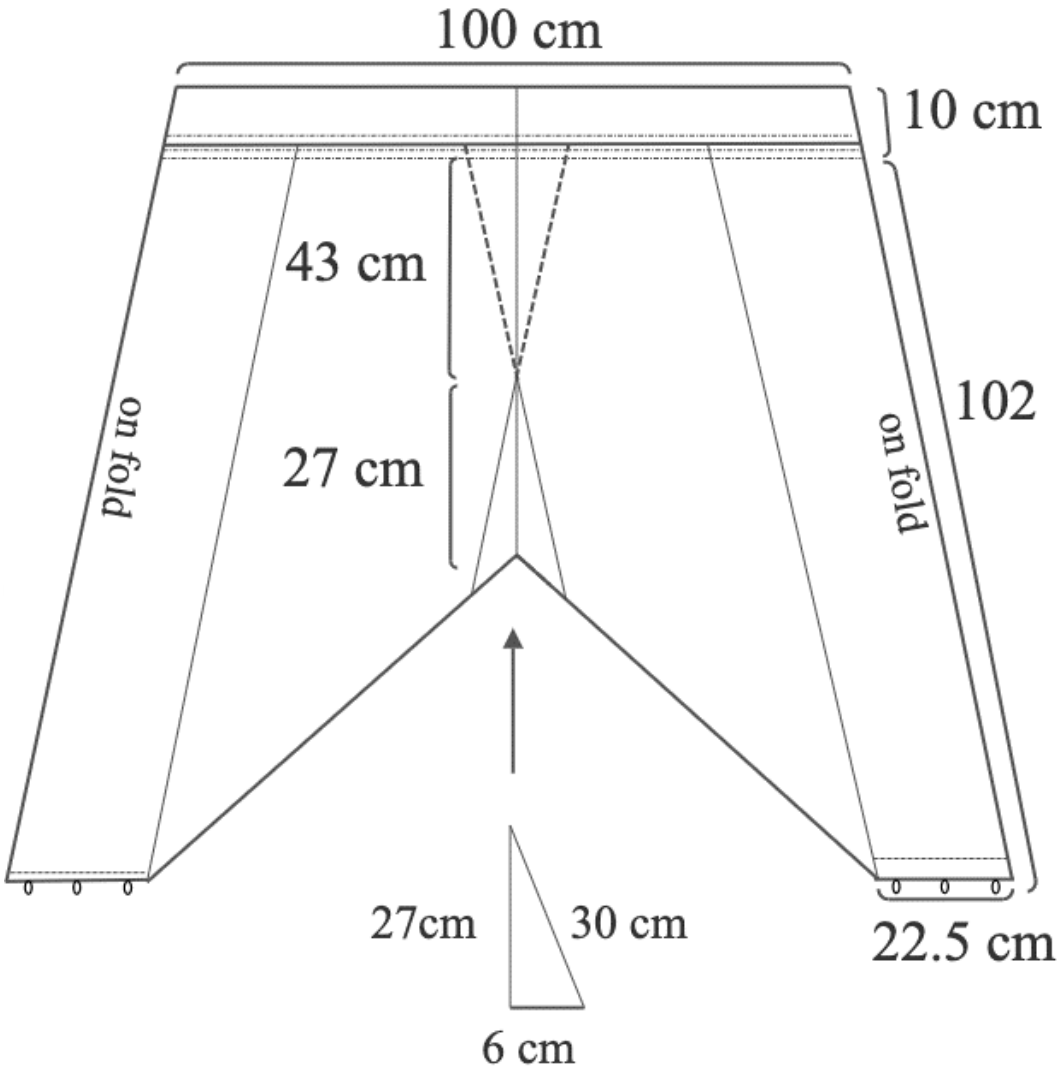

Figure 249b. Technical drawing of a plain shalvar.

Figure 249c. A miniature sample of the plain shalvar.

Shalvar with triangular crotch gussets (*paçalı üçgen çatal ağlı şalvar),* is an A-shaped shalvar with a crotch gusset piece sewn on each side of the leg pieces (front and back) that provides freedom of movement (Koç, Koca and Çakmak, 2016, p. 116). The front and the back of the shalvar, which are constructed by using the entire width of fabric, are identical in terms of cut and measurements. The crotch width is inversely proportional to the leg width; as the width of the crotch piece increases, the leg width becomes narrower. After the leg is cut, the leftover piece from the leg turns upside down to make the crotch piece so there is no fabric wastage.

The four lengths of fabric necessary to create the shalvar is first folded full crosswise so that the cut ends match and then divided into two even pieces. One of them is used to construct the front, the back and the crotch pieces, and the other is used for the sides (Figure 250a). After the two lengths of fabric forming the front and the back, are folded in half first horizontally then vertically, it becomes four layers. The crotch point is calculated and marked on the fabric fold. Rather than using a tape measure to mark the crotch point, the calculations were done using handspan, palm and fingers (Koç, Koca and Çakmak, 2016, p. 118). The fabric is cut diagonally from the crotch point to the bottom corner of the fabric. With this single cut, the front, the back, and crotch pieces are complete. Two lengths of fabric for the sides are cut in half and are added vertically on the sides therefore there are no side seams. Since the length of the crosswise grain depends on the narrow width of the fabric, additional pieces were always added to each side to provide width to the hip and abdomen.

Five pieces were used in the construction of a basic shalvar with crotch gussets. In some other examples, there is a seam in the center front and center back. In this case the number of pieces increases to seven. A triangular piece of fabric, a gusset which was sewn on the crotch to give ease and to fit the wearer, is actually a folded diamond shape which appears when the triangular piece is cut on fabric fold. Each piece was prepared with geometrical calculations, folded, and cut in layers so as to avoid waste.

As depicted in the technical drawing (Figure 256b) the sides of the shalvar are placed on the fabric fold. The diamond-shaped crotch piece is folded in half, transforming it into a triangle shape. By sewing between the leg parts, this triangular piece forms the crotch area of the garment. It is worth noting that in this particular style of shalvars,

the center front is either folded on the fabric fold or occasionally features a seam down the center front. In our example, the center front and center back have not been cut but instead constructed along the fabric fold.

To create a sample of the shalvar with crotch gussets, the pattern was redrawn on paper featuring floral motifs (Figure 250c). The fabric was then cut according to this pattern. The floral motifs proved to be helpful in ensuring that the fabric pattern was correctly aligned after construction. It was observed that these particular shalvars often have a difference in the fabric pattern direction between the front and back. This occurs because the fabric is cut in layers, folding the pieces, and cutting them all at once. While it may result in upside-down patterns at the back, minimizing wastage was deemed more important than pattern alignment on the garment's back side.

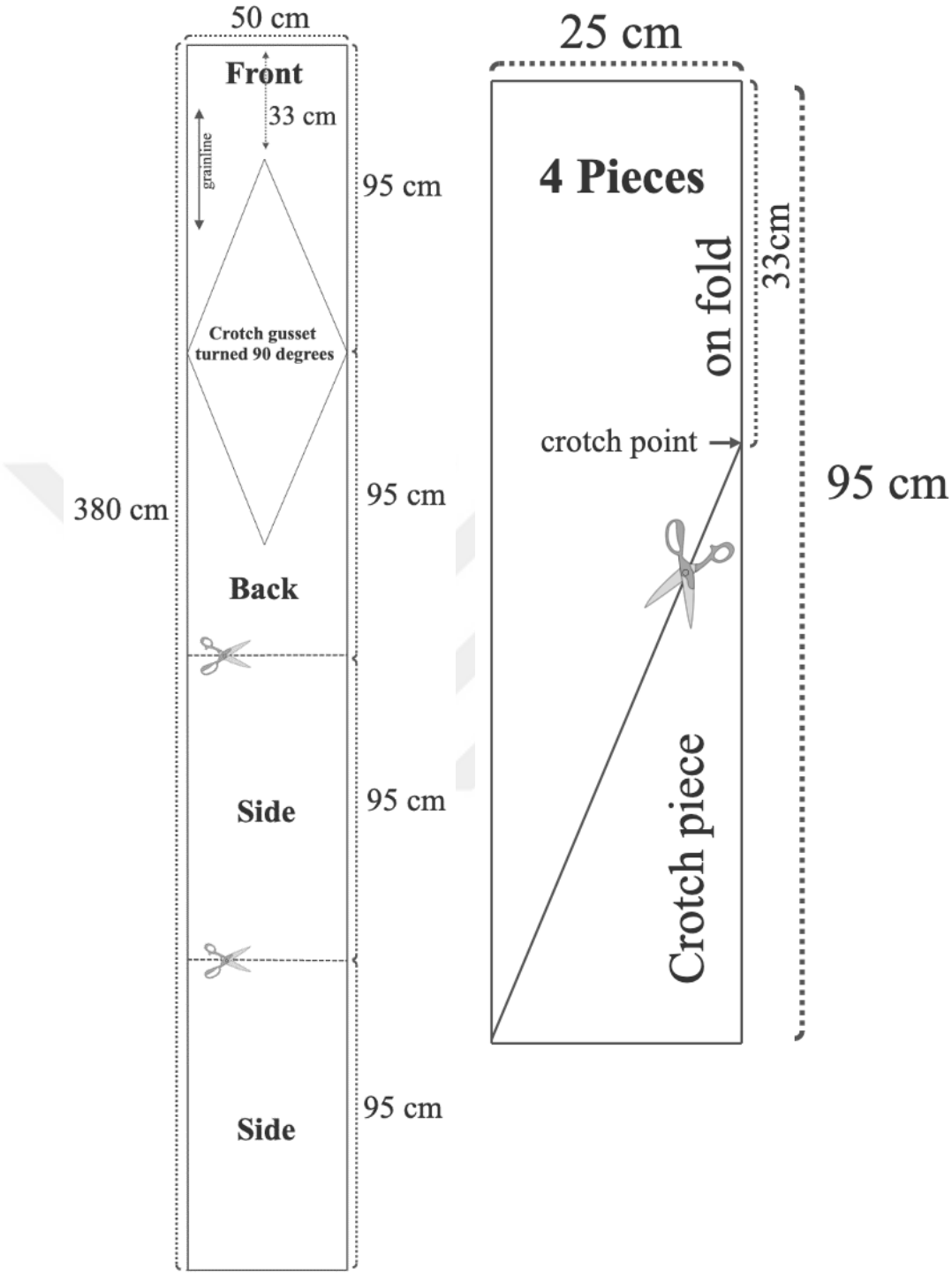

Figure 250a. Shalvar with crotch gusset pattern.

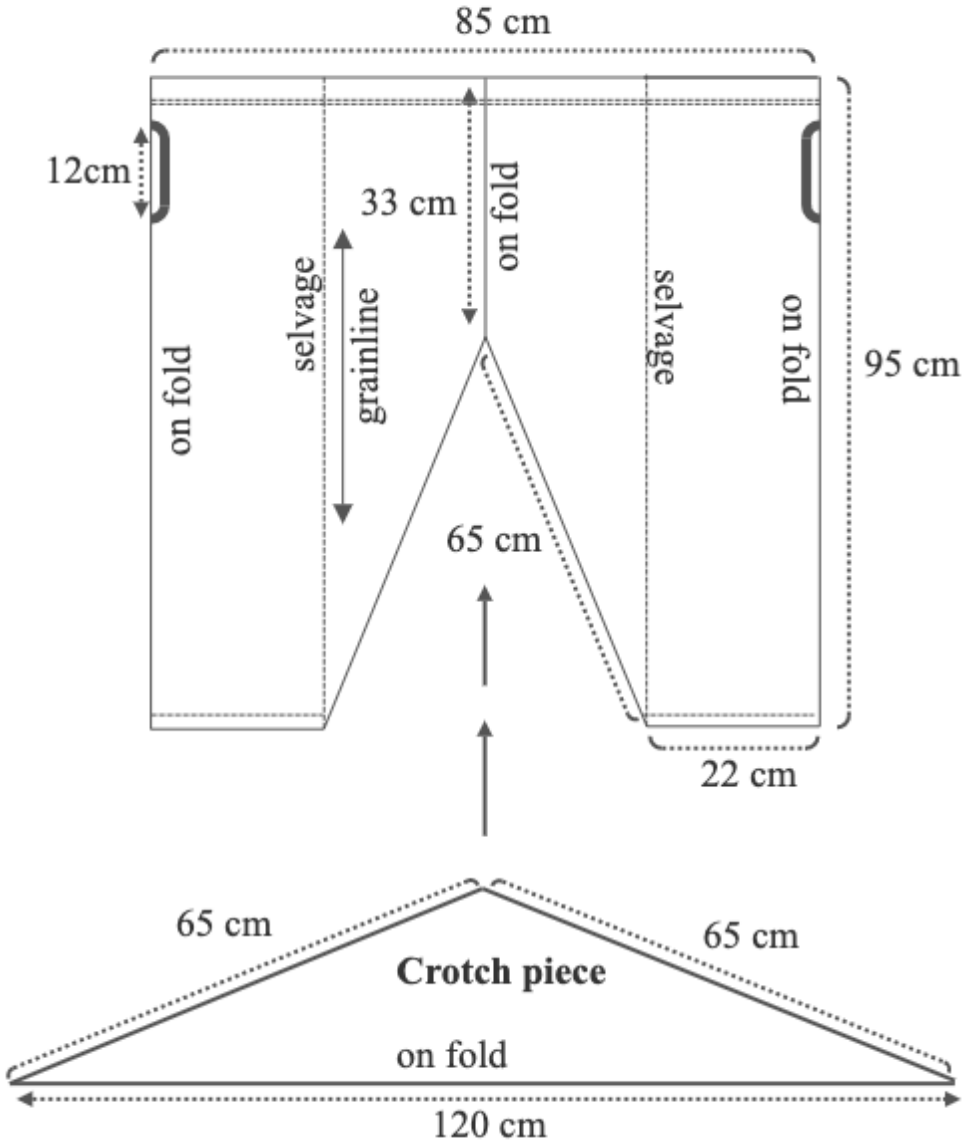

Figure 250b. Technical drawing of the shalvar with crotch gusset. 1219

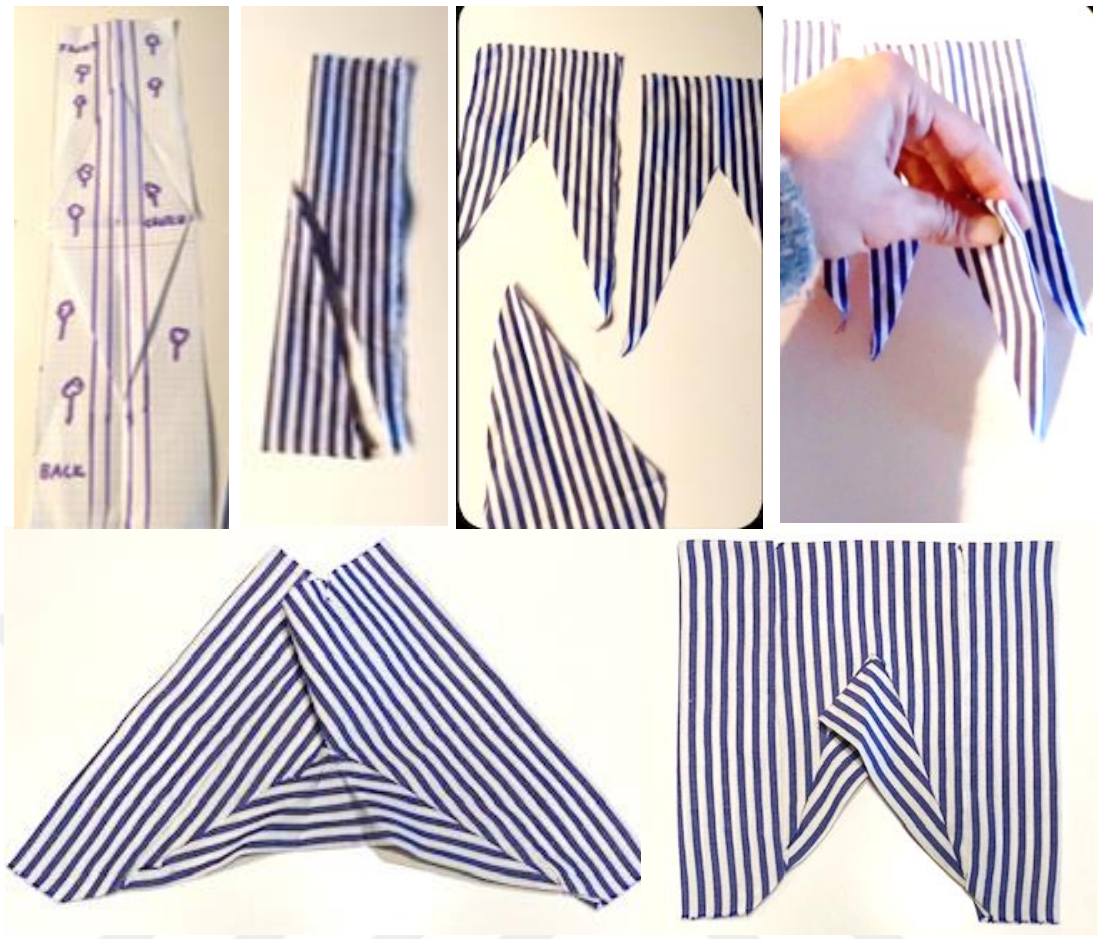

Figure 250c. A miniature sample of the shalvar with a triangular crotch gusset.

Shalvar with a skirt-like structure do not have leg pieces and are formed by sewing fabric pieces of various widths together. The fullness of this type of shalvar makes it like a bouffant skirt (Scarce, 2003, p. 73). The folds formed after being tied to the waist are lifted from the front and sides and placed on the waist, thus gaining an aesthetic appearance (Balcı, 2018, p. 60).

There are different styles of shalvars with a skirt-like structure, some of which feature a crotch constructed from a fabric fold, while others have a seam on the front and back crotch pieces. These pieces can be made from a single continuous piece, or two separate pieces that are combined at the crotch hem. This is achieved through stitching on the crotch seam.

The shalvar with a skirt-like structure drawing in Figure 251a was created during the study that demonstrates the pattern based on approximate fabric dimensions of 50 cm width and 690 cm length. Initially, two lengths and a single width of a rectangular

piece of fabric are cut for the sides. The pattern consists of four pieces; two pieces are used for the sides and two pieces are used for the left front/back and the right front/back. Since the crotch hem is on the fabric fold, the fabrics constructed on the back sides are the continuation of those on the front sides therefore the length of the fabrics that construct the front and the back are twice the length of the fabrics on the sides. The center front seam continues in the center back. All the patterns are cut in a straight, rectangular shape and then sewn lengthwise from the grainline. At the waist, the fabric is turned and joined to the lining to make a placket for the drawstring.

As seen in the technical drawing of shalvar in Figure 251b, there is a seam in the center front and back and the widths of the fabrics on the left and the right sides are symmetrical. In some examples the fabrics on the left and right are asymmetrical in that case the seam may not be in the center. There are shalvars with a skirt-like structure design with ankle-cuffs on the leg hems as well as those without ankle-cuffs. The ankle- cuffs are shaped by the curved stitching of the crotch hem, by cutting the side pieces longer, or by adding trimmings around the leg openings.

A miniature sample was simple to create, requiring minimal cutting of the fabric (Figure 251c). As a result, there were no leftover scraps after cutting the pattern onto the fabric. By sewing the pieces together along a straight line, the shalvar was nearly complete. The hem of the side pieces remained open, creating space for the feet at the ankles. The waist of the shalvar is secured by a drawstring allowing for an adjustable fit. The overall appearance of the shalvar is reminiscent of a voluminous skirt.

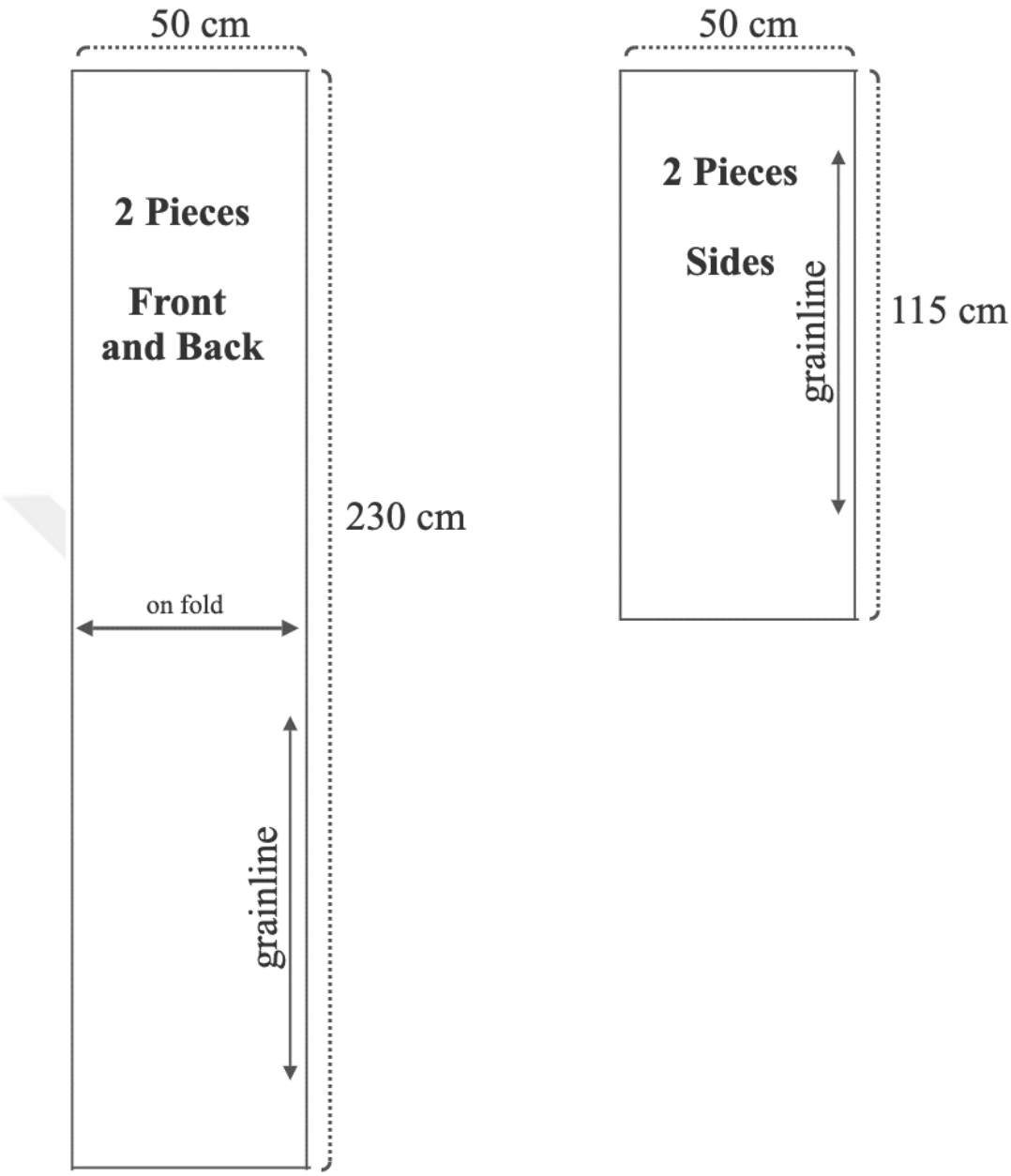

Figure 251a. Shalvar with a skirt-like structure pattern.

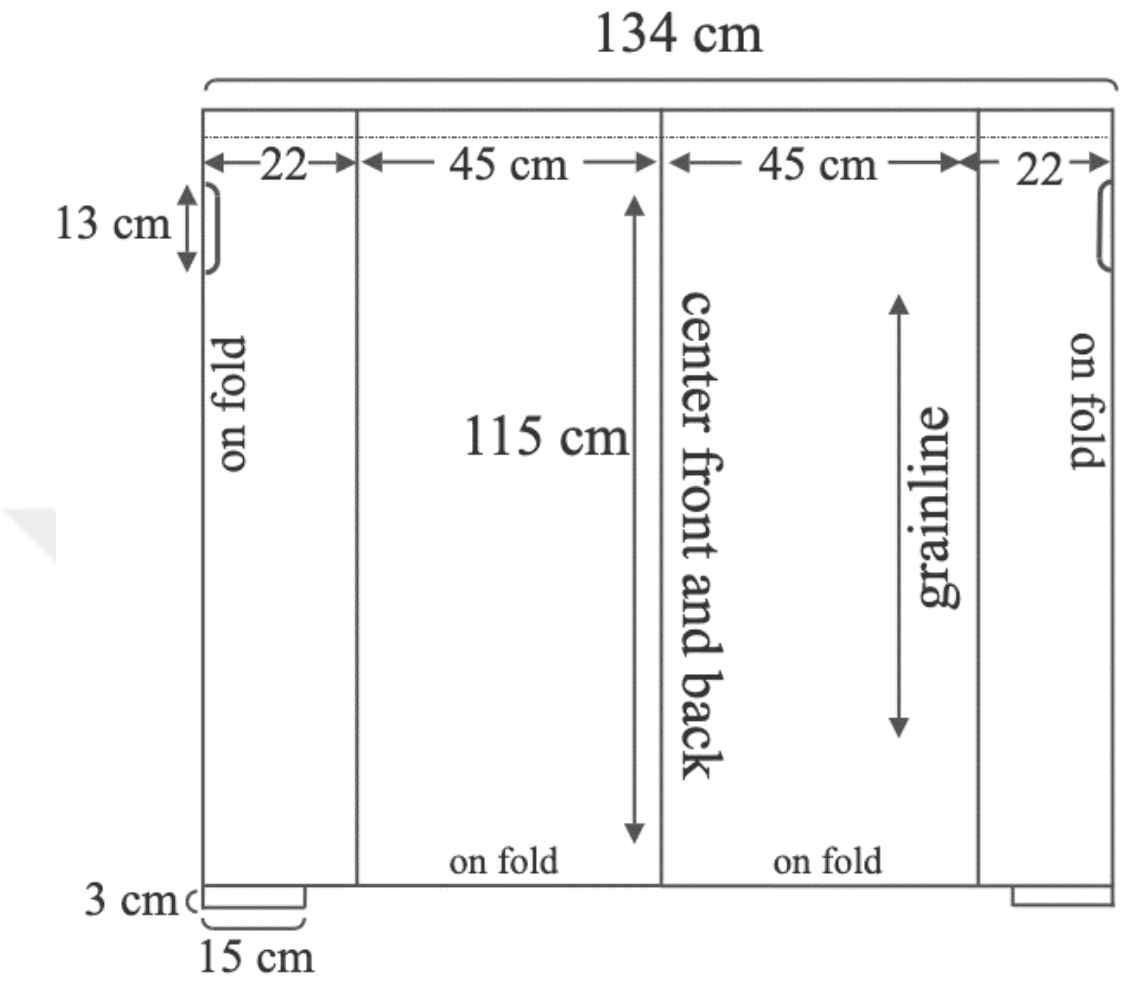

Figure 251b. Technical drawing of a shalvar with a skirt-like structure.

Figure 251c. A miniature sample of the shalvar with a skirt-like structure.

The zero-waste design of traditional shalvar was achieved through careful pattern layouts in layers one on top of the other over the selvage and creative solutions for eliminating extraordinary curves that leave too-small scraps left over. The fabric was utilized by using geometrical shapes that easily fit together like a jigsaw puzzle and aligned with the fabric grains. The manufacturing process was wisely designed to create zero-waste clothing. In contrast today, conventional apparel construction techniques utilize about 85 percent of fabric while the remaining 15 percent of the fabric is discarded as waste (Pingki, Hasnine and Rahman, 2019).

4.3.4. Multifunctionality of Shalvar

The Turkish shalvar design features and performs multiple functions in terms of protection, physical comfort, freedom of movement, adjustability to different sizes, and keeping warm or cool. The shalvar had been worn by Turkish people of all classes for centuries and had been produced from all kinds of fabric and colors (Koçu, 2015, p. 218).

Turkish women, as well as the men and the children from the palace, the city, and the village, wore shalvar on different occasions. Moreover, it was a uniform for the military, government officials, and clergies. The women used shalvar on special occasions such as hennas and weddings, as daily clothing is worn together with a chemise, and as sleepwear at night. Shalvar as an ergonomic design provides comfort in performing body movements such as bending, picking up, crouching, weaving, sitting cross-legged, relaxing, or lying down, working in the field, and doing housework (Figures 252-253-254).

Figure 252. Francis Edouard Zier, Young Women of Izmir, 1880 (Source: Alamy Stock Photo, 2024).

Figure 253. Charles Gleyre, Turkish Woman Smyrna, 1840 (Source: Maeso and Lesvigne, 2013, p. 174).

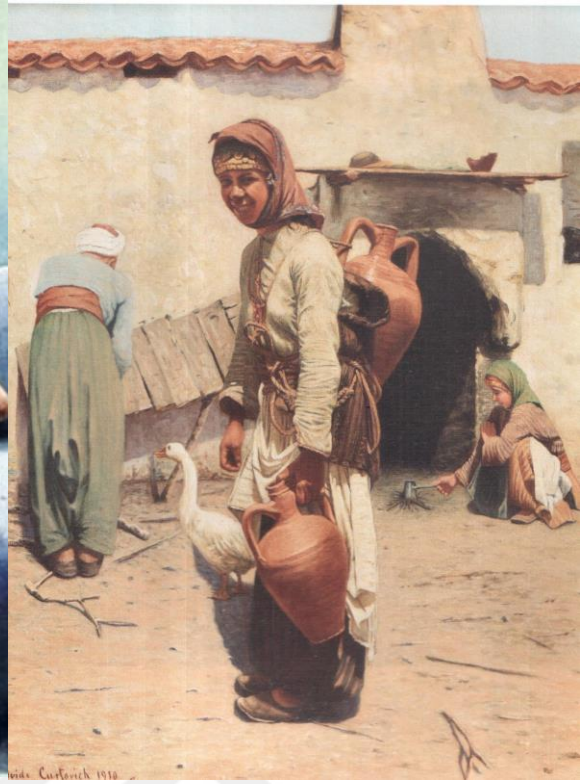

Figure 254. Ovide Curtovich, A peasant girl carrying water, 1910 (Source: Maeso and Lesvigne, 2013, p. 169).

As seen in Figure 255, the shalvar offers the flexibility to be tucked into the waist belt. To increase the functionality of the shalvar, and reduce the constraints of the body movements, the crotch could be lifted and tucked on the waist (Koca and Baran, 2018, p. 117). By lifting the bottom of the center front or both leg parts from the left and right sides, they can be neatly tucked away, resulting in a shorter length that facilitates effortless movement. The leg hems of the shalvar differ from regular pants. Instead of being open, they are tied with a drawstring that offers adjustability. The legs are secured at the ankle, providing not only comfort but also protection against harmful pests like insects and ticks. The shalvar keeps warm in winter and cool in summer (Koca and Baran, 2018, p. 123). It does not reveal the contours of the body shape, covers the legs and does not need to be taken care of so that it does not open while moving or working. D'Ohsson states that the shalvar is extremely loose that the beautiful legs of the women are not visible (1980, p. 101).

Figure 255. Various ways to tuck the shalvar into a belt (left to right): A woman's *holta* from Izmir, 19th century (Source: Tansuğ, 2021, p.27); Locals of Smyrna, Alphonse Rubellin, c. 1875 (Source: Maeso and Lesvigne, 2013, p. 186); and a young bride's wedding outfit (Source: Günay, 1986, p. 39).

The adjustable waist and leg opening make it a perfect fit for women during various stages of life. For instance, shalvar could be worn by young girls, expecting mothers, or during times of weight gain. The adjustable features of shalvar allow for easy adjustments to accommodate changes in body shape and size. Additionally, shalvar provides maximum coverage and modesty, making it an appropriate choice for every condition (Tansuğ, 2022). Likewise, it could also continue to be used as the child grows instead of short-lived, fitted kids' garments. Nancy Micklewright highlights that the comfort, one of the main features of the shalvar, has ensured the continuation of the traditional clothing to be worn at home, even among the most fashionable Turkish women (1986, 158). The comfort of the shalvar is also emphasized by Mary Roberts that, in 1860's the artist John Frederick Lewis went to a photo studio in England, changed his street clothes into the garments he brought from the Ottoman Empire, and he posed in his comfortable outfit. The shalvar was a welcome relief after the restrictions of his regular pants (Roberts, 2007, p. 38).

While traditional garments like *cepken* and *uçetek* have faded from use, shalvar remains a popular choice among village dwellers, market sellers, and those involved in agriculture. Additionally, shalvar has evolved into a fashionable item, with various styles and fabrics catering to the preferences of young people.

CHAPTER 5: CONCLUSION

Traditional clothing serves as a representative aspect of various cultures, which has always been a subject of interest and has captivated the curiosity and attention of many people. Numerous books and sources have been dedicated to shedding light on the traditional clothing of different nations, cities, and communities around the world. However, upon investigating the available sources on this topic within Türkiye and Izmir, it became evident that there was a distinct lack of comprehensive research on the traditional clothing worn by Turkish women living in Izmir. Despite the existence of ethnography museums housing a vast collection of traditional garments, it is regrettable to note that these artifacts have not received the scholarly attention they deserve. The clothing pieces have not undergone scientific analysis and have yet to be methodically documented, thus failing to fulfill their potential as valuable sources of information.

Throughout history, the fundamental principles involved in patterning and cutting clothes have remained largely unchanged for centuries. An examination of the clothing worn by the Turks during the last Ottoman period in Izmir province revealed the presence and application of techniques that have persisted for hundreds of years in the construction of garments such as the *uçetek, cepken*, and shalvar. Specifically, the research findings highlighted the utilization of traditional methods such as garment patterning, cutting, the incorporation of narrow-width fabrics, and various garment construction techniques. In contrast to traditional garments in ancient societies that relied on wrapping and tying methods that did not require cutting, traditional Turkish garments formed the foundation for the development of sewn clothes such as shirts, jackets, and trousers.

The research has shown that Turkish traditional clothing can be traced back to the attire of their ancestors. Archaeological findings, particularly those unearthed from burial sites like Arzhan in the Tuva Republic, southwest of the city of Turan dated to the seventh to sixth centuries BC; Pazyryk in Western Siberia dated to about the fifth century BC; Issyk Kurgan in south-eastern Kazakhstan, dated to the fourth century BC; Scythian burials Hladkivshchyna in Ukraine and Bulgakovo of the fourth century

BC in the North Pontic Region; and Noin Ula burials in Mongolia dated to the second century BC, shed light on the clothing of the ancient Huns and Scythians. The excavated burials have provided valuable insights into the dress traditions of the Turks before the Common Era and allowed for comparisons and analysis. It was revealed that there are striking similarities between the clothes found in archaeological discoveries and the clothes worn during the Ottoman era.

Artifacts like wall paintings, mosaics, sculptures, and other artistic depictions provide supplementary evidence of the Turkish dress tradition's continuity over time. These visual representations often depict people adorned in distinctive Turkish attire, further enhancing the understanding of their dress combinations, pattern techniques, fabric, and color preferences.

By examining these recurring attributes in the clothing uncovered in burial sites and depicted in historical sources of the Scythians, Huns, Uyghurs, Seljuks, and Ottomans, valuable information has been obtained about the clothing traditions and construction techniques used in Turkish attire throughout history. These clothes that have survived or have been depicted are examples that show characteristic features that are reminiscent of the attire worn by Ottoman Turkish women in later centuries. This implies that the clothes analyzed for this study, which belonged to the late Ottoman era exhibited similarities to the attire of previous Turkish civilizations. These sources particularly emphasize the enduring style of Turkish clothing and note that other civilizations that interacted with Turkish culture were influenced by their clothing traditions.

After thoroughly examining the clothing found in burials and studying depictions of Turkish attire from various sources, several consistent features have been identified. It can be concluded that the key features are the use of narrow widths of fabric, the cutting of the fabric along straight lines, and the use of geometrically shaped pattern pieces.

The efficient use of narrow fabric widths is achieved by constructing straight body sections using the entire width. These body sections can be constructed by joining together four rectangular pieces seamed at the shoulders, center back, and front.

Alternatively, it can be composed of two rectangular pieces, or even just one rectangular piece folded over at the shoulders. The overall structure often consists of a straight body part, which is assembled by connecting either multiple rectangular sections or a single folded rectangular piece, depending on the intended design. The pieces that constructed the body, sleeves, and legs were designed using the entire width of the fabric. This cutting allowed for minimal waste of fabric and reduced the need for excessive sewing.

The process of creating garments involves various techniques depending on the desired width and length. For instance, when using a 25 cm to 30 cm fabric width, two pieces of fabric are joined together at the back to ensure sufficient width coverage for the body. The two pieces that originated from the back and flowed down from the shoulders to the front, without shoulder seams, were stitched beneath the arm, leaving the center front open. When using 45 cm to 50 cm fabric width, one piece of fabric covers the front and the back. For open-front garments, the fabric was cut in half from the lengthwise grain, and the neck hole was opened. When the fabric fold forms the shoulders without shoulder seams, the fabric pattern of the back or the front body is always upside down.

It has been observed that one of the techniques in constructing outfits was the practice of cutting the fabric into geometrical shapes, specifically avoiding the use of curved lines. This method involved shaping the textile materials into various angular forms, such as rectangles, squares, triangles, diamond shapes, and polygons. By utilizing this technique, the Turks demonstrated their skill in creating precise and symmetrical designs, resulting in distinct and visually striking garments. One notable feature of these garments was the inclusion of triangular or diamond-shaped pieces, referred to as "*kuş*" under the arm. These additional pieces provided ease of movement. The construction of the garments, from the front to the sides and down to the hem, involved the addition of straight or triangular-shaped pieces called "*peş*". Adding triangular pieces to each side of the skirt gives extra width and comfort. Thus, adjust the garment to the size of the wearer. For instance, the shirt found in the Pazyryk kurgan, barrow 2 dating back to the fifth century BC, was constructed with triangular godets added at the sides. This construction method bears similarities to the godets attached to dresses from the Ottoman period dating to the nineteenth century.

In terms of sleeves, they are commonly constructed by folding a rectangular piece of fabric in half and placing it at right angles to the body part. The extra width was given by adding small underarm gussets. This technique ensures a proper fit and allows for ease of movement. By employing various folding and joining techniques, garments were designed to fit the body comfortably while maintaining aesthetic appeal. By employing these efficient methods, fabric waste was minimized or eliminated. Garments were made by using fabric folds and designed to suit the available fabric rather than adhering to specific patterns.

Based on the visual and written sources, as well as patterns made for the *uçetek entaris*, it has been demonstrated that they were designed in a multifunctional and waste-free manner. Due to the zero-waste approach, the fabrics were used wisely to their full capacity by creating and cutting the patterns in a way that resulted in no fabric waste. To achieve this approach, the sleeves were cut on the crosswise grain and there is no seam at the shoulders; therefore, the fabric pattern of the sleeves is perpendicular to the body, and the fabric pattern of the back body is always upside down. It has been calculated that 4.7 meters of fabric is sufficient for a full-length *uçetek entari*. Sewing details show that a narrow seam was used with an allowance of 5mm joined together with a row of running stitches. It is observed that as it is open on the front and fastened with a belt, the *uçetek* could be easily used on bodies of different sizes in case of gaining or losing weight.

*The uçetek*s observed in the museum presented a variety of fabric types, including pure silk fabrics, silk-cotton woven fabrics, and fabrics woven with gilded metal threads. Among these pieces, it was observed that silk yarn had been used in all the examined fabrics of the *uçetek*s originating from Izmir and its surrounding provinces. Around 11 percent of the fabrics featured in the collections consist entirely of silk yarn. Approximately 61 percent of the fabrics are a blend of silk and cotton, wherein the warp is silk, and the weft is cotton. *Kutnu* and *meydaniye* fabrics specifically represent such material content, whereby a warp of silk and a weft of cotton threads are woven in satin (*kutnu*) or plain weave (*meydaniye*). It should be mentioned that almost 40 percent of the *uçetek entaris* were made by using silk and cotton blend fabrics. It is also determined that metallic threads were used as an extra weft in a significant number of brocade fabrics.

28 percent of the analyzed *uçeteks* were made from brocade fabrics. After a systematic analysis, it was revealed that the vast majority, approximately 90 percent, of the samples consisted of woven-patterned fabrics, which were devoid of any embroidery except for the edges. In contrast, roughly 10 percent of the samples exhibited a more complicated embroidery technique. In these cases, the pattern was precisely hand-embroidered onto the plain fabric, following the completion of the weaving process but before cutting the fabric for garment production. The craftsmanship involved in this stage was highly skilled and required precise execution. One notable example from this category featured a fabric solely composed of metal-wrapped threads and yellow silk yarn.

It was found that fabric patterns could be categorized into two main types: stripes and florals. There is a sub-group where the stripes and floral designs are used together. Striped patterns accounted for approximately 44 percent of the samples, while floral patterns made up around 34 percent. Approximately 22 percent of the samples exhibited both floral and striped elements in their designs. This diversity in patterns highlighted the creativity of textile design during the Ottoman era.

It was determined that a range of vibrant hues were used in the design of *uçetek entaris*. These colors included red, pink, fuchsia, purple, orange, yellow, and blue, each contributing to the overall visual appeal of the garments. Interestingly, among this varied palette, only one example was found in blue, adding a touch of uniqueness.

Approximately 45 percent of the garments featured colors from the red, pink, fuchsia, and purple spectrums. These warm and captivating tones added a sense of passion, elegance, and femininity to the overall aesthetic. The rich reds, soft pinks, striking fuchsias, and regal purples combined to create visually stunning pieces. On the other hand, orange and yellow colors comprised around 28 percent, and approximately 22 percent of the garments consisted of colored stripes, with green, red, orange, blue, yellow, black, and purple chosen as the preferred colors for striped patterns. These diverse color schemes and patterns could have allowed Turkish women to express their style and personality through their clothing.

It was observed that the edges of the garments exhibited two distinct styles: scalloped and plain. Remarkably, a significant majority of approximately 72 percent of the garments featured scalloped edges adorned with exquisite gilt metal thread. Both the scalloped and plain examples shared a common feature, as their edges were delicately trimmed with metal-wrapped thread. However, it was observed that approximately 28 percent of the garment edges were left plain and straight, deviating from the widespread scalloped edge trend.

It was noted that the necklines of the *uçeteks* exhibited two distinct types: U-shaped and V-shaped. A significant majority of approximately 84 percent of the garments featured V-shaped necklines, while only around 16 percent had U-shaped necklines. Notably, U-shaped necklines were primarily observed in women's dresses originating from the Balkans. This unique and culturally influenced U-shaped neckline may have had an impact on the fashion choices of women in Izmir and its surrounding provinces. The dominant and popular neckline style was the V-shaped, accompanied by a small collar. It was interesting to discover that all the garments displayed a small collar except for one. The presence of a small collar probably accentuated the elegance and sophistication of the necklines, adding a subtle detail that enhanced the overall aesthetic of the garments. The width of the collars in the collection varies between 1cm and 3 cm. Remarkably, a significant proportion of the collars, accounting for 78 percent, have a width of 2 cm. The availability of different collar widths ranging from 1 cm to 3 cm provides some flexibility for women who may have specific preferences regarding the collar width of their *uçetek entaris*.

The circular watch pockets on the right side of the chest added a touch of sophistication to the *entaris*. Approximately 11 percent of the *entaris* featured these circular watch pockets, which gained popularity during the nineteenth century.

The full length of the robes in this collection ranges from 122 cm to 145 cm. Within this range, there are specific categories that have been identified based on their length measurements. There is a category of robes that falls within the slightly broader range of 135 cm to 138 cm. Remarkably, this category constitutes 50 percent of the entire collection. The length range of 122 cm to 134 cm represents 33 percent and the length

range of 139 cm to 145 cm represents 17 percent. Therefore, it can be deduced that the majority of the robes in this collection have lengths ranging from 135cm to 138cm.

The long sleeves of the *uçetek entaris* exemplified the traditional Ottoman style, displaying scalloped and decorative edges. Remarkably, a significant proportion of 72 percent of the *uçeteks* were crafted with these styled sleeves. Conversely, the remaining 28 percent of the sleeves were designed to have cuffs at the end. The sleeves without cuffs, which are left open and loose, are slightly longer compared to the sleeves with cuffs. The sleeve lengths of the *uçetek entaris* range from 45 cm to 63 cm. However, it should be noted that approximately 61 percent of the robes have sleeve lengths falling within the specific range of 53 cm to 58 cm. The sleeve widths in the *uçetek entari* collection vary between 15 cm to 18cm. However, it is interesting to discover that there is a particular range of 90 percent within which the majority of the sleeve widths of the robes fall- specifically, between 16 cm to 17 cm.

One special element of *uçetek entaris* is the presence of side slits. These side slits add a unique touch to the design and allow for easy movement and comfort. The length of the side slits in the collection varies between 30 cm to 96 cm. 61 percent of the side slits are longer than 70 cm. It can be concluded that longer side slits were preferred.
Systematic analysis has been conducted on all the thread counts used in the main fabrics and linings of the *uçetek entaris*. 39 percent of the main fabrics used were woven in a satin weave, while the remaining 61 percent were woven in a plain weave. This indicates a diverse range of fabric choices, with a slight preference for the luxurious and glossy appearance of satin weaves. It has been observed that the range of warp yarns varies between 32 cm to 68 yarns/cm. It is interesting to note that approximately 78 percent of the warp thread counts fell within the range of 50- 68 yarns/cm for the main fabrics. As for the weft yarn counts, excluding one exception, they ranged from 12 to 30 yarns/cm. It is observed that around 72 percent of the weft counts of the main fabrics fell within the range of 18- 24 yarns/cm.

The fabric patterns examined show that the patterns were achieved using weft yarns, adding an artistic touch to the overall design of the garments. This technique allowed for complex and visually stunning patterns to be woven into the fabric, further enhancing the beauty of the *uçetek entaris*.

Lining played a significant role in Turkish dress culture, and all the robes were lined with an unbleached, undyed, off-white cotton fabric woven in a plain weave. This lining added both comfort and structural support to the robes, ensuring a pleasant wearing experience. The lining fabrics used in the Turkish dress culture had warp counts ranging from 19 to 27 yarns/cm. It is interesting to note that the majority of the warp yarn counts fell within the range of 26-27 yarns/cm, indicating a preference for tightly woven linings. In terms of weft counts, the lining fabrics ranged from 15 to 25 yarns/cm. Notably, around 72 percent of the weft counts of the linings were within the range of 21-25 yarns/cm.

Furthermore, it is worth mentioning that 17 percent of the lining fabrics were made with a balanced plain weave, which provides an even distribution of warp and weft threads. This type of weave can enhance the durability and stability of the fabric, making it ideal for lining purposes. Although the main fabrics differ, the linings are very similar to each other in terms of weaving techniques, yarn counts, and color.
The sleeve ends can be lined with the same fabric as the main fabric, or the lining fabric, or a different but matching fabric. The majority of the sleeve ends, 77 percent, are lined with matching complementary fabric (Figure 94). The remaining 33 percent are lined either with the main fabric or with the lining used for the bodice.

The *cepken*, a distinctive short jacket, holds a special place in the Ottoman clothing culture. With its unique design and historical significance, the *cepken* is a fascinating piece of clothing. *Cepken* was traditionally worn by women and men as part of their traditional ensemble. It is characterized by its cropped length, reaching just above the waist, and often features sophisticated embroidery and embellishments. The *cepken* could be loose-fit or fitted. Its design features a small stand-up collar, an open front, and long sleeves hanging down to the palms. It represents the style and fashion choices of the era, serving as a visual representation of the wealth, social status, and power of the wearer. The embroidery and embellishments on the *cepken* often display elaborate patterns and motifs influenced by Turkish culture.

The craftsmanship involved in creating a *cepken* is truly remarkable. Skilled artisans precisely embroider the jacket using materials such as metallic-wrapped thread,

applique, sequin, and tassel using the couching technique. These details elevate the *cepken* to a level of artistic excellence, making it not only a functional garment but also a visual masterpiece. The *cepken* was not limited to ceremonial or special occasions. It was also commonly worn as day-to-day attire, reflecting the blending of practicality and ornate aesthetics in Ottoman clothing.

When examining the construction of *cepken*s, it is observed that the front and back bodices of the *cepken*s are made from a single piece of fabric folded in half. The fold of the fabric forms the shoulders therefore they have no shoulder seams. The front part of the fabric was then cut in half from the lengthwise grain and the neck hole was opened. The sleeves of the *cepken* are typically made from rectangular pieces of fabric, using the width of the fabric as the length of the sleeve. Additionally, there are diagonal rectangular-shaped gussets worn under the arm, further highlighting the attention to detail and efficient use of fabric in the construction of the *cepken*.

The *cepkens* can be categorized into two distinct groups. The first group is crafted from silk and cotton fabrics with patterns similar to those found on the accompanying *uçetek* and shalvars. These *cepken*s are created using fabrics that harmonize with the overall look of the outfit, creating a unified appearance. The second group of *cepken*s are made from materials such as velvet or *çuha*. The surface of these *cepken*s is adorned with gilt metal threads, which enhance their visual appeal and create a sense of luxury. These *cepken*s, with their embellishments, represent a higher level of ornamentation compared to the first group. The use of velvet or *çuha* as the base material elevates the overall richness and texture of the *cepken*s. The addition of gilt metal threads further enhances the appearance of these garments, making them visually striking and unique.

A significant portion, accounting for 44 percent of the total *cepken*s analyzed, falls within the first group. These *cepken*s are exclusively crafted from high-quality materials such as silk, silk, and cotton, or pure cotton. Careful attention is given to the construction process, ensuring that these *cepken*s are cut and assembled using similar methods and fabrics as the accompanying *uçetek entaris*. Within this group, it is significant that the majority of examples are constructed from striped fabrics. These fabrics were carefully composed of vibrant colors, including shades of yellow, red,

pink, blue, green, purple, and beige. The appealing colors of these striped fabrics enrich the aesthetic appeal of the *cepken*s. It is important to mention that there exists one unique example within this group that differs from the striped *cepken*s. This exceptional piece stands out as it is crafted from a luxurious satin silk brocade fabric. This fabric is woven using warp threads made of fushia silk threads, while the weft threads give a touch of opulence with gilt metal threads. The *cepken*s within the first group share a common characteristic in terms of their overall fabric choices. The selected fabrics are light and thin, indicating that they are intended for wear during relatively mild weather conditions. These lightweight fabrics suggest that the jackets were made for use in moderate climates, where the temperatures may not fall to extreme coldness.

Among the various examples of *cepken*s, one notable variation is the presence of a round watch pocket on one of them. Interestingly, this design element is not exclusive to *cepken*s alone, as it has also been observed in some *uçetek entaris* within the collection. This shared feature creates a harmonious connection between the different garments, adding a touch of cohesive style. Focusing on the *cepken* with the round pocket watch, its distinctiveness extends beyond this detail. In addition to the unique pocket, this example stands out due to its U-shaped neckline, setting it apart from the rest of the *cepken*s which predominantly feature V-shaped necklines. Within this group of *cepken*s, a significant proportion, specifically 85 percent, feature scalloped edges. It can be concluded that the scalloped detail was highly fashionable at that time, capturing the attention and preference of many individuals. This particular design element was considered trendy, adding a touch of elegance and charm to both *cepken*s and *uçetek entaris*.

Moreover, out of the *cepken*s that feature scalloped edges, 71 percent incorporate gilt metal thread trim. This elaborate embellishment can be found adorning not only the sleeve edges but also the front opening of these *cepken*s. The *cepken*s in this collection exhibit a consistent and characteristic range of measurements. The full length of the *cepken*s falls within the span of 38 cm to 45 cm, with an average length of 41 cm. The sleeve length displays a variation from 44 cm to 61 cm, with an average measurement of 56 cm. It is interesting that throughout the examples, the sleeve width remained relatively stable, ranging from 16 cm to 18 cm.

Moreover, more than half of the samples had a sleeve width of 17 cm. The collar width ranges between 2 cm and 3 cm. In terms of hem length, the majority of the *cepken*s exhibited lengths between 40 cm and 50 cm. This leads to an average half-hem length of 45.5 cm. Overall; these measurements highlight the consistency and uniformity in the dimensions of the *cepken*s in the collection.

Approximately 29 percent of the *cepken*s were crafted using weft gilt threads. One example stands out, as it features a flannel fabric with scalloped edges on the front opening adorned with felt applique and metal sequins. The cuff decoration also sets it apart, with a unique cutting style for the decorative edges and the use of different rick rack trims compared to other samples.

The overall cut, construction, clothing pattern, and lining of the *cepken*s remain largely consistent and similar. The main fabrics used have a warp thread count ranging from 21 to 68 yarns/cm, with an average of 30 yarns/cm. In terms of weft yarn count, it varies between 16 to 24 yarns/cm, with an average of 21 yarns/cm. All the samples feature an off-white cotton fabric woven in plain weave as their lining. The warp thread count of the lining fabrics ranges from 18 to 30 cm, while the weft thread count falls between 18 to 26 yarns/cm.

57 percent of the *cepken* cuffs were faced with the same fabric as the lining, while the remaining 43 percent had a different yet matching fabric used for facing. It's worth noting that all the cuffs feature decorative cuts, and none of them are designed with a cuff band. This use of matching fabric for facing the cuffs is also observed in the cuffs of the *uçetek*s. This detail stands out as a common decorative element used to embellish the sleeve ends, displaying an attractive and distinctive visual effect when the facing of the sleeve cuffs is exposed.

In the second group, a total of nine examples were systematically examined. All the *cepken*s, except for one, were made from velvet fabric. Only one example differed from the rest, as it was made from a wool fabric known as *çuha*. The *cepken*s in this group are made from silk cotton velvet or *çuha* and are characterized by their plain fabric without any patterns. However, their surfaces were embellished using gilt metal threads, which adds luxury and sophistication. When it comes to colors, this group of

*cepken*s has limited varieties. The predominant color examined among these *cepkens* is purple, accounting for 45 percent of the overall selection.

Additionally, tones of red make up around 33 percent, while black contributes to 22 percent. It should be stated that these *cepken*s do not feature pockets or sleeve cuffs. Similar to the first group, the *cepkens* in this category also feature a dominant V-shaped neckline. However, unlike the previous group, a significant majority of these *cepken*s, around 90 percent, do not have scalloped edges.

Particularly, there is one exceptional *cepken* among the velvet *cepkens* that stands out due to its design and trimmings, which exquisitely reflect Balkan inspiration and design elements (Figure 167). This exceptional *cepken* has a round neckline instead of the customary V-shaped neckline found in the majority of the group. Its color is a vibrant violet, which adds a unique touch to its appearance. The *cepken* is further adorned with ready-made gilt metal thread trimmings and does not have a collar, setting it apart from other examples within the group. Additionally, it differs slightly from the other *cepkens* within the group when it comes to its full length, sleeve width, and hem measurements. The full length of this *cepken* measures approximately 31 cm, slightly shorter than the average length of the other *cepken*s. The sleeve width is narrower, measuring around 15 cm, and the hem is smaller, with a width of approximately 40 cm.

Aside from its unique measurements, another distinguishing factor of this *cepken* lies in its fabric. It is made from silk, cotton violet velvet with a higher warp yarn count compared to the other examples. The warp density of this *cepken* is 80 yarns per centimeter and the weft yarn count is 26 yarns per centimeter.

The remaining *cepken*s within the group share a similar style that was commonly worn by women residing in Izmir province during the nineteenth and early twentieth centuries. In terms of measurements, the full length of these *cepken*s varies between 39 cm to 47 cm, reflecting slight variations in size and proportions. The sleeve length ranges from 43cm to 54 cm, exhibiting diversity in arm coverage. The sleeve width displays a range of 16cm to 21 cm. Among the examples of these *cepken*s, around 63 percent have a sleeve width ranging from 16 to 17 cm. This particular range appears

to be a commonly observed measurement in this subset of *cepken*s, highlighting a consistent feature among them.

Moving on to collar width, there is a slight variation within this group, with measurements ranging from 1 cm to 4 cm. However, the majority of *cepken*s, approximately 81 percent, exhibit a collar width between 2 cm and 3 cm. Notably, 44 percent of the *cepken*s within this group specifically have a collar width of 3 cm, indicating that this measurement is more prevalent compared to other collar widths. In comparison to the other group of *cepken*s, it should be mentioned that this group has a relatively larger collar width.

In the second group of *cepkens* where the velvet fabric was used, the warp count varies between 48 and 60 yarns/cm and the weft count range from 22 to 25 yarns/cm. The diverse selection of lining fabrics of these *cepken*s is thicker and denser weaves compared to the linings of the other group of *cepken*s and *uçetek*s. In this group, there is a variety of lining fabrics such as silk fabric, dyed fabrics, and twill weave fabrics. The warp count of the lining fabrics varies from 20 to 42 yarns/cm, and the weft count ranges from 18 to 34 yarns per centimeter. The thicker and denser weave of the lining fabric could be attributed to the presence of dense and heavy embroideries on the *cepken*s. The purpose of a lining is not only to provide comfort and support to the overall garment but also to ensure that any embellishments or decorative elements on the outer fabric are properly reinforced. The heavier embroidery can create additional weight, and a thicker lining would help to maintain the shape and integrity of the *cepken* while ensuring that the embroidery is properly supported.

The embroidery on these *cepken*s displays a diverse array of motifs, each holding special significance in Turkish culture. Among the motifs included are the revered tulip, which represents abundance and beauty, the snake symbolizing protection and rebirth, the paisley motif denoting fertility and eternity, and the wheel of fortune motif signifying luck and destiny. Other motifs such as the amulet, foliage, and oil lamp may also carry specific cultural or religious meanings.

To create the embroidered designs, S-shaped and C-shaped grids were used for surface decoration and careful placement of the motifs. These grids served as guidelines for embroidery, ensuring precise and balanced placement of the various elements.

The stitching techniques used for the embroidery are equally remarkable. The gilt metal thread couching technique involves securing threads of precious metals, such as gold or silver, onto the fabric using contrasting-colored threads. This creates a stunning visual effect and adds a touch of luxury to the *cepken*s. Additionally, the *dival* technique, known for its fine detailing and delicate stitches, was employed to enhance the complexity and precision of the embroidery.

While the entire *cepken* holds impressive embroidery, particular emphasis was placed on the sleeves, front opening, and especially on the back. Dense and striking designs, capturing attention, are placed on these areas. To maintain a clean and finished look, a herringbone braid was used to neatly edge the embroidered sections. This decorative braid not only adds an extra touch of elegance but also reinforces the edges, ensuring the longevity and durability of the embroidery. It is fascinating to observe that the motifs on these *cepken*s appear incredibly symmetrical when viewed as a whole. The left and right sides exhibit identical patterns from a distance giving a sense of perfect symmetry. However, upon closer examination, it becomes clear that the motifs on the right and left sides are asymmetrical.

The sophisticated motifs are delicately drawn onto the velvet fabric before the actual embroidery process begins. Due to the nature of velvet, the drawings are not easily visible, necessitating the embroiderer to rely on their skill and expertise to accurately interpret and translate the design onto the fabric. This requires an exceptional level of precision and attention to detail to reproduce the intended pattern since these *cepken*s are crafted entirely by hand. The handmade nature of the embroidery gives rise to subtle asymmetries and individual touches, emphasizing the unique character and craftsmanship of each piece. Overall, the embroidery on these *cepken*s is a testament to the rich artistic heritage of Turkish culture. The combination of meaningful motifs, precise stitching techniques, and attention to detail results in truly remarkable and visually captivating pieces of wearable art.

The shalvars which can be traced back to the late Hittite period in Anatolia and have been the main element of the Turkish clothing culture for many centuries were examined in detail to investigate their characteristic features. They were designed for the use of both women and men of various fabrics, dimensions, and pattern types. There was not much difference between the men's and women's clothes of the Turks. Men's and women's clothes differ only in the fabrics and means of embellishment. The fact that they were multi-purpose clothing that protected the legs separately and provided comfortable movement may have allowed them to be worn over many eras. Based on the written and visual material, as well as the patterns, samples, and technical drawings made for the shalvars, it has been concluded that they were designed in a multi-functional and waste-free manner.

Due to the zero-waste approach, the fabrics were used intelligently to their full capacity by cutting the pieces in a way that resulted in no fabric waste. To realize this approach, the pieces were folded in layers and cut two or four pieces at a time to the edge to get a better arrangement. However, since the fabric is folded and cut without laying out a pattern, the directions of the fabric patterns differ. Therefore, if the fabric pattern of the front (left and right) is right-side up, the fabric pattern of the back (left and right) is upside down and if the fabric pattern direction of the front left and right is reversed, the fabric patterns of the back left and right would also be reversed. The fabric widths varying between forty-five to fifty centimeters were utilized wisely without cutting or narrowing the fabric. Even the selvage of the fabric was used as a seam allowance which causes less fabric usage. It has been observed that these shalvars could be easily made without the need for a pattern or even a measuring tape. They were designed to provide maximum benefit from the narrow-width fabric and not to generate waste. One key characteristic of all shalvar types is that they use the full fabric width for the sides, eliminating the need for cutting and resulting in a seamless design.

The shalvars are classified in terms of their types and production techniques and after analyzing various shalvars, three distinct types have been identified: plain shalvar, shalvar with crotch gussets, and shalvar with a skirt-like structure. Approximately 77 percent of the shalvars examined belong to the category of semi-open crotch shalvar types, which include both plain shalvars and shalvars with crotch gussets. These

shalvar types are widely used in the Izmir province. Specifically, plain shalvars make up the majority, comprising 54 percent of the examined shalvars in Izmir. 23 percent of the shalvars are with crotch gussets and the remaining 23 percent is a skirt-like structure shalvar.

It has been determined that these garments were made from various fabrics including velvet, *kutnu*, *meydaniye kutnu* fabric, and brocade fabric. All the fabrics used silk yarns for their warp threads, ensuring a silk component in all the shalvars. The weft threads of 83 percent of the shalvars were made of cotton, while the remaining 17 percent consisted of either silk or gilt metal thread. Additionally, it was observed that velvet fabric and gilt metal thread were predominantly used for special occasions, and all the velvet shalvars featured a skirt-like structure. Only one sample featuring a skirt-like structure was made from *kutnu* fabric. Out of the total number of semi-open crotch shalvars, 53 percent are made from *meydaniye kutnu* fabric. Within this group, 23 percent are colorful striped shalvars, and 30 percent are either purple or morello-cherry color striped. 15 percent of the shalvars were made of silk brocade fabric woven with gilt metal thread. The *dival* technique was employed for decoration on one of the shalvars.

Additionally, it was observed that 30 percent of the shalvars featured side pockets. The creation of traditional shalvars involved the use of both luxury and daily fabrics. The warp yarn counts of the main fabrics range from 21 to 80 yarns/cm. The majority of the warp yarns in the main fabrics fall between 62 to 68 yarns/cm. As for the weft yarn counts of the main fabric, they vary between 17 to 28 yarns/cm. The majority, 61 percent, of the weft yarn counts in the main fabrics are between 20-21 yarns/cm.

All the shalvars, except for one pair, have a full lining and their linings are very similar to each other in terms of weaving techniques, yarn counts, and color. The linings are made of plain weave, undyed cotton fabric in an off-white color. The warp count ranges between 20 to 27 yarns/cm, with approximately 40 percent of the warp yarns falling between 22-24 yarns/cm. The weft yarn counts vary between 19 to 27 yarns/cm, with the majority having a weft yarn count of 20 yarns/cm.

All the shalvars are fitted to the body at the waist with plackets to accommodate drawstrings. The majority, 77 percent, of these waist plackets were made by turning

the main fabric inside and combining it with the lining fabric. The remaining 23 percent of the plackets were created by adding extra fabric to the waist area. In addition, drawstrings were also inserted on the hem of the shalvar legs. 70 percent of the plackets for the hem were created by turning the main fabric inside and combining it with the lining. The remaining 30 percent involves adding additional fabric at the hem of the legs of the shalvar. The extra fabrics added to both the waist and leg hem are made from the same type of fabric, which is a plain weave in an undyed natural color.

The shalvars that were analyzed have a full length that varies between 80 cm to 126 cm. The majority, approximately 77 percent, fall within the length range of 95 cm to 115 cm. In terms of waist measurements, the range observed in the shalvars analyzed is from 83 cm to 121 cm. 30 percent fell within the range of 83 cm to 85 cm. This indicated that a significant portion of the shalvars have similar smaller waist sizes. On the other hand, approximately 38 percent of the waist sizes were measured between 100cm and 115cm. This indicated that there is also a notable number of shalvars with larger waist sizes.

Shalvar, characterized by its adjustable waist and leg openings, featured a practical and comfortable design that offered versatility. As a fundamental element of traditional Turkish clothing, shalvar was used by women of all ages and social classes, serving various purposes throughout special occasions and daily life, both during the day and at night. Shalvar designs demonstrate the diversity of fabric and construction techniques observed in traditional Turkish clothing, further enhancing its appeal and adaptability.

Traditionally, the construction of shalvar required a fabric length ranging from four to seven meters, with the same fabric and color used as the *uçetek* or *cepken*. However, modern production methods have deviated from these traditional practices, with mechanization and expanded fabric widths playing a significant role in this shift. Unfortunately, this has led to a decline in knowledge and application of traditional construction techniques.

The clothing worn by Turkish women shows some common features. These garments typically have a lining, which maintains the shape of the garments, ensures comfort, adds insulation, and covers the inside to make them neat. In addition, the edges of the garments are embroidered, a method that often uses metal-wrapped thread. This kind of thread adds aesthetic appeal and sophistication and is frequently used for both trimming and embroidering purposes. The widespread usage of cotton and silk is accompanied by fabrics woven with metal-wrapped thread. Plain weave, satin weave, pile weave, and twill weave techniques were employed, and the weft thread was expertly used to create the fabric patterns. The striped designs were executed using colorful warp yarns. A functional aspect is the adjustability of the garments, allowing for size adjustments to accommodate weight changes. The flexible sizes of the clothes contribute to the longevity and versatility of these garments. Turkish women's clothing was worn for various occasions and purposes, including daily wear and ceremonial wear. Turkish women's attire exhibits multifunctionality and achieves a compromise between utility and aesthetic appeal.

The production and pattern-making techniques applied in Turkish women's clothing show some common features that support the zero-waste approach. The cut of the fabric along straight lines, in geometrical shapes, and the use of godets and gussets allows for expansion and maximizing the use of the fabric. Furthermore, the technique of folding and cutting the fabric in layers which results in upside-down or perpendicular fabric patterns, maximizes efficiency and optimizes fabric usage. Turkish women's clothing patterns are traditionally created by using the entire width of the fabric. This method ensures that the fabric is utilized to its maximum potential, leaving minimal scraps or remnants left over. Consequently, the amount of fabric waste generated during production is significantly reduced. The production and pattern-making methods employed in Turkish women's clothing align with a zero-waste approach where efficiency and sustainability are valued.

Considering the growing demand for sustainable, eco-friendly, and zero-waste designs, exploring the pattern and cutting methods employed in Turkish traditional clothing could offer valuable solutions. These methods, rooted in considerations of human anatomy, can provide insights and inspiration for designing garments that are both environmentally conscious and aesthetically pleasing. By embracing these

traditional techniques, we may find innovative ways to address design challenges while promoting sustainability in the fashion industry.

The garments of Turkish origin were distinguished using various fabrics and elaborate embroidery, while the underlying patterns remained largely unaltered. These distinct garment patterns, specific to Turkish culture, were likely developed through a process of thoughtful contemplation, experimentation, and the application of advanced sewing techniques. They were precisely crafted with utmost consideration for creating ergonomic designs that minimized fabric waste and avoided excess production refuse.

However, with the introduction of European garment patterns, the methods employed in garment production underwent significant changes. These new patterns influenced the way fabrics were used and led to a departure from the traditional Turkish approach of minimization. The focus shifted from conserving fabric to accommodating the innovative designs brought about by the European influence. The integration of European patterns necessitated a different mindset and approach to garment making, one that prioritized aesthetic appeal and contemporary fashion trends over utilitarian sustainability.

This transition in garment production techniques marked a departure from the traditional Turkish practices, which had long upheld principles of resourcefulness and waste reduction. To preserve and prevent the traditional methods of creating clothes from being forgotten, it has become necessary to examine these methods with the clothes that have been left from the Ottoman era. Even the traditional clothes, which were worn during folklore dances and special occasions, are no longer made using these traditional methods.

The introduction of Western clothing patterns has resulted in a significant amount of fabric waste. Western clothes are typically made in irregular shapes, always using the fabric in the same direction, and consisting of numerous pieces and curved lines. This leads to a higher amount of fabric waste being generated during the production process.

To address this issue, the concept of zero-waste design emerged in the 2000s. The goal of zero-waste design is to reduce fabric waste by creating garments in a way that utilizes the entire fabric without any scraps or leftovers. One of the zero-waste methods that has been developed for this purpose is similar to the traditional methods used in creating traditional clothing. By adopting the zero-waste approach, the fabric is cut and shaped straight, and interlocking patterns are used to fit the pieces together, resembling a puzzle. This ensures that every centimeter of the fabric is used, leaving no waste behind.

Preserving these traditional methods not only helps to keep our cultural heritage alive but also offers sustainable and eco-friendly alternatives to the wasteful practices of Western clothing production. By incorporating these traditional techniques into contemporary fashion, it is possible to reduce fabric waste and contribute to a more sustainable and conscious fashion industry.

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ETHICAL BOARD APPROVAL

SAYI : B.30.2.İEÜ.0.05.05-**020**-*184* 27.01.2022

KONU : Etik Kurul Kararı hk.

Sayın Prof. Dr. Elvan Özkavruk Adanır ve Ceren Ege Aktaş,

"Turkish Traditional Women's Clothing From the Province of Izmir in the 19th and 20th Centuries" başlıklı projenizin etik uygunluğu konusundaki başvurunuz sonuçlanmıştır.

Etik Kurulumuz 27.01.2022 tarihinde sizin başvurunuzun da içinde bulunduğu bir gündemle toplanmış ve Etik Kurul üyeleri projeleri incelemiştir.

Sonuçta 27.01.2022 tarihinde **"Turkish Traditional Women's Clothing From the Province of Izmir in the 19th and 20th Centuries"** konulu projenizin etik açıdan uygun olduğuna oy birliğiyle karar verilmiştir.

Gereği için bilgilerinize sunarım.

Saygılarımla,

Prof. Dr. Murat Bengisu

Etik Kurul Başkanı